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Vol. 209 No. 1

NEW YORK, WEDNESDAY, DECEMBER 4, 1957

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NEW VAUDE CIRCUIT: BALL PARKS

Literary Agents Ask Pie-in-Sky And Story Editors Cry 'Crazy'

High prices being asked by agents for potential bestsellers in the novel field may drive Hollywood back to originals. Story editors in New York report themselves sore about the kind of deals they're being offered on a pre-publication basis. They argue that these kind of prices aren't realistic any longer.

Example cited is Sloan Wilson's "A Summer Place" for which the asking price is \$500,000 plus a percentage. Wilson's "Man in the Gray Flannel Suit" was sold to and made by 20th-Fox.

Some feel that, despite the importance of the pre-sold property in today's market, a return to originals might be a good thing for the screen. They were once the mainstay of Coast production, but in postwar years their importance has dimmed, partly because many writers found greener pastures in tv.

Several studios at the moment are engaged in a concerted effort to encourage young writers to turn out screen originals. For a while, some of the writing talent got onto the screen via tv scripts. However, Hollywood—after some painful experiences—has turned away from the video scripts.

The one stage property currently of interest to the film companies is "Look Homeward Angel." There is a complication since Paramount owns the book, so that anyone buying the dramatic rights also would have to make a deal with Par.

Better Show in 42d St. Theatre Lobby Than In Its Sexploitation Pix

Off-made remark that "there's a better show in the lobby than on the screen" is pointed up anew in the current run of a couple "sexers" at the Times Theatre, a grind house on New York's West 42d St. Its bill comprises "10 Days in a Nudist Camp," advertised as a "first-run" film, while the companion feature is "International Burlesque."

Draped on the theatre's drab front is a display of blowup newspaper clips on nudism and a number of unclothed male and female figures. Among the press clips is a piece by Arthur "Bugs" Baer headlined "Nudism Has Its Advantages" as well as a yarn by H. Allen Smith. Latter's story is headed "Reporter Goes Nudist a Day and Likes It."

Small knots of men of varying ages ogle the blowups. However, obviously in the interests of modesty, some member of the theatre's staff took the precaution of placing small bits of adhesive tape over strategic areas of the mixed nudes. Occasionally, one or more of the ogers mumble such remarks as "man, I gotta see this" and

(Continued on page 79)

Off-B'way Revue Going Out of the Country

A road edition of an off-Broadway type of cafe musical has been formed. "In Your Hat," intimate revue current at the Showplace in Greenwich Village, has a second company which is slated to open at the Avenue Theatre, Toronto, Dec. 24.

Chanin Hale heads the touring version of the show with music and lyrics by Rick Besoyan. Village edition has Karen Anders, Barbara Sharma, William Nix, and William Graham in the cast, with boniface Jim Paul Eilers as producer.

No-Work Rap Vs. Junkie Tooters Scored at Probe

The N. Y. State Joint Legislative Committee on Narcotic Study, at hearings in New York yesterday (Tues.), was told that rehabilitation of addict-musicians was being hampered by city and state regulations barring their employment in cafes and hotels. John Hammond, jazz authority and one of the directors of American Jazz Festival, stated that countless performers had been denied working cards by N. Y. City police and the State Liquor Authority because of narcotic arrests and convictions.

Tracing trends in jazz addiction over the years, Hammond stated that the "maladjusted and frustrated" musicians of the 1920s were alcoholics in the main; in the 1930s, marijuana was introduced and, finally, after World War II, heroin. "Just as some of the most famous jazz soloists of the 1930s flaunted their use of marijuana, even to the extent of recording such items as 'Muggles,' 'Reefer Man,' and dozen of ditties with reference to 'tea,' several of the most creative jazz artists of the '50s were known to

(Continued on page 77)

SATCHMO SWAMPS SPUTNIK IN SOUTH AM.

Louis Armstrong, who wound up a series of 67 concerts in five South American capitals yesterday (Tues.), knocked the sputnik off the front pages in Latin America on his month's tour south of the border. From Buenos Aires to Caracas, Satchmo was Page 1 news in all the important dailies each time he visited a South

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BOTH BUSH & BIG LEAGUE BOOKINGS

By JOE COHEN

Show business is set to play an important role in reviving sports. With the gate of virtually every kind of pro athletic endeavor decimated to a great degree by video, and with minor ballclubs scratching the bottom of the exchequer because of a decline that started with the rise of television plus other considerations, the baseball industry is looking to show business for names and showmanship to put faltering finances into the ebony-hued columns.

Latest development in this direction is the founding of a baseball department at GAC-Hamid, a subsidiary of General Artists Corp. Function of this sector will be to stage shows at ballparks, and possibly continue the same shows in supermarkets, arenas, fairs, etc. The department will be headed by Coy Poe, who will work under the direction of Joe Higgins, GAC-Hamid vicepres and general manager.

Function of the new department will be to hypno juvenile attendance at ballgames. Theory is if the kids are interested, they'll drag their parents along with them. For the past few years, Poe has been staging shows for teams of the American Assn., Texas League, International League, apex being reached last year with the staging of a show on the homegrounds of the Cincinnati Reds.

The ballparks for some years have been cognizant of the fact that if they're not to fall a com-

(Continued on page 68)

'Commandments' In Sign Language

Newark, Dec. 3.

A performance of "The Ten Commandments," especially for deaf persons will be given at the Adams Theatre here on Dec. 15.

The mutes will be grouped in a special section where a local pastor will interpret the dialog for them via sign language and lip reading. Rev. C. Roland Gerhold, pastor of St. Matthews Lutheran Church for the Deaf in Newark, will wear white phosphorescent gloves at which a black beam of light will be focused. In addition, he will wear luminous lipstick and make-up so that the mutes sitting closest to him will be able to read

(Continued on page 77)

TV Talent/Cost Chart

VARIETY's annual talent cost chart on television network programming appears in the Radio-TV Section of this issue. As in past years, reprints will be available upon request.

B'way Is Assaying Stars' B.O. Draw; Coward Doing Biz Despite Critics

Pic to 'Editorialize' On U.S. Missile Lag

Hollywood, Dec. 3.

Government policy which permitted Russia to take the lead in the missile field will be criticized in "War on the Satellites," in a rare instance of an editorial stand in a film production. Producer-director Roger Corman is revising the script to include the current situation.

Corman said he hopes the script angle might stimulate public interest in accelerating the "vital" program, adding that "there is no question of lack of patriotism in knocking policy for its failures. I believe, in fact, that it is a patriotic service to point up the inertia which permits this country, with its tremendous capacity, to fall behind other countries."

Blockbusters Jam L.A. at Year End For Oscar's Sake

Los Angeles, Dec. 3.

Annual rush to get product out to local screens before the Dec. 31 deadline for Academy Award qualification will give Los Angeles filmgoers their choice of some \$20,000,000 worth of blockbusters this month.

Topping the list is David O. Selznick's "A Farewell to Arms," for 20th release, which cost \$4,200,000. Next in line is William Goetz' "Sayonara," filmed at a cost of \$3,200,000 for Warner release. Others include Jerry Wald's "Peyton Place" (20th-Fox), \$3,000,000; Sam Spiegel's "Bridge on the River Kwai," Columbia, \$2,400,000; Hal Wallis' (Paramount) "Wild is the Wind" and "Sad Sack," totaling \$4,000,000 together; "Paths of Glory" (UA), \$1,000,000; "Witness for the Prosecution" (UA), \$1,700,000; "Legend of the Lost" (UA), \$1,500,000.

'FAREWELL' NOW SEEN OFFENSIVE TO ITALIANS

Rome, Nov. 26.

Possibility that "A Farewell to Arms" may offend Italian susceptibilities over first World War defeat is still a worry to some Italian circles. The latest public interrogation on the question was in the Italian House, where a congressman asked what steps had been taken to insure that Italian

(Continued on page 24)

The perennial question of which stars have strong boxoffice draw, as distinct from those with prestige value in terms of performance quality, is apparently due for a practical test on Broadway this season.

The currently outstanding case of marquee-pull seems likely to be Noel Coward, who has started off to capacity trade in his own play, "Nude With Violin," at the Belasco Theatre. Despite generally scathing critical reaction to the play, Coward's personal attraction is obviously potent enough to do sell-out business. Two things are worth noting: That the show is a comedy and that it's scheduled for a limited engagement (probably 12 weeks).

Despite mixed notices and the sombre nature of the drama, "The Rope Dancers" has had good attendance at the Cort Theatre. Presumably the attraction in that case is primarily Art Carney, who is figured to have a large following from his appearances for seasons in a featured role on the high-rating Jackie Gleason tv series. A lesser b.o. factor is believed to be Siobhan McKenna, at least partly from her numerous tele guest appearances. Although a long-established name via Hollywood pictures, Joan Blondell is apparently not a major element in the "Rope" situation, perhaps partly because she plays only a supporting role.

Lena Horne is credited with a sizable share of the obviously strong b.o. pull of the new musical, "Jamaica," at the Imperial, although she's never before had a leading role in legit, and has had

(Continued on page 18)

TV No Boon to Boone's B.O., No-TV a Big Plus For Presley: Exhib Org

United Theatres Corp., film booking outfit in the southwest territory, figures that millions of dollars in film rentals alone is being lost by a star's exposure on tv. Outfit cites the take of recent pic starring Elvis Presley and Pat Boone as a case in point.

According to Jack D. Braunagel, UTC spokesman, Pat Boone's first pic ("Bernardine") did nearly as well as Presley's ("Love Me Tender"). Since Boone has been appearing on tv, UTC has been getting reports that the people are getting tired of Boone and figure that his current release, "April Love," won't do over 50% of the gross of "Bernardine."

In "Mainly About Movies," column in the North Little Rock (Ark.) Times which a spokesman for UTC writes, the point is further expanded:

"All show business has tried to dope the answer for his (Presley) (Continued on page 32)

5 New Polish-Made Pix Premiered; Anglo Co-Prod. On Joseph Conrad

By WANDA WERTENSTEIN

Warsaw, Nov. 26. With home production averaging less than 15 features a year, a premiere of a new Polish picture is always an event. This fall witnessed a novelty—five releases in six weeks, every Monday a new film.

The series was opened Oct. 6 by the rejected at Venice Festival "True End of the Great War" of Jerzy Kawalerowicz—heavy matrimonial melodrama, dense in atmosphere, slow in action, well photographed and not without imagination in presentation. The second, Jerzy Zarzycki's "Lost Feelings," disappeared off screens after two days' run. The story, set against the background of the new steel town, Nowa Muta, near Cracow, and evolving the hardships of a woman worker deserted by her husband and having four kids to provide for, shows the demoralization of her teenage oldest son overcharged with the care of the younger kids. In spite of an interesting theme the treatment was inadequate and the direction suffered of amateurism resulting in completely unconvincing actors' performances.

Crime comedy by Jan Rybkowski—the only Polish feature film director who manages to shoot a film every year—"Mr. Anatole's Hat" is the big success. The story of a quiet bank cashier who by buying himself a new and rather unusual (Continued on page 79)

Smog—In Vancouver

Vancouver, Dec. 3. Color footage already shot for projected documentary on Vancouver's smog problem has been filed away pending additional funds.

Les Phillifant, Air Pollution Society's new prexy, reports the film will be in abeyance at least 12 months, that period to be devoted to raising more cash.

USSR Teeners Catching Up on Tunes of 1920s

London, Nov. 26.

According to a report from Moscow, Russian teenagers are about 25 years behind the times in their musical tastes. Bob Reid, a w.k. broadcaster and freelance journalist who returned recently from a tour of the main Russian cities to find out how folk spent their leisure hours, will be talking about his discoveries during a 30-minute BBC radio program on Dec. 7.

One of his inquiries was into what kind of music the youngsters preferred, and what pop tunes the disk companies were producing. He learned that they compared to the Western world hits of the '20s and were played in the style of dance bands of that period.

PARTNER HUDDLE FOR MANKIEWICZ-NBC & CO.

Board of directors of Figaro Inc., indie producing company owned jointly by Joseph L. Mankiewicz and NBC, meets today (Wed.) at the company's N. Y. office.

On the board's agenda will be a discussion of release plans for "The Quiet American," which United Artists will distribute, and production plans for Figaro's newest pic, "The Barbara Graham Story." Latter, starring Susan Hayward, goes before the cameras on Feb. 17. In addition to feature pic, company's tv production program will be discussed.

Figaro's board includes Mankiewicz, prexy; Emanuel Sachs, executive v.p.; Robert Lantz, v.p.; Bert Allenberg, Alan Livingston, Abraham L. Binstock, Earl Rettig and James E. Denning.

GOLF TOPPING GEISHAS IN JAPANESE FAVOR?

Tokyo, Nov. 26.

With Japan having swept the Canada Cup Tournament in the face of such competition the U.S. duo of Sammy Snead and Jimmy Demaret and with Prime Minister Nubusuke Kishi making a la like for the divot sport, the popularity of golf in this country has already cut into the geisha box-office and threatens to make an even greater bid for the entertainment yen.

Expense accounts being as popular in Japan as on Madison Avenue, companies here are discovering that it is cheaper to firm up deals on the links than at geisha parties and top restaurants.

A day at the course can cost as little as 5,000 yen (\$13.88) including prizes while geisha feasts nip the tab for at least 10,000 yen (\$27.77) per head. It also has the advantage of being a drawn-out affair whereas "parties" start to conk out when the participants have had enough sake.

An estimate places golfers in Japan at 350,000 compared with 200,000 last year. Membership fees at the better clubs average 300,000 yen (\$830.33) but in the long run the cost is deemed less and is keeping company officials practicing at indoor ranges until they are summoned to cement a deal on the greens.

Academy Decides Handfuls to Pick Oscar Nominees

Hollywood, Dec. 3.

Study of Academy's new Oscar voting regulations indicates industry's top awards now being determined by select handful of industryites. In past, these have been determined by cross-section of more than 14,000 members of industry. Beginning this year, only Academy members can nominate. Most drastic change is in four acting categories where approximately 250 Academy members will nominate 20 performers for consideration. Last year, nomination blanks went to 12,639 members of Screen Actors Guild. In writing field, about 190 scribes will be asked to nominate their colleagues as against 592 ballots sent last year to SWG membership.

Similarly, 125 directors will nominate five top colleagues in contrast to poll last time of 552 members of Screen Directors Guild.

Additional 1,068 nomination ballots sent to "various technical crafts" now shrink to 433 as follows: 149 to art directors, 139 in music branch, 80 to cameramen, 71 film editors. In technical classifications, nominations in such fields as camera, editing now rest on memories of handful of men, emphasizing long-held belief that films released early in year have less chance of winning nomination since not easily recalled by those working on nomination ballots in January.

In reporting rules change, Academy argued it now has enough members to supply "representative opinion" in all branches of industry. Last published figures are for January, at which time Academy rolls total was 1,780—including about 150 members-at-large, 100 in public relations, at least 150 others in categories which would de-bar them from nominating activity.

N.Y.'s TV Eatery

New Gotham restaurant, The Forum, opening in about two weeks in Rockefeller Center, is anticipating a large proportion of television and advertising execs among its clientele.

So the restaurant is planning to install jacks at each table, not only for telephones, but for the small personalized portable tv sets plus earphones that will enable the diners to monitor show or segments of shows while they eat.

Bad Press—No Groceries

Philadelphia, Dec. 3.

Being a critic has its hazards at least as far as luncheon dates with femme stars are concerned. This is best explained by Jerry Gaghan, Philly Daily News columnist-reviewer and VARIETY correspondent, in his Friday (29) pillar:

"This reporter has a sideline of reviewing shows that threatens to throw him off his feed. We didn't get too excited in print about two productions that opened this week—"The Dark at the Top of the Stairs," at the Walnut, and "Miss Isobel," the new entry at the Forrest.

"Apparently, poor notices had a depressing effect on the appetites of the femme stage stars. Teresa Wright canceled an appointment for lunch with us at the Warwick immediately after the review on 'Stairs' appeared. The next day when our glum appraisal of 'Miss Isobel' hit the streets, Shirley Booth called off a luncheon date at the Barclay.

"Such is the price of integrity—back to the plant cafeteria."

Short Grass Verdant as Longhairs Tour NBC Op to 57 One-Nite Stands

By GLENDON ALLVINE

While bringing opera in English by bus and truck to one-night stands in the Middle West and Deep South, NBC seems to have won over to culture not only the natives but CBS and ABC. In 57 cities a new generation of opera-goers, conditioned by radio, records and video, is finding good music, sung by trim young singers, not only tolerable but even a pleasure.

Blot out a foreign language, slim down the sopranos from the 300-pounder who created Violetta, throttle down their strutting gesticulations, brighten up costumes and scenery, and you don't have to use a block and tackle to get pop and the teenagers out to the auditorium in Peoria or Saginaw. You may even have to cultivate the principal to get a seat in the sold-out high school when "Traviata" plays Florence, Ala. or Albany, Ga., for these incipient eggheads in high

school and college orchestras know and love their oboes and violas.

After a week of dress rehearsals during the last week of September at the ultra-modern O'Laughlin Auditorium of St. Mary's College at South Bend, Ind., the NBC Opera Company of 100 musicians and technicians moved on to the U. of Michigan, and played to other college audiences at the Universities of Wisconsin, Illinois, Ohio, Kansas, Texas and Massachusetts, Marshall College, Duke, Iowa State College, Kansas State Teachers College, Louisiana Technical Institute and North Carolina Women's College. Most appreciative of all campus groups was the all-Negro audience at the Jackson State College in Mississippi.

Intensive selling by Community Concerts last spring resulted in houses cleaned out months ahead in Evansville, Ind.; Topeka, Kan.; Port Arthur, Texas; Alexandria, La.; Newport News, Va.; Charleston, West Va.; Kingston, N.Y. and Little Rock, Ark. (not at the high school).

Of the three operas, "Figaro" was the least booked by Judson O'Neill and Judd, and this Mozart comedy, at the book of which the author's father actually died laughing, was enjoyed in Ann Arbor and Saginaw, Mich.; Springfield and Peoria, Ill.; Utica and Elmira, N.Y.; San Angelo, Tex., and Hartford, Conn. Ten cities played "Madame Butterfly" and "Traviata" was the favorite with 43 performances.

Ends This Sat. (7)

Riding herd on this 10,381 mile trek, General Manager Chandler Cowles flew from town to town, or drove in a de-luxe Oldsmobile. (Continued on page 16)

Geo. Burns as Piper

Hollywood, Dec. 3.

George Burns has been inked by Mode Records, to make his debut as a disk performer with an album entitled "Songs I Like To Hear Me Sing."

Package will consist of oldies Burns warbled during his days in vaude.



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'RUMOR-TISM' GETS PERSONNEL

Stop Worrying—It's Here: Scentovision

The word "smell" has sometimes been employed as a figurative adjective to describe a motion picture. Now there's a chance that it will be used literally if a new invention registered with the patent office in Washington turns out successfully.

Known as Scentovision, the new mechanism blends motion pictures with appropriate odors. It picks up signals from the film and releases a smell that fits the situation. The inventor is a Swiss, Hans Laube, described as an expert in osmology, the science of odors. The process is owned by the Scentovision Corp. of N.Y., of which Len Ruskin is president. Stanley Warner Corp. is reported to have provided the financing for the development of the invention.

Loew Salary-Choppers at Work

Charles Reagan Victim of Economy Sweep—Frank Walker Turns Consultant—Other Vogel Cuts

Upheaval in Loew's Inc. top-echelon executive lineup continued last week with the resignation of sales v.p. Charles M. Reagan and the appointment of John P. Byrne, assistant general sales manager, to the top distribution post. Also as part of the shifts at Loew's, which proxy Joseph R. Vogel has undertaken to revitalize the company, saw Frank Walker, head of MGM Records, step down from division top to a consultant post in Loew's Inc., of which he is a v.p. (See separate story in music section.)

Reagan's resignation, not unexpected, came late Friday (29) with a terse announcement issued personally by Reagan. The company's publicity department, which usually issues such news, was unaware of Reagan's action until newspapers called asking for more details. Shortly thereafter, a hurried release was prepared announcing Byrne's appointment.

Reagan's exit follows close on the heels of the resignation of Arthur M. Loew as president of Loew's International. The exodus of many veteran and high-salaried Loew's executives has been anticipated for some time. The recent proxy fight, which the company successfully weathered, and the clamor from stockholders for salary reductions and economy, has played a major role in bringing about the lopping off from the top.

With Vogel currently on the Coast, it's thought that changes will occur pronto in the studio's executive lineup. Executives will be dropped, shifted, or asked to take substantial salary cuts. More homeoffice officials will be treated

(Continued on page 25)

Warners, Guild

'In Compromise' Pub Confabs

Arbitration proceedings relating to Warner Bros.' decision to eliminate its 32-man homeoffice art department and the company's firing of eight publicists were temporarily halted last week as company representatives and the Screen Publicists Guild, went into a private huddle in an effort to "settle" the dispute.

Conclave was called by the film company which, seemingly seeks a compromise solution and would be willing to retain several of the publicists pinkslipped. Except for staffers who exited the company voluntarily, the "fired" publicists have continued on the WB payroll pending the outcome of the arbitration proceedings.

In the initial arbitration hearing, WB argued that its plan was close down its art department in a non-arbitrable manner. However, the arbitrator appointed by the American Arbitration Assn. Milton Rubin heard arguments on the matter from the company and from the Guild.

WB and union officials conferred on Monday (2) and yesterday (Tues.). The content of these

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JOB LOSS FEAR HAUNTS FILMS

Some months ago VARIETY gave an account of the "rumor-tism" then afflicting the industry. This concerned the widely-spread reports of company mergers in full or in part. The rumors abound again, but now are aent personnel. Regardless of the validity of the downbeat talk, the fact is that it is being heard (despite some fine financial statements from film and theatre companies of late) and it's causing unrest.

A substantial segment of film industry employees is in the throes of uneasiness. To put it bluntly, there's a growing fear of one of the most drastic cutbacks since the retrenchment and realignment that were effected circa 1949.

Slowdown in production at Universal, ad-pub. firings at Paramount and Warners and new talk of shifting backroom and other exchange work to National Screen Service by at least a couple of companies—these have had a demoralizing effect.

But cause of concern is not so much what has already happened as it is what may transpire within the next several months. It's believed that several companies, in addition to U are now angling to reduce backlogs so as to be in a more flexible position—that is, to fashion each new production in tune with market conditions on a more up-to-date basis. This does not obtain with the film colony in its entirety. For example, Loew's is making an

(Continued on page 25)

Al Morgan

Cautions Was Betide the Author Who looks to Writing Repose in an amusing piece titled

Don't Touch That Typewriter!

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

National Boxoffice Survey

Holiday Booms Biz; 'Joey' Still No. 1, 'Days' 2d, 'April' 3d, 'Girls' 4th; 'Star,' 'B-52' Next

The Thanksgiving week crowds upped scales and extra shows are booming grosses: at first-runs over the country this session. Even along the Atlantic seaboard, where heavy rains both Thursday and Saturday probably would have hurt ordinarily, the wicket intake is soaring. Many houses had the advantage of new, strong fare brought in to take advantage of the holidays.

"Pal Joey" (Col.), which was first last stanza, again is holding top spot. Playing in some 20 keys covered by VARIETY, the Sinatra-Novak-Hayworth musical is registering mostly big to wow trade. "Around World in 80 Days" (UA), in first position for many months, is finishing a strong second.

"April Love" (20th), Pat Boone's latest, which showed promise a week ago, is easily capturing third position, with nearly \$300,000 in the keys covered by VARIETY. "Les Girls" (M-G), third last round, is winding up fourth.

"Tin Star" (Par.), a new entrant, is finishing fifth. "Bombers B-52" (WB), not big in all spots, is taking sixth money. "Kiss Them For Me" (20th) will be seventh, while "Search for Paradise" (Cinerama) is winding up in eighth place.

"Seven Wonders of World" (Cinerama) will be ninth, first time it has dropped below "Paradise," lat-

Some Exhibs Dim Newsprint 'Spotlights' As Television Steps Up Display Ads

Showmen's Dream

Chicago, Dec. 3.

A run at the boxoffice is preventing some school kids here from getting their homework done.

A number of Catholic parochial schools instructed their students to see Paramount's "10 Commandments" as a weekend assignment. Many failed to meet the assignment when they found the five theatres at which it is currently playing sold out.

More film theatres are dimming the spotlight of printed media buildup for openings. While the film industry has been complaining of the limited attention given pictures in the news columns of the daily papers, it's also noted by observers in the trade itself that many showcase theatres in key cities are now outdistanced by (1) television and (2) art houses in terms of advertising insertions.

Unlike radio in the old days, television programs have been heavy spenders right along. But now the layouts are getting bigger and more frequent as competition for audience and ratings among the three networks waxes hotter. Further there's the greater number of irregularly scheduled programs, either the "specials" or once-a-month airers—which the webs feel must be brought to the attention of the public more so than the continuing series.

Except to ballyhoo openings, as in the instance of the past weekend's display on "Sayonara," amusement pages in New York in a recent period appeared dominated by ads placed for imported product at the off-Broadway situations. Brigitte Bardot, first in "And God Created Woman" and next in "Light Across the Street," and Maria Schell, in "Gervaise," fre-

(Continued on page 25)

Rube Shor Not To Spend 'Big' On 1st-Run Ads

Rube Shor, midwest circuit operator and prominent figure in Allied States Assn., has notified the distributors he intends to sharply reduce his advertising expenditures for his first-run theatres because "present methods and budgets" are out of line with business conditions.

It's apparent that Shor is but one of many chain owners who feel showcase campaigns are too costly in light of diminishing boxoffice returns. This has become noticeable particularly in the New York area where some openings have almost gone unheralded.

Effective Dec. 23, according to Robert Morrell, general manager of the Shor company, ads for pictures are to be cut 50% in the first week and, in the case of holdovers, 33 1/3% in the second week.

Morrell advised the distributors that if they wanted to step up their own ads to compensate for his reductions he'd cooperate but this would be limited to placing of the insertions.

Sales Chief 'Mortality'

Resignation of Charles M. Reagan as Metro's sales topper and the appointment of John P. Byrne as his successor marks the third change in industry sales posts in recent weeks.

Henry H. "Hi" Martin assumed the top sales job at Universal on the death of Charles J. Feldman several weeks ago. Charles Boasberg, former RKO sales chief and more recently a Paramount sales executive, takes over the top distribution spot at Warner Bros. on Jan. 1. He succeeds Roy Haines, who voluntarily returned to his post of western sales chief with Coast headquarters. Haines had succeeded Ben Kalmenson who had moved up to executive v.p. when Serge Semenenko took over control of Warners.

Also a comparatively newcomer in the top sales post is 20th Fox's Alex Harrison, who succeeded Al Lichtman last year. Lichtman went into independent production.

(Complete Boxoffice Reports on Pages 8-9.)

LOEW'S GETS NO JUSTICE DEPT. SYMPATHY; DIVORCE ILLOGICAL? ANSWER: 'IT'S LAW'

Loew's is headed for a bout with the Dept. of Justice when and if the film corporation pursues its newly-drawn plan to seek to escape the theatre-divorcement phase of its antitrust decree. D. of J. sources, as well as lawyers at other companies, said this week there's no precedent in which a defendant could avoid compliance with a court order such as the trust decree because trade conditions have altered in the interim. And the Department is whispered bent on seeing to it that such a precedent is not established.

Position taken by Loew's attorneys is that industry conditions have so radically changed as to render unnecessary the ordered theatre split. Indeed, it's felt, the divestiture could be harmful to the entire industry since Loew's production program might be impaired if the profit-making domestic exhibition situations can no longer be relied upon for fiscal bolstering. Further, it's noted that the Paramount picture company is free to return to exhibition and previously-divorced circuits are now going into production.

Logic? Maybe! But the D. of J. will not hold still for the Loew's argument. Point is made that divorce was among the penalties imposed because of monopolistic practices found by the U. S. District Court in New York and upheld by the U. S. Supreme Court.

With Justice antagonistic toward any move to continue Loew's integrated corporate setup, the company has as its only other avenue of approach a petition filed directly with the District Court. If this is done, it's hinted, the company might seek to enlist the support of many of the same independent exhibitors who demanded divorcement years ago but now would prefer not to have it.

These are the theatremen who believe the separation of production-distribution from exhibition is responsible for the lessened amount of product available to them.

San Francisco's Festival: 15 Pix From 12 Lands

San Francisco, Dec. 3. Hollywood's Screen Directors Guild is considering participation in San Francisco's International Film Festival opening tomorrow (4) night. If participation is okayed, SDG is expected to try to recruit a number of top-drawer directors to be present at various nights of the two-week fete.

Festival unsanctioned by International Federation of Film Producers was extended one day by the sponsoring Frisco Art Commission to permit one more entrant, "El Vaquero and the Girl." Festival co-ordinator Irving M. Levin also snagged one independent U.S. picture, Franchot Tone's "Uncle Vanya," to bring total entrants to 15 from 12 nations.

Full list of entries, Dec. 4 through Dec. 18, is: "Captain of Koenigsberg" (Italy); "Il Grido" (Italy); "All the Guys in the World (France)"; "Age of Indulgence" (Spain); "Aparajito" (India); "Hullin, Mandragora" (Canada); "Throne of Blood" (Japan); "Polshoi Ballet" (Britain); "Uncle Vanya" (U. S.); "Three Men in a Boat" (Denmark); "Quivitoq" (Ghana); "El Vaquero and the Girl" (Bicorno) (Italy).

Films will play 1,200-seat Metro Theatre and festival is scheduled for blessing from Frisco Board of Supervisors and mayor on opening night.

Europe to N. Y.

Jimmy Gardner
Jack Hawkins
Arthur L. Mayer
Tyrone Power
Tom Rodgers
Joseph H. Seidelman
Margaret Webster
Michael Wilding

Frisco Defense Opens

San Francisco, Dec. 3. Defense case in Sam Goldwyn's \$1½ million antitrust suit against 20th-Fox, National Theatres and Fox West Coast opened yesterday (2) in Federal Judge Edward P. Murphy's court.

Two early witnesses were expected to be Fox West Coast buyer-statistician Pete Lundgren and Fox West Coast buyer Bert Pirosh. Both testified earlier, and at great length, during complainants' side of case. Defense's case is expected to take about three weeks.

Boothmen Succeed As Exhibitors

Vancouver, Dec. 3. Most every employee is sure he can run the business better than the boss though few get chance to prove it. When slump boxoffice closed the town theatres in Haney and Abbotsford, British Columbia, projectionists Alec Marshall and C. Friezen jumped in and unshuttered their respective boxoffices.

Reports indicate that both are proving a point by doing good trade.

Everybody's Back Where They Were As to Venice; MPEA Awaits Federation

Motion Picture Export Assn. last week said it would go along with the International Federation of Film Producers Assns. in formulating its stand re the proposed new rules for the 1958 Venice film festival.

Venice organizers have stated they'll go back to their old system of doing their own picking and choosing for the fest. Method caused the Yanks to stay away from the fest in 1955.

This year, Venice—in order to get IFPA approval—had to switch to a different selection method allowing countries to nominate their respective entries as per IFPA rules. However, Venice got rapped for its poor quality, which cued the switch.

While the American companies realize that Venice, coming at the bottom of the fest ladder each year, has trouble getting good films, they also appear unwilling to compromise on their right to select their own fest entries.

N. Y. to L. A.

Rod Alexander
Don Ameche
Martin Baum
Sallie Blair
Eddie Elkart
Mel Ferrer
Art Ford
Tim Gale
James Garner
Audrey Hepburn
Lou Jacobi
Jerry Lewis
Bambis Linn
Jack Lord
N. Richard Nash
Robert Thom

L. A. to N. Y.

Caroline Burke
Richard Carlson
Rosemary Clooney
Hans Conried
Frank Cooper
Joan Crawford
Charles Einfeld
Clark Gable
Ben Gazzara
Joe Glaser
Paul Henreid
Bernard M. Kamber
Peggy King
Art Linkletter
Alan W. Livingston
Joe Mantell
Walter Matthau
Nicholas Nayckack
Hugh O'Brien
Michael Sean O'Shea
William Perlberg
George Seaton
Sonny Shamburg

BUENA VISTA FATTENS SKED VIA GERMANY

Reaching out for new product in addition to its own studio-produced pictures, Buena Vista, Walt Disney distribution subsidiary, appears set to take United States and Canadian releasing rights to a number of German films. It's believed other imports, some from France, also will be added to the lineup.

Buena already has closed a deal for the first of the German entries, this being "Story of Vickie," which was produced by Ernst Marischka, who also directed and scripted. Star is Romy Schneider who, according to the distrib's present plans, is to be given an ad buildup similarly as Brigitte Bardot has been spotlighted in recent weeks.

Other outside product taken by the BV sales department includes two pictures from C. V. Whitney and RKO's "Stage Struck."

MPEA Paris Post To Hochstetter; Spiegel to H-H-L

Marc M. Spiegel, Continental manager of the Motion Picture Export Assn. with headquarters in Paris, has resigned effective Feb. 1, 1958. His successor is Leo Hochstetter, the MPEA's Far East manager, who's being shifted from Tokyo.

Spiegel's new position is as v.p. and foreign sales manager for Hecht-Hill-Lancaster Productions. From Paris, he'll supervise their sales worldwide and in addition will act as production liaison on the H-H-L pix to be shot in Europe.

Spiegel moveover, coming in the wake of the successful conclusion by him of a new two-year French film agreement keeping intact the Yanks' 220 permits, didn't come as a surprise since he's long known to have wanted "out." On the other hand, though Spiegel's resignation was submitted to MPEA proxy Eric Johnston in London last month, and accepted then, none of the companies had an inkling that Spiegel was stepping out. MPEA explanation is that it wanted to keep Spiegel's exit under wraps pending finalization of the French agreement.

Though Spiegel's new position with H-H-L is an excellent one, this is said to have been only one of several factors influencing his decision to change. One of the prime functions of the MPEA Continental manager is liaison with the companies' Continental heads in Paris. Spiegel at times found it difficult to walk this particular tightrope. He's generally credited (Continued on page 22)

N. Y. to Europe

Jerome H. Cargill
Reg Connolly
Errolt Garner
Rex Harrison
Arthur Herschkowitz
Kay Kendall
Raoul Levy
Duncan McGregor
Hazel Scott

Vari Star

Eddie Cantor

sagely enumerates, from a half-century of Show Biz experience, his concept of

10 Commandments Of Show Biz

another Editorial Feature in the upcoming

52d Anniversary Number of

VARIETY

New York Sound Track

Brigitte Bardot wants to do a picture with Frank Sinatra and, the desire being mutual, search is now on for a suitable script.

A phenomenon of the current Broadway season was cited by Richard Watts Jr., drama critic of the N.Y. Post, in his "Two on the Aisle" column of Nov. 26. Under one of his weekly "Random Notes on This and That" pieces Watts wrote, "How many years has it been since a local drama critic has failed to applaud a Hollywood performer appearing in a Broadway play? . . . Yet I'm sure it won't be long before film actress tells an interviewer that she'd be terrified to face the brutality of these movie-hating sadists . . . Come to think of it, there's something wrong with this theatrical season . . . No one has yet said the reviewers were wrecking the stage."

On the same day that Charles M. Reagan submitted his resignation as Metro's sales v.p., Loew's issued a revised listing of its officers. Reagan's name continued on the list . . . There's film interest in "The Immortal," first novel by Walter Ross, BMI press chief and former Warner Bros. publicist. Book, to be published by Simon & Schuster March, concerns an actor of beat generation who becomes more famous after his death than when he was alive. Guess who? . . . The Will Rogers Hospital reports that 782 people of the amusement industry took advantage of the free chest x-ray facilities in operation at the Theatre Owners of America-Theatre Equipment and Supply Manufacturers Assn. convention and trade show in Miami Beach last week. X-ray survey is part of a major health program inaugurated by the hospital. It is expected to reach full swing in 1958 when chest x-ray surveys will be made on a national basis by arrangements with local divisions of the National Tuberculosis Assn.

Ruby Dee and Virginia Maskell signed with Sidney Pollack and John Cassavetes in "Our Virgin Island," a Countryman Film being produced on location in the West Indies.

W. Richard Nash to the Coast for script conferences with Samuel Goldwyn on his screen adaptation of "Porgy and Bess." Artists rep. Peter Witk has added Leo G. Carroll as a client . . . "The Tarnished Angels," Universal's version of William Faulkner's "Pylon" set for key city openings during the Xmas-New Year's holidays . . . New American Library has issued a 600,000 first printing of the paperback edition of "Don't Go Near the Water" to tie in with the Metro film . . . English actress Jessie Matthews back to films via George Pal filmization of "I'm a Thumb," which Metro will release . . . Universal's sales chief H. H. Martin off on a swing of the company's western branches and for confabs with U's studio toppers . . .

Floris Ammannath has been officially reconfirmed as Venice Film Festival topper for another year, per Senator Giovanni Ponti, who heads the entire Venice operation which also comprises legit, music, art and other events. Same source chose Mario Natale for another year as Press Office chief.

Robert Ardrey, American screen and stage writer resident in Geneva, Switzerland the last couple of years, is probably one of the traveling contemporary authors. In recent months he's made professional trips to Johannesburg, Hollywood, Paris, London, Vienna, Corsica, Stratford-upon-Avon and Northumberland County in England, and the Pyrenees. The trip to Johannesburg was to gather material for a book about anthropology as revealed in South Africa, and the visit to London was to arrange for publication by Collins. He was in Vienna to cover the Hungarian rebellion, and has been working on a legit play about it. He also planned over the Pole to Hollywood for confabs with producers Chester Erskine and Robert Parrish about the film version of Thomas Lea's "The Wonderful Country," and has written the screenplay in Corsica and the Pyrenees, with time out for a huddle with Erskine and Parrish in Paris. He plans to return next summer with his wife and two sons to his permanent home in Brentwood, Cal., probably to remain a year or so.

Robert Taplinger, WB ad-pub topper, in introducing Joshua Logan at a luncheon last week: "I always say that when a man needs no introduction, he needs no introduction." And with this he sat down . . .

Robert Brasillach's play "Queen From Cesare" which was closed by the police in Paris because World War II resistance people raised a fuss recalls the unsavory case of the dramatist who was co-author of a history of motion pictures. Before 1939, when still in his 20s, he published a novel, excellent volume of translations from classic Greek, and was journalist and literary critic, of considerable promise. After serving in French army until France's collapse in '40, he became mouthpiece of Nazi propaganda in France, contributing inflammatory editorials to notorious Nazi-controlled mag, "Je Suis Partout," and publicly thanking Hitler for taking France.

Brasillach was arrested at time of liberation, immediately tried and executed.

Nicholas Farkas, head of Farkas Films, has acquired a building on Third Ave. to expand his facilities. Distributor of foreign pix formerly was a few doors below. Coincidentally, his brother Aladar is a literary agent who also concentrates on the foreign market.

There's nothing like getting lost in the Bronx. It happened to Spyros P. Skouras and his retinue a couple of months ago when they journeyed uptown to 20th-Fox's experimental theatre. Last week, it happened not only to the bus taking the press to a Cinemare demonstration, but also to Jack L. Warner, who missed the whole thing while cruising around the Bronx "territory" . . . Mylene Demongeot, French beauty starred in "Bonjour Tristesse," was asked for opinion of director Otto Preminger last week. She summed it up in a single word: "Violent!" . . . Director Mark Robson went to London to try and snare Sir Laurence Olivier as a costar with Ingrid Bergman in his planned "Inn of 8th Happiness." It'll be shot on Formosa . . . National Theatres proxy Elmer C. Rhoden said last week his circuit's newly-owned tv station in Kansas City wouldn't be used for toll-tv purposes. NT has joined Paramount's Telemeter in applying for a Los Angeles franchise.

French producer Raoul Levy plans to go to Russia in 1959 to location a film based on Turgenyev's "First Love" there. Claude Autant-Larat is skedded to direct.

State Dept. discloses that Americans are going abroad in larger numbers all the time. During the first nine months of this year, the Department issued no fewer than 500,926 passports and passport renewals for an all-time high. Interestingly enough, the largest single group of passport recipients—some 28%—were housewives. Almost 65% of all persons went over for pleasure.

Having done fine with his release of the quoted appellation, he now calls himself "Wee Geordie" K. Arthur . . . Joseph Heidt, formerly the Theatre Guild's ad-pub director, is now press director for "River Kwai" special engagements . . .

Legion of Decency sent out a special release to remind that, while it approved "Peyton Place" (A-III, Unobjectionable for Adults), this didn't mean it had changed its mind about the original Grace Metalious novel . . . DuPont has dropped efforts to develop its own color process but is going ahead with fieldtesting the new Cronar thin safety base . . . Columbia's Harry Novak very sick in a Paris hospital. In addition to everything else, he broke his leg over the weekend . . . Warner Bros. moved into its new Fifth Ave. headquarters Monday (2), had gremlins fouling up the phone system.

HARD TICKETS' SOFT WHISPERS

London Critics Vs. DeMille

London, Dec. 3. Cecil B. DeMille's "The Ten Commandments," which had a Royal premiere at the Plaza Theatre last Thursday (8), received lavish and full scale press coverage. Reactions were mixed, with most of the critics emphasizing the length of the film.

Donald Zed of the Daily Mirror called it "colossal, fantastic, ornate, flashy, sexy—but also awesome," and also opined that it will take in more money at the boxoffice than any other picture ever made." Anthony Carthew (Daily Herald) found it dull, with only half a dozen moments of tremendous excitement. He called it a huge spectacle "but its heart is empty. Dance-girls and dogma don't mix."

Cecil Wilson of the Daily Mail admitted that the film left him more exhausted than uplifted. "The dialog," he wrote "falls somewhere between 'Confucius-he-say' and early Drury Lane." He praised Charlton Heston's Moses in the later stages. "It comes thrillingly to life," admits Wilson. Wilson praised Sir Cedric Hardwicke's good Pharaoh, Yul Brynner's bad Pharaoh and Yvonne de Carlo's Saphira.

Wrote Harold Conway of the Daily Sketch: "De Mille takes three and a half hours to approach the climax of his picture but by then I was too exhausted to care . . . Everything, the merits and the faults is BIG."

Campbell Dixon of the Daily Telegraph thought that "For the most part DeMille has succeeded astonishingly well. Only the professional cynic could fail to be impressed by his moral fervor and technical skill." Paul Dehn (News-Chronicle) wrote, "great cinematic jewels are strung together on immense intermediate lengths of pseudo-literary old rope." Dehn went on to razz the sticky Victorian dialog. He said the Bible told it better.

Leonard Mosley of the Daily Express: "DeMille has made a bore, a mockery of it and piled in all the incidents while leaving out all the wisdom and the beauty. What a VistaVision bath-tub he made of the Red Sea!"

Times writer dismissed film as "a brightly colored postcard magnified into a mural."

Schulberg Freres in Swampland

Oddly-Assorted Location Party Shooting Pre-Tourist Florida Saga

By HY HOLLINGER

Everglades, Fla., Dec. 3. One of the most motley casts ever assembled for a motion picture has been brought to this south Florida city of 700, 78 miles from Miami, by Budd and Stuart Schulberg for their first joint independent effort for Warner Bros. release. The performers include a former strip-teaser (Gypsy Rose Lee), a best-selling novelist (MacKinlay Kantor), a former heavy-weight contender (Two-Ton Tony Galento), a circus clown (Emmett Kelly), a former jockey (Sammy Renick), a balladeer (Burl Ives), an Israeli actress (Chana Eden), and a Canadian actor (Christopher Plummer). To this unusual conglomeration, add such Broadway and tv stalwarts as Howard Smith, Curt Conway and George Voskovec.

In a region where visitors are served such delicacies as rattle snake hor d'oeuvres, alligator soup and turtle steak, the Schulbergs, sons of the late film pioneer, B. P. Schulberg, are filming entirely on location "Across the Everglades," a picture based on an original screenplay by the literary ribbing. This is the latter's first film since his collaboration with Elia Kazan on "Face in the Crowd," which was filmed in New York and on location.

Budd Schulberg continues to avoid Hollywood. Starting with "On the Waterfront," which brought him back to pictures, he's written three pictures, all made away from Hollywood.

He's a strong believer of utilizing the authentic locations for each of the pictures with which he is associated. In addition, he looks upon the role of the screenwriter as similar to that of the playwright. He insists on working closely with the director and being on hand to make script revisions as the need arises during production.

That was his arrangement with Kazan during the filming of "Waterfront" and "Face." Budd maintains, and in order to continue to have full artistic freedom he joined with his brother Stuart, who had been producing pictures abroad, to organize Schulberg Productions, which has scheduled a series of pictures based on original stories by the writing member of the brother team.

"Across the Everglades," according to Budd, is a different type of frontier story. It's the story of the

Everglades and Miami in the early years of the present century. Plume hunters—most of them renegades and other questionable fringe characters—invaded the area to track down rare birds in search of feathers to satisfy the then current women's fashion decree for millinery decorations. The multi-colored plumage brought \$60 an ounce on the N.Y. millinery market. It's also a story of the early settlers of Miami and their attempts to drain the swamps.

For the production, the Schul-

(Continued on page 18)

SMITTEN DISTRIBS FLIRT FURTIVELY

Metro switched, "Raintree County" from roadshow to grind. Same company is expected to go hard-ticket with "Brothers Karamazov."

Columbia is moving cautiously with its marketing of "Bridge on the River Kwai"—that is, opening the picture on roadshow in four dates but committing itself to irrevocable policy.

"South Pacific" will go two-a-day and "Farewell to Arms" will be quasi-roadshow. At least, that's the policy at present.

Paramount is talking about, but very quietly, roadshowing "Desire Under the Elms."

The industry has been greatly influenced by the success of "Ten Commandments" and "Around the World in 80 Days." These two "epics" have stood up as specials, each for over a year. But there are pitfalls in arbitrarily drawn plans to send a picture to market at advanced prices and limited weekly engagements. In other words, there's been some re-evaluation going on in the trade and the conclusion is that the roadshow is not necessarily the avenue to wealth it's cracked up to be.

It's in light of the unpredictable nature of the business that Col is more or less experimenting with "Kwai." Experience at the initial runs will determine the future course. The distributor meanwhile is drawing no long-range blueprints.

To switch from roadshow to continuous run can be costly in terms of the necessity to revise advertising campaigns, the boxoffice dollar and trade and public prestige. These items are now being given new attention.

M-G, rather than making a big splash, tried out "Raintree" on roadshow in only six locations. It was on the basis of these that a decision to go grind was made. Also a comparison was to be had in "Quo Vadis," a major production which played on continuous run and proved unusually successful.

M-G doubtless would have been

(Continued on page 18)

Lopert, Playing Indies' Game, Takes Over Plaza Theatre, N.Y.; Importers Need Own Showcase

Milestone to Skouras

Spyros P. Skouras, 20th-Fox prez, has been named recipient of the Screen Producers Guild's Milestone award. It'll be presented to him at a dinner on the Coast in April.

Skouras is the sixth industry executive to receive the annual award. Previous winners were Jesse Lasky, Louis B. Mayer, Darryl F. Zanuck, Cecil B. DeMille and Walt Disney.

Undisclosed Terms End Ernest Borgnine Action; Free of Hecht-Lancaster

Hollywood, Dec. 3.

An agreement to terminate the contract, plus a "substantial" cash payment, brought an out-of-court settlement of Ernest Borgnine's year-old legal action against Hecht-Lancaster.

Borgnine had filed two separate suits, contending that firm had pre-empted his services under the terms of the contract and then loaned him out, reaping a hefty cash advantage. In one case, Borgnine contended, the firm obtained the services of a writer free from Metro in exchange for the actor's doing "A Catered Affair" at a lower price than he had originally asked.

Second suit demanded an accounting of profits on "Marty." Borgnine contended he had been "defrauded" of his contractual two and one-half percent share of the gross, over a five year period, by improper deductions and fees paid to a dummy corporation which he claimed was actually owned by H-L.

Plaza Theatre in New York, has been taken over by Ilya Lopert from Leo Brecher on a longterm lease. House, on 58th St. between Madison and Park, has been successful playing foreign and offbeat American films.

Going into the venture alone, i.e., without his usual City Investing tieup, Lopert becomes the new tenant starting Jan. 1, during the run of "Raintree County." Under the deal, he paid \$175,000 for "goodwill" and is obligated to pay \$75,000 a year rent. Lopert operates several other houses, including two in Washington.

Asked last week to comment on the takeover, Lopert said: "I know nothing about it."

In acquiring the Plaza, Lopert follows a pattern that has become general in recent years, i.e., importer-distributors running their own Gotham showcases. Thus Richard Davis has the Fine Arts, Rank Film Distributors has just taken on the Central and it books the Sutton Jean Goldwurm has the Little Carnegie and the World, Trans-Lux has a number of houses, Kingsley-International (Columbia) has a tieup with the Paris, Walter Reade has the Baronet, etc.

Availability of the Plaza hands Lopert a distinct advantage since, this year, he's stepped up his activities in the import-distrib field. His "Cabrera" is current at the Fine Arts and, among other things, he has "Guendalina" coming up from Italy. He also bought the French "Pathe de Liley."

"Art" houses in New York have become much in demand since the market for the foreign film appears to be expanding and it's difficult to get a good import off the ground without launching it properly in New York. There has been talk, from time to time, of building new, small houses, but the costs are prohibitive and the banks won't go out on a limb for theatre construction at this stage.

EXHIBS LESS INTERESTED IN 'ARMS' THAN PUBLIC

San Francisco, Dec. 3.

Exhibitors who wonder what's the matter with the film business might start with themselves, says one exhibition exec who's been doing a slow burn ever since David O. Selznick's "A Farewell to Arms" was sneaked at the 4,500-seat Fox a week ago Saturday (23) night.

Fox West Coast execs were on hand and 20th-Fox has sent invitations to most of the major and many of the minor exhibitors in Northern California. Five center rows of seats had been saved for the contingent expected to look over this important new product eagerly.

But exactly three exhibitors—Irvig Ackerman, an independent, and two execs of the Naify circuit—showed up.

Public had been pretty well tipped off in advance of "sneak," consequently came close to filling huge theatre. Said the slow-burning exec:

"It just shows the public's more interested in the arms than we are. If that's all my fellow-exhibitors care, maybe they deserve what they're getting—hard times."

Film's opening at Grauman's Chinese, Los Angeles, Dec. 18, at \$2 top, and will open at 40 other key California cities Dec. 31 at advanced prices.

LeRoy's Hub Locationing

Boston, Dec. 3.

Mervyn LeRoy, in to pick sites for shooting of "Home Before Dark," arranged for Jan. 15 target date for shots in Marblehead and on downtown Boston streets.

LeRoy was taken on a tour of Hub and adjacent areas by Art Moger, Warner Bros. field exploitation chief here.

See Page 33

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Witness for the Prosecution

Tyrone Power, Marlene Dietrich and Charles Laughton in click adaptation of Agatha Christie's hit play; firm business potential.

United Artists release of Arthur Hornblow production, presented by Edward Small, Stars Tyrone Power, Marlene Dietrich, Charles Laughton, features Elsa Lanchester, John Williams, Michael Redgrave, Henry Daniell, Torin Thatcher, John H. Williams, Torin Thatcher, Ian Wolfe, Directed by Billy Wilder. Screenplay, Wilder and Harry Kurnitz, from story and stars play by Agatha Christie; camera, Russell Harlan; editor, Daniel Mandell; art direction, Alexander Trueman; sound, John H. Williams; music, Malneck; song, "I Never Go There Any More," Ralph Arthur Roberts and Jack Brooks. Trademark in N.Y., Nov. 22, '57. Running time, 114 MINS.

Leonard Vole Tyrone Power
Christine Vole Marlene Dietrich
Sir Wilfrid Mordaunt Charles Laughton
Miss Plimsoll Elsa Lanchester
Progan-Moore John Williams
Macdew Michael Redgrave
Carter Henry Daniell
Janet McKenzie Ian Wolfe
Mr. Meyers Torin Thatcher
Judge Francis Compton
Mrs. French Norma Varden
Inspector Hearn Philip Tong
Diana Ruta Lee
Miss McHugh Molly Roden
Mrs. Johnson Odette Neff
Miss O'Brien Marjorie Eaton

A courtroom meller played engagingly and building evenly to a surprising and arousing, albeit tricked-up, climax. "Witness for the Prosecution" has been transferred to the screen with competence. Arthur Hornblow's production has dramatic and melodramatic substance figures to do firm business all around.

"Prosecution" is the Agatha Christie play which was a click on Broadway and, earlier, in London. The West End and Times Square runs clearly establish the property's popular appeal and in this instance adept screen handling, plus the star names, adds to the values of the original.

In fashioning the screenplay, Billy Wilder and Harry Kurnitz strayed but little from the prototype, except to introduce an added character, that of a private nurse. Why re-write a hit play? In line with this, however, it's recalled that Miss Christie's masterpiece ended off as almost bewildering (at least such criticism was heard) and the picture's windup, which is substantially unchanged, likely may evoke the same comment.

But this is a minor reservation. It's an entertaining show.

Under Wilder's direction, "Prosecution" unfolds realistically, generating a quiet and steady excitement. The characters are believably participating in the Old Bailey murder trial and the few flashbacks and contemporary asides that round out the story. The plot always is in clear focus, the moods and motivations correctly established.

Cleverly worked out is the story line which has defense attorney Charles Laughton, along with the audience, wholly convinced that the likeable chap played by Tyrone Power is innocent, that he couldn't have murdered the rich widow who had taken a fancy to him. A disturbing note, however, is the unexpected attitude taken by Power's wife, Marlene Dietrich, who, as it turns out, is not legally married to him and thus is not restrained from testifying against him.

Baffling, too, are the letters which Miss Dietrich has written to her "Beloved Max." Which serve to discredit her testimony and bring about the actual verdict, along with it there is the mind that has entered Laughton's mind, plus, indeed, the admission by Power that he actually committed the crime. This is part of the multi-faceted, quickly-sprung climax that clears up everything.

As per design, the audience is given a sense of participation, seeing the case as Laughton sees it, noting the trial's developments and verdict appear too pat, sharing the same doubts and, at the denouement, surprises.

"Prosecution" reproduction of the famous London court is done with remarkable conviction and the proceedings throughout have a genuine air.

Laughton, sage of the courtroom and cardiac patient who's constantly disobeying his nurses orders about cigar-smoking and brandy-drinking, plays out the part flamboyantly and colorfully. His reputation for scenery chewing is unmarred via his acting; he's as robust as ever in making with the sarcastic cracks (the Wilder-Harry Kurnitz is well stacked with sharp dialog) and browbeating his nurse and his subordinates.

Power does a winning job as the ingratiating defendant who seems incapable of murder and Miss Dietrich is in good form, historically and physically, as the cause of much bafflement through the picture until the explanations are finally given. Elsa Lanchester

measures up suitably as the irritating nurse.

Ian Wolfe, as Laughton's assistant; Henry Daniell, as a solicitor; John Williams, another barrister; Torin Thatcher, the probing prosecutor; Una O'Connor, the murdered woman's maid, and Philip Tonge, police inspector, all do creditable work.

The black-and-white photography is top notch, editing contributes to the even pace, music and other credits all are commendable.

Gene.

The Hard Man (COLOR)

Fast story of a fast gunman, with Guy Madison.

Hollywood, Nov. 29.
Columbia release of Hal Ashby production. Stars Guy Madison, features Valerie French, Lorne Greene, Barry Atwater, Robert Burton, Rudy Bond, Trevor Bardette, Renata Vanni. Directed by George Sherman. Screenplay, Leo Katcher, based on his novel; camera, Technicolor. Music, Mischa Bakaleinikoff. Previewed Nov. 21, '57. Running time, 80 MINS.

Stevie Burden Guy Madison
Valerie French Valerie French
Lorne Greene Lorne Greene
George Denison Barry Atwater
Robert Burton Robert Burton
Rudy Bond Rudy Bond
Trevor Bardette Trevor Bardette
Renata Vanni Renata Vanni
Larry Thompson Rickie Sorensen
Vince Kane Frank Richards
Herb Thompson Robert B. Williams

Plenty of hard action and Guy Madison's name for marquee lure shape "The Hard Man" for good response in the general outdoor market. Film is sparked by the type of story line to hold attention and use of Technicolor gives it plus.

Director George Sherman has taken Leo Katcher's fast-moving screenplay—based on his own novel—and come up with a study of a gunman which turns out to be one of Madison's best roles. Helen Ainsworth as producer provides suitable values, aided by Henry Freulich's fluid color cameras, and a note of authentic realism clothes the unfolding.

Madison plays a former Texas Ranger, who resigns after his chief's objections for too often bringing back his quarry dead instead of alive. He accepts an offer made by a sheriff to be his deputy, and instantly finds himself plunged into a feud with a wealthy rancher, who means to dominate the whole country. He meets with cattle country's further enmity through his association with latter's wife, who tries to persuade Madison to kill the husband she hates.

Madison lends authority to his character, engaging in action which includes both a bruising barroom scrap with one of cattleman's muscle men and a suspenseful six-gun battle with heavy's gunman. Lorne Greene capably portrays the rancher, shot down by his wife during a showdown with Madison, and Valerie French is okay in femme lead, doing well by her unsympathetic part. Rudy Bond as the gunman, Robert Burton as the sheriff who hires Madison to do his own necessary job with the rancher and Barry Atwater, attorney romancing the wife of his employer, turn in handy performances.

Technical credits generally are good, including William Lyon's tight editing, Carl Anderson's art direction and Mischa Bakaleinikoff's music direction. *Whit.*

Just My Luck (BRITISH)

Amiable slapstick farce with star Norman Wisdom assuring maximum acceptance from British audiences.

London, Nov. 26.
Rank (Hugh Sturges) production and release. Stars Norman Wisdom. Directed by John Paddy Carstairs. Screenplay, Alfred Chabert, Peter Blackmore; camera, Jack Cox; editor, Roger Cherrill; music, Philip Green. At Leicester Square Nov. 14, '57. Running time, 86 MINS.

Norman Norman Wisdom
Dixon Dixon
Hon. Richard Lumb Leslie Phillips
Miss Daviot Delphi Lawrence
Mr. Dooley Margaret Rutherford
Mr. Stowen Edward Chapman
Mrs. Hackett Marjorie Rhodes
Shebe Joan Sims
By Hadam Peter Copley
Cranley Michael Ward
Man in Cinema Felix Felton
Dr. Peter Masters Bill Fraser
Roberts Sam Kydd
Nurses Beth Rogan, Margold Russell
Mrs. Clegg Catherine Campbell
Sir George Robin Bailey
Masseur Michael Brennan
Man in Hole Eddie Leslie
Second Man in Hole Ian Wilson
Starter at Goodwood Ballard Barkley
Eddie Diamond Vic Wise

Norman Wisdom, one of Britain's top stage and screen buffoons, is the amiable "Little Man" of British pix. Clad in an ill-fitting cap, jacket and pants, he sails through a series of improbable adventures with a heart of gold, ingratiating grin and a possibly overdone, of frenetic energy. This formula has paid off

The Ship Was Loaded

Now moving into United States release under George K. Arthur's Go Films banner, "Ship Was Loaded" was reviewed from London in the issue of May 22, 1957, under its original title, "Carry On, Admiral." VARIETY's critic Clem found the farce "neatly made, extracting every ounce of humor from ludicrous situations which have greater scope visually than in their former limited sphere." (It was a stageplay.)

Peggy Cummins and David Tomlinson are starred in the story about a naval officer and public relations man who are switched to each other's jobs after a heavy drinking session and the mistaken identities that ensue.

handsomely at the British foxoffice in the past. Allied again with producer Hugh Stewart and John Paddy Carstairs his latest "Just My Luck" should be equally popular even though it sometimes seems that the trio's efforts will burst at the seams.

In the U.S., Wisdom is mainly known through same casual, commuting tv appearances but since humor is international, American audiences should find enough yocks in this lively farce.

Wisdom is largely a situation comedian who has built up a rep via pratfalls, so it is unimportant that the story of "Luck" is as slim as a chorine's waist. The idea of any story line for a Wisdom film is that it should get him into sufficient incongruous situations to make people feel sorry for him, for him to get out of them with blundering ingenuity and then finish up with the girl whose role is usually so innocuous that the audience forgets all about her until the finish. In short, Wisdom is a kind of Harold Lloyd, sans spectacles.

This film follows this undemanding, but tricky formula effectively and funnily. Wisdom is a humble employee in a ritzy West End jewelry shop. Anxious to win a bank roll sufficient to buy a lush bangle for his girl friend, the little comic decides to play the horses. With a hardly-earned \$2.80 stake he becomes embroiled in backing a jockey in a six-race parlay and suffers endless adventures and humiliations before landing both the cash and girl.

There are several sequences which are top screen comedy. For instance, the Wisdom an amorous blond, smothered by revue artist John Sims, making noisy nuisances of themselves in a cinema. In another sequence, Wisdom finds himself a near victim of an emergency operation through misunderstanding.

"Luck" is completely a Wisdom vehicle but some neat performances are turned in by lesser artists. The two girls, Jill Dixon and Delphi Lawrence, emerge pleasantly. Margaret Rutherford, this nagging mother, Edward Chapman as his boss, Vic Wise as a jockey, and Leslie Phillips and Peter Copley as two shady bookies also add their quota of fun. Margaret Rutherford is in her usual formidable form as an eccentric racehorse owner.

John Paddy Carstairs directs with his usual pace and comedy knowhow. But it often seems that he is running out of new ideas to exploit the star he knows so well. Technical problems are satisfactorily coped with, and Jack Cox handles the lensing well. *Rich.*

Love Slaves of the Amazons (COLOR)

Green-skinned lady warriors yet! Ferocious and kitchiness babes don't get their man. Borders on unintended comedy.

Universal release of Curt Siodmak production. Stars Lilia Lazo, Lilia Segale, Eduardo Cid, Lilia Lazo, Lilia Segale, Carlos, Anna Maria Nabuco. Directed and written by Siodmak; camera, (Eastman Color), Mario Paze; editor Terry Morse; song, "Song of the Amazons," composed by Radam Gonalves and sung by Tina Lee. Previewed in N.Y., Nov. 20, '57. Running time, 81 MINS.

Don Taylor Don Taylor
Lilia Segale Lilia Segale
Eduardo Cid Eduardo Cid
Harvey Chalmers Harvey Chalmers
John Herbert John Herbert
Fernando Fernando
Pernando's Brother Carlos
Anna Maria Nabuco Anna Maria Nabuco
Marie Marie
Gilda Neri Gilda Neri
Pilot Louis Serrano

"Love Slaves of the Amazons" is a love-minded, poorly-made adventure film of which everyone says "there must be a market for them somewhere." It's being coupled by Universal with "Monolith Monsters" as part of such a package, probably will sneak by

If there's anything good to be said about it it's that the Eastman color is vivid and impressive, picking up some interesting landscapes in Brazil, which this was produced by Curt Siodmak. Add that the title is "interesting" as an idea.

Story has overtones of (unintentional) comedy. Archeologist Don Taylor penetrates jungle on an expedition with eccentric Eduardo Cidmann, who claims to once have escaped from the land of the Amazons. Taylor is finally captured by the warrior ladies and escapes with a white woman whom they've held captive. In the end, "to save this old civilization," they agree not to tell anyone about their experiences.

The "old civilization" consists of green-painted femmes creeping through the jungles, acting alternately kitchiness and ferocious. Siodmak's script is so clumsy, the temptation is great to consider the whole thing a takeoff on jungle pic that have gone before. His direction isn't any much better, judging by the performances.

Photography by Mario Paze—enhanced by good use of color—is impressive. There's one prolonged scene, men battling it out in the river mud, that is well staged and lensed. Amazons' dances are harmless, though some may call them "suggestive."

Taylor stumbles through the film without half trying. Lilia Segale is attractive as the lost-and-found scientist, and Cidmann turns in a non-pro performance that belongs in the sleep-flicker era. Tom Payne is okay as the scientist murdered by the Amazons.

Terry Morse's editing is routine. Considering the time and effort that must have gone into this film, Siodmak should have to answer to someone why nothing better came out. *Hiff.*

Affair in Havana

Trite jealousy plot. So-so entertainment but Cuban scenery and music ginger things up a bit.

Hollywood, Nov. 29.
Allied Artists release of Dudley Pictures International Corp. of Cuba production. Stars John Cassavetes, Raymond Burr, Sara Shane, Lilia Lazo, Sergio Pina, Celia Cruz, Jose Antonio Rivero, Miguel Angel Blanco. Producer, Richard Rollone; director, Lilia Lazo; screenplay, Burton Lane and Maurice Zimm from original story by Janet Green; camera, Alan Stensold; music, Lilia Lazo; singer, Gabriel Segomillor; editor, Stefan Arsten; music, Ernest Gold. Previewed Nov. 21, '57. Running time, 81 MINS.

Nick John Cassavetes
Malabee Raymond Burr
Sara Shane Sara Shane
Fina Lilia Lazo
Valdes Sergio Pina
Cruz Celia Cruz
Rivero Jose Antonio Rivero
Police captain Miguel Angel Blanco

As an oft-told tale of a jealous husband—this time the cause is "Affair in Havana" relies on the beauties of Cuba and the charm of Afro-Cuban music to take it out of the just-so class. As it is, pic is a better-than-average bet for second feature booking.

Allied Artists releases the Cuban-made film that receives some exploitation values out of John Cassavetes and Raymond Burr, both of whom benefit from good tv exposure.

Cassavetes plays an American composer who has an affair with the lovely wife (Sara Shane) of a paralytic plantation owner (Burr). When Burr learns of the recurrent trysts, he sets out to trap the lovers when trio are together on the sugar plantation. That fails and wife is about to run off with her cash when Burr tells her he has only 90 days to live and that she has \$20,000 waiting for her. She stays.

In a subsequent argument between the marriage partners Burr is pushed into a swimming pool and drowned by his manservant who is, unencouraged, enamored with the lovely lady. Manservant's wife accuses Miss Shane of perpetrating the death; Cassavetes—who's made of stern stuff—believes her and leaves the now wealthy widow. Miss Shane chases and runs into manservant's wife who stabs her to death. Mulberry costs her her life but, as if nothing had happened, Cassavetes ends up when he started—at a piano, pounding out some pretty lively tunes.

Although he previously has aroused response as an actor, Cassavetes doesn't show much more than sporadic hints in this pic, not getting much help from the Burton Lane-Maurice Zimm script or director Lilia Lazo. However, Burr is tyrannical enough, Miss Shane is pretty.

Rest of small cast, especially Lilia Lazo as the servant's wife, backs up nicely.

On plus side are some interesting shots of Cuba done by Alan Stensold and some fine music by Ernest Gold and songs by Alberto Zayas Govin. Technical credits are average except sound which echoes all too frequently. *Ron.*

Plunder Scope (REGALSCOPE)

Well-made little crime melodrama.

Hollywood, Nov. 29.
20th-Fox release of Regal Production. Stars Gene Raymond, Jeanne Cooper, Wayne Morris, with Elisha Cook, Robert Corns, Robert Morris, Helene Heigh, Harry Tyler, others; produced by Leon Chookchuk and Laurence Frank; directed by Robert Cornfield; screenplay, Steven Rittberg; story by Rittberg and Jack Charnay; camera, Ernest Haller; editors, Warren Adams, Jerry S. Young; music, Irving Gertz. Previewed Nov. 25, '57. Running time, 71 MINS.

Eddie Gene Raymond
Frank Jeanne Cooper
Thibbe Robert Corns
Skeels Elisha Cook
Roly Adams Stafford Repp
Thibbe Steven Rittberg
Hazel Nona Hayden
Society Woman Helene Heigh
Cropper No. 1 Ray Barker
Policeman Don Garrett
No. 1 Smog Officer and Narrator Michael Fox

Guard No. 1 Richard Newton
Trooper No. 1 Charles Conrad
Thibbe Robert Corns
Don Robin Riley
Guard No. 1 and Narrator Douglas Banks
Cropper No. 2 Ray Barker
Officer No. 1 George Keyman
Narrator Stacy Graham

Money isn't everything, as this Regal low-budget for 20th-Fox release proves, both on-screen and off. A well made little crime melodrama, pic shows both skill and a keen appreciation of the value of a production buck on parts of producers Leon Chookchuk and Laurence Stewart. Aside from Gene Raymond and Wayne Morris, neither current box draws, name values are lacking. Otherwise, pic carries more distinction than customary is for the genre.

Brisk story by Steven Rittberg (who also acts in pic) and Jack Charnay revolves literally around a Solid Gold Cadillac. Special U.S. Mint gold train is victim of ingenious hold up, masterminded by Raymond. Bulky loot is split among three trucks for transport to L. A. and eventually out of the country. But first two trucks, one driven by Stafford Rapp and the other by Elisha Cook and Wayne Morris, through various mishaps, are intercepted by cops. Additionally, en route Morris murders service station attendant Harry Tyler when his identity is accidentally uncovered.

Last load, driven by Raymond and Ritch, makes it. With help of Raymond's g.f., Jeanne Cooper, bullion is melted down and repackaged about an ornate Cadillac, with gold coins as the bait. Traps, however, grille etc. But L. A. freeway prove too much, as car, on way to safety of harbor, gets entangled in a bumper-locking collision. When cops unwind cars, soft gold bends and reveals itself, and Raymond and Ritch are killed in escape attempt.

Action is handled tautly, with telling economy, by art direction of Hubert Cornfield. Raymond is especially convincing as the mastermind and other cast members also rate commendation for solid performances. Morris, Cook, Miss Cooper and Ritch deserve special mention, with Repp and Tyler also good.

Technical credits are polished and professional, with striking title design of Robert Gill and clearcut black-and-white photography of Ernest Haller worthy to be singled out. *Kote.*

Sorority Girl

Routine cheap with better acting than production warrants. Teenagers may go for it. Basic story provocative though poorly scripted.

Hollywood, Nov. 22.
American International release of Roger Corman production. Stars Susan Cabot, Dick Miller, Barbara O'Neill, Tina Marshall, Barbara Crane, Eula Ray, Fessenden. Previewed Nov. 20, '57. Running time, 40 MINS.

Susan Cabot Susan Cabot
Dick Miller Dick Miller
Barbara O'Neill Barbara O'Neill
Tina Marshall Tina Marshall
Barbara Crane Barbara Crane
Eula Ray Eula Ray
Mrs. Fessenden Jeanne Wood

"Sorority Girl" is a sombre affair, picturing a sadistic university coed who, it is to be trusted, is an exaggerated exception. Although pic's low budget is all too apparent, film should draw curious teenagers in its bookings with "Motorcycle Gang."

Storyline is a good one—rich girl can't adjust in sorority life so she resolves own crisis by hurting everyone else. With more care than is shown in this pic, results could have been good.

Susan Cabot displayed a few bursts of acting talent as the maladjusted student who goes in for paddlings, blackmailing and out-and-out hair-pulling. On the whole, however, her role as written is without sufficient motivation.

Entire pic revolves around her relation to other members of the (Continued on page 22)

CANADA: EXHIBS ECHO YANKS

**'Pal Joey' & 'Les Girls' Show Zip,
But November So-So; 'Jailhouse'
'Hunchback,' 'Mad Ball' Draw Well**

(VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but is not, of course, fully definite. An index of relative grossing strength in the U. S.-Canada market, the monthly report does not pretend to express total rentals.)

Although having the benefit of three holidays—Election Day, Armistice Day and Thanksgiving—November proved very spotty. The spread of influenza, and/or the fear of same, kept thousands at home. Cities which depend on part of their business from out-of-towners found that such patronage shunned the big city. Return of milder weather in many cities also hurt. It took the blockbusters to make a dent.

Even the hard-ticket pix were downbeat. But this did not prevent "Around the World in 80 Days" (UA) from copping the November laurels. This made the sixth month the Mide Todd opus has been champion nationally.

Coming up fast as the month closed was "Pal Joey" (Col), which finished November a strong second. It figured in returns only three weeks. In many key cities, "Joey" surpassed forecasts, combo of Frank Sinatra, Kim Novak and Rita Hayworth in the leads proving big bait.

Another musical, "Les Girls" (M-G), and like "Joey," a newcomer last month, sewed up third position. Pic also was out in release only three sessions. "Seven Wonders of World" (Cinerama), which was fourth last round, again is winding up in fourth spot.

"Jailhouse Rock" (M-G) finished fifth, Elvis Presley starrer catching on amazingly in its opening weeks. "Hunchback of Notre Dame" (AA) did amazingly well for a third version of the same story and finished sixth. "Operation Mad Ball" (Col) landed seventh, going as high as third place in one week's survey.

"Search for Paradise" (Cinerama), just getting started around in different keys, showed enough to finish eighth. "Time Limit" (UA) took ninth place.

"10 Commandments" (Par) was 10th place winner, depending on multiple-run dates to achieve this since having placed its top first-run in major cities. "Rainbow Valley" (M-G) wound up 11th, this showing coming from reserved-seat runs in some four key cities. It's (Continued on page 24)

United Artists Mounts a Push

Detailed territorial plans for United Artists' already-set full program of releases for 1958 will be mapped at two national conventions this month at which distribution v.p. William J. Heineman and general sales manager James R. Velde will join with other homeoffice and field execs.

First meeting is in Miami Dec. 8-10, the second in San Francisco Dec. 12-14. Also sitting in from New York will be v.p. Max E. Youngstein, ad-pub head Roger Lewis and division managers Milton E. Cohen (eastern) and Al Fitter (western).

Stress is to be placed on the fact that UA's lineup of top productions, 16 in all, is to be spaced evenly through the year along with the programmers. Arthur B. Krim, president, recently stated the full program represents an investment of \$50,000,000.

November Leaders

1. "Around World" (UA).
2. "Pal Joey" (Col).
3. "Les Girls" (M-G).
4. "7 Wonders" (Cinerama).
5. "Jailhouse Rock" (M-G).
6. "Hunchback N.D." (AA).
7. "Mad Ball" (Col).
8. "Paradise" (Cinerama).
9. "Time Limit" (UA).
10. "Commandments" (Par).
11. "Rainbow Valley" (M-G).
12. "Perli" (BV).

'God Hasn't Cast Me as Actor'— Billy Graham

At his sponsor's headquarters here evangelist Billy Graham denied a Hollywood report that he may play the role of the minister in a re-filming of "The Little Shepherd of Kingdom Come" or that he'll act in any other feature.

"I do not feel that the Lord has called upon me to act," he told the Tribune's Will Jones. Sky pilot revealed that he has refused a number of offers to appear on screen during the past several years.

He believes the "Shepherd of Kingdom Come" report might have been occasioned by the fact that in Hollywood recently he met with Y. Frank Freeman, Paramount production head, and the latter's son, producer Freeman Jr., at luncheon. The luncheon discussion, says Graham, concerned screen possibilities of a book, "The Gauntlet." He promised to read it and give the Freemans his opinion.

Graham's own company just finished a Western, "The Persuader," in which he doesn't appear, and also will film a color feature movie dealing with some teenage delinquents converted by him during his recent New York crusade.

Gotham Directors Dicker 'IA' Link

Screen Directors International Guild, the organization of film directors working in the east, is exploring the possibility of affiliating with the International Alliance of Theatrical Stage Employees. Initial talks have already been held with IA executive Walter Diehl and IA attorney Harold Spivak.

The eastern film directors union, which was recently organized, has opened negotiations with the N.Y. Producers Assn., a trade group that represents film-makers in the commercial, educational, documentary and telefilm fields. These talks, however, have been moving slowly and the union is said to be making little progress in obtaining its initial contract. Support of the IA, which represents other technicians in the film business, would help to hasten the negotiations, it's felt.

Make Meinhardt Barker

Ira Meinhardt was elected chief barker of the Variety Club of N. Y. at the annual membership and elections meeting yesterday (Tues.) at Toots Shors.

Other officers named were Charles Smakwitz, first assistant; Irving Dollinger, second assistant; Wilford W. Bower, property master, and Jack H. Hoffberg, dough guy.

DOMINION INTO TV DEPRESSION

By ROBERT McSTAY

Toronto, Dec. 3.

With film attendance reported as down some 30-40% in television areas across Canada, a feeling of gloom pervaded the annual meeting here of the national committee of (a) the Motion Picture Exhibitors Associations of Canada and (b) Motion Picture Theatres Association of Ontario. Some 85 theatres have been closed in this country during the past year, with a concentration of 26 victims in the Maritimes. Other owners are operating at no profit or a loss, it was stated by spokesmen.

The annual meeting also saw Morris Stein, chairman (who is Eastern Division managing director of Famous Players-Canadian), outrightly condemning his boss, J. J. Fitzgibbons, president of Famous, for the latter's public speeches regarding the proposed, forthcoming use of Telemeter, whose Canadian rights are held by Famous. Stein wanted to know the cost of the pay-at-home venture for motion pictures, who was going to buy the service; he confessed he could not find out so, obviously, could make no comment.

Bigtime Demise?

Stein claimed, however, that Fitzgibbons' pessimistic reports to the press that bigtime show biz is over were not fair to the film industry, even if these were statements made on behalf of Famous Players-Canadian and not for the industry as whole. Something must be done, Stein told the meeting, to offset such pessimistic reports, even though these were a plug for Telemeter.

On the question of alarm, concern and gloomy forecast, this governed by the personal problems of investment, plus looking out for employees. Stein reminded the coast-to-coast delegates that "we can find nobody who knows the answers" but that the "Association can get better results than any individual representative of any Provincial exhibitor association in Canada."

He said: "We exhibitors have an obligation to formulate constructive thought for action; and we are pretty skippy on ideas. We must be practical and realistic to dispel this spirit of gloom. The one aspect that sells a picture is word-of-mouth advertising. Once you can get an attraction out in the open and talked about, you are in. But if all exhibitors talk pessimism, this including newspapers and national magazines, such interviews will see a good picture playing to practically empty houses. However, do not lie about a picture's potentialities on entertainment in newspaper ads."

He admitted that smaller theatres are in difficulty and may not even survive, with the public more sophisticated and selective, but there is a hefty investment to be protected. ("The film business is not all shot to hell; but we are living with changes. We must fight competition and there is no logic in linking showmen with pessimism; the two just don't combine.")

On the round-table discussions, two principal topics were amuse-

Harriet F. Pilpel
interestingly re-
The Show Biz Legal
Developments
Of 1957

another Editorial Feature
in the upcoming
52d Anniversary Number
of
VARIETY

Television and Industrial Strife In Vancouver; Circuits Order News Blackout on Theatre Closings

By JAY TOMSON

Vancouver, Dec. 3.

Global Do-for-Daff

An 18-week sales drive, in the name of Alfred E. Daff, president of Universal overseas subsidiary, will be launched in late December, per foreign manager Americo Aboal.

Universal's 41 branches will join in the global push from Dec. 29 to May and be captained by assistant foreign manager Ben M. Cohn.

Alaskan Raps Allied Artists' 'Policy' Switch

Hollywood, Dec. 3.

Allied Artists' production policies—past and present—have come under fire of a group of AA stockholders repping nearly 50,000 shares of that company's stock, the syndicate being particularly unhappy in over curtailment of the program of major films.

Roger Hurlock of Juneau, Alaska, spokesman for the group, has confirmed that he and his associates are demanding AA rep up its production, patterning it for "A" pix.

Hurlock said, too, that his group is unhappy over the \$465,000 loss chargeoffs for prelim work on John Huston's projected "Tyee," dropped by AA (Ben Bogeauss, separately, is now shooting same story for RKO with a \$600,000 total budget).

On behalf of the syndicate, he reps, Hurlock has presented his group's complaints to AA exec v.p. George Burrows. Hurlock persuaded his associates not to take firm action at this time because AA prexy Steve Brody is in a hospital recovering from injuries received in an auto accident, and isn't expected back at his job for several weeks.

"I seriously object to Allied withdrawing from production of major films. That is the only hope for the company. We want a continuation of major pictures, and a lessening of grinding out of inferior, low-budgeters," said Hurlock.

The Alaskan real estate man and investor returned to Juneau over the weekend, and plans to be back in Hollywood for confabs with Brody on the issues involved, when the AA topper has recovered.

Is Mannix Heir George Muchnic?

George Muchnic, who has been playing an increasingly important role in Loew's Inc.'s top echelon executive lineup since Joseph R. Vogel assumed the presidency of the company, is reportedly being groomed to succeed E. J. Mannix as studio manager.

Muchnic, who had been shifted from the company's International subsid, has been spending considerable time at the Culver City plant learning the ropes. It's understood that he will take over his new duties as soon as Mannix's contract expires or when a settlement of the pact can be arranged.

Rex Harrison and Kay Kendall signed by Metro to co-star in "The Reluctant Debutante," which will be filmed in London and Paris.

There has been a steady shuttering of film situations in the metropolitan Vancouver area dating from the arrival of television program service four years ago. Against an average of 60 to 70 houses theretofore perhaps 40 now operate. Five are seasonal drive-ins.

Subject is not one about which the two main operating circuits Odeon (18 in city) and Famous Players (13 in city) are confiding. Meantime there's plenty of film "rumormongering," to borrow VARIETY's term, this winter.

Five more theatres are reported as on the block pending closure, but Odeon-FP clampup pact prevents verification. Exhibitors have been told not to talk. FP's Alma, Kitsilano and Windsor theatres are fairly recent shutterings, the latter replaced by a gas station. The Roxy is now a church.

Provincial tax department source confirms continuing general coin weakness at exhib wickets of an area that's still rated third highest in per capita cinema turnout in Canada.

While declining to confirm local facts and figures because of official zippered-lip policy, Earle H. Dalgleish, head of Warner's distrib outfit here, said, "The big ones (films) are doing big—even bigger than during the war, and for us business is healthy. We gross around 10% under our high years." Dalgleish disagreed with reasons for "panic by people in high spots" stemming from video, pulp and paper strikes, pending closure of Britannia Beach mine and plant and logging layoffs currently oppressing the coast, and said, "When the people find they're having to dig right now, the theatres do good. What other entertainments can compete with the price of movies?"

Mainland and Vancouver Island theatres also padlocked by video and/or cashless customers since 1955 include, Odeon, at Marpole; Atlas, Victoria; Woodland, Yonbou; Haney, Haney; Abbotsford, Abbotsford (see story this issue); Odeon, Ladysmith; Village, Qualicum; Ilo, Cumberland; Odeon, Sapperton; Copper Mountain theatre; Rossland, Rossland; Aldergrove, Aldergrove; PM, Port Moody; Port Coquitlam, Gem theatre at Sydney is for sale.

Boston Jury Finds For Distributors

Boston, Dec. 3.

A Federal Court jury has found a group of motion picture distributors innocent of charges that they conspired to prevent Park Naponset Corp. of Wapole, Mass., from showing first-run pictures. Latter sued for \$1 million damages alleging antitrust violation. George S. Ryan was Park Naponset counsel.

Robert W. Meserve headed the battery of defense counsel. Defendants were Philip and Richard Smith, M. & P. Theatres Inc., New England Theatres Inc., American Theatres Corp., Loew's Boston Theatre Co., Keith Massachusetts Corp., RKO Theatres Inc., Loew's Inc., Warner Bros., RKO Radio Inc., United Artists, Universal, Columbia, Republic and Monogram Pictures.

Fleischer on '1,000 Hills'

Hollywood, Dec. 3.

Richard Fleischer will direct "These Thousand Hills," for producer David Weisbart at 20th-Fox. Fleischer recently finished directing on "The Vikings," Kirk Douglas starrer for actor's Bryna Productions.

"Hills" is based on the best-seller by A. B. Guthrie Jr.

L.A. Climbs; 'April' Hotsy \$75,000 In 14 Spots, 'Perri' Smash 150G In 33 Sites, 'Godfrey' Fancy 64G, 13

Los Angeles, Dec. 3. Thanksgiving holiday and weekend are helping L. A. first-runs to bouncy biz this stanza with \$228,400 for big first-run houses (figured terrific \$555,900 with 67 nabs and drive-ins in this area included in). "April Love" paces newcomers with nice \$24,000 in four houses plus \$51,000 in 14 nabs. "Perri" in first multirun, looks headed for smash \$150,000 in 33 situations located in this region, of which only \$12,000 comes from three-regular houses. "Bombers B-52" shapes fine \$19,000 in three first-run spots plus \$71,000 or close in three nabs and eight ozoners for terrific \$90,000 total.

"My Man Godfrey" after showcasing at Chinese, looks fair \$12,000 in three first-run with nice \$64,000 total when four nabs and six drive-ins are included. "Tall Stranger" looks tidy \$10,000 in two houses and \$15,000 additional from four nabs and two drive-ins. "10 Commandments" is leading longruns with socko \$37,000 in sixth week for three theatres. "Les Girls" and "Pal Joey" both are holding up stoutly. The two hard-ticket pix, "Seven Wonders of World" and "Around World in 80 Days," are getting tall returns from holiday week.

Estimates for This Week
Los Angeles, Loyola, Fox Wilshire, Hollywood (FWC) (2,097; 1:248; 2,296; 756; 90-\$1.50)—"April Love" (20th); "And Under Fire" (20th). Nice \$24,000 or near. Last week, Los Angeles, Loyola, Hollywood with Ritz, "Pursuit of Graf Spee" (Rank) and "Slim Carter" (U), \$17,700. Fox Wilshire, "Adam and Eve" (Indie) (5 days, 2d wk), \$1,700.

Downtown Paramount, Vogue, Fox Beverly (ABPT-FWC) (3,300; 825; 1,334; 90-\$1.50)—"Bombers B-52" (WB) and "Black Patch" (WB). Fast \$19,000 or close. Last week, Downtown Paramount with New Fox, Uptown, "Motorcycle Gang" (AD) and "Sorority Girl" (AD), \$11,600. Vogue, Fox Beverly with Orpheum, "Time Limit" (UA) and "Valerie" (UA), \$12,300. **States, Hawaii (UATC-G&S)** (2,404; 1,106; 90-\$1.50)—"Tall Stranger" (AA) and "Affair in Havana" (AA). Tidy \$10,000. Last week, State, "Jailhouse Rock" (M-G) and "Domino Kid" (Col) (2d wk), \$5,900. Hawaii with El Rey, Globe, "Careless Years" (UA) and "Street of Sinners" (UA), \$5,200.

Hillstreet, New Fox, Ritz (RKO-FWC) (2,752; 965; 1,320; 90-\$1.50) (Continued on page 20)

'Girls' Tall \$20,000 In Cleve.; 'Star' Trim 9G, 'Holiday' Huge 19G, 23d

Cleveland, Dec. 3. Many holdovers are perking up this session to make it a really solid holiday week. Best newcomer is "Les Girls," smash at State, with holdover indicated. "Tin Star" looks bright at Stillman while "Cinerama Holiday" is building better than \$4,000 at Palace for a smash 23d round. "Kiss Them For Me" is rated fair at Allen. "Pal Joey" looks big in fourth Hipp session.

Estimates for This Week
Allen (S-W) (3,800; 90-\$1.25)—"Kiss Them For Me" (20th). Fair \$10,000. Last week, "Bombers B-52" (WB), \$9,500. **Embassy (Community)** (1,200; 70-90)—"April Love" (20th) (2d wk). Okay \$4,000. Last week, \$6,500. **Hipp (Telemt)** (3,700; 90-\$1.25)—"Pal Joey" (Col) (4th wk). Big \$15,000 after \$16,000 in third round. **Heights Art (Art Theater Guild)** (925; \$1.25)—"Last Bridge" (Indie). Nice \$3,000. Last week, "French looney" are a funny race" (Indie) (2d wk), \$1,800.

Lower Mall (Community) (500; 50-90)—"Perri" (BV). Hey \$5,000 or near. Last week, "Woman in Dressing Gown" (WB) \$2,200. **Ohio (Loew)** (1,244; \$1.25-\$2.50)—"Around World" (UA) (25th wk). Okay \$13,300. Last week, \$13,000. **Palace (SW-Cinerama)** (1,523; \$2.25-\$2.40)—"Cinerama Holiday" (Cinerama) (23d wk). Bright pickup up to \$19,000 or close. Last week, \$14,700.

State (Loew) (3,500; 70-90)—"Les Girls" (M-G). Smash \$20,000. Last week, "Stopover Tokyo" (20th), \$7,000. **Stillman (Loew)** (2,700; 70-90)—"Tin Star" (Par). Bright \$9,000. Last week, "Johnny Trouble" (WB) and "Black Patch" (WB), \$3,000.

Broadway Grosses

Estimated Total Gross
This Week \$546,900
(Based on 22 theatres)
Last Year \$546,900
(Based on 22 theatres)

'Joey' Smash 20G, Pitt; 'April' 12G

Pittsburgh, Dec. 3. Harris has the holiday week blockbuster in "Pal Joey," which is doing standout business and should be around for a stretch. "April Love" is turning the trick, too, at the Fulton where smash, "Les Girls" is holding up big in second stanza at the Penn. "Search for Paradise" at Warner and "Around the World" at Nixon, improved some with the big post-Thanksgiving shopping crowds. Transport strike is still on, strangling traffic and creating a problem.

Estimates for This Week
Fulton (Shea) (1,700; 80-\$1.25)—"April Love" (20th). With the holiday for an assist, should have no trouble hitting smash \$12,000. Last week, "Slim Carter" (U), under \$2,000 in 5 days.

Guild (Green) (500; 85-99)—"Aligator Named Daisy" (Rank) (2d wk). Thanksgiving helped and will do even a bit better than last week's \$2,500. **Harris (Harris)** (2,165; 80-\$1.25)—"Pal Joey" (Col). Soaring to great \$20,000 or near, and should have no trouble sticking around. Best here in months. Last week, 3d of "Operation Mad Ball" (Col), \$7,000 in 5 days.

Nixon (Rubin) (1,500; \$1.25-\$3)—"Around World" (UA) (34th wk). Picked up a bit over holiday to \$7,500. Winding up Jan. 4, house returning to legit on Jan. 6. Last week, \$6,500.

Penn (UA) (3,300; 90-\$1.25)—"Les Girls" (M-G) (2d wk). Falling off a bit but \$12,500 is still big. Last week, \$15,000.

Squirrel Hill (SW) (900; 85-99)—"Perri" (BV) (3d wk). Wise move in holding over with all kids on vacation and piling in. Shot up to good \$3,000. Last week, \$2,500.

Stanley (SW) (3,800; 80-\$1.25)—"Bombers B-52" (WB). Weakest of first-run entries, this \$7,500. Last week, "Story Mankind" (WB) and "Public Pigeon No. 1" (U) yanked after 4 days and reissue dueler, "Silver Chalice" (WB) and "Helen of Troy" (WB) put in for three; only \$4,000 for full week.

Warner (SW-Cinerama) (1,300; \$1.20-\$2.40)—"Search for Paradise" (Cinerama) (8th wk). Moved up again over the holiday with extra shows, doing better than big \$14,000. Last week, \$11,500.

'Les Girls' Great \$17,000 in Cincy; 'April' Hep 16G, 'Search' Wow 22G

Cincinnati, Dec. 3. Class product splurge as added holiday fare is rewarding Cincy first-run front 'his week with tallest overall gross in many months. "Les Girls" at flagship Albee is great while "April Love" at Palace shapes socko.

"Search for Paradise" shapes as another Cinerama year-or-better tenant in preem at the Capitol were great. Holdover "Pal Joey" continues plenty smash after a great bow at Keith's. Longrun "Around World in 80 Days" looms for a rebounder in 25th week.

Estimates for This Week
Albee (RKO) (3,100; 90-\$1.25)—"Les Girls" (M-G). Boff \$17,000 or near. Holds for second week. Last week, "Bombers B-52" (WB), \$8,000. **Capitol (SW-Cinerama)** (1,376; \$1.20-\$2.65)—"Search for Paradise" (Cinerama). Hotsy \$22,000 preem tenor, same as for final 10-

'Wonders' Boffo \$16,500, Seattle; 'April' Big 11G

Seattle, Dec. 3. For the Thanksgiving holiday, first-runs are sporting many new bills. "Pal Joey" shapes big at the Fifth Avenue and so does "April Love" at Coliseum. "Les Girls" is rated nice at Music Hall. Big news, however, is how "Seven Wonders of World" soared to an immense total at Paramount in its fifteenth round. "Perri" still is big in second Music Box week.

Estimates for This Week
Blue Mouse (Hamrick) (800; \$1.25-\$2.50)—"Around the World in 80 Days" (UA) (33d wk). Big \$9,000. Last week, \$8,000. **Coliseum (Evergreen)** (1,870; 90-\$1.25)—"April Love" (20th) and "Under Fire" (20th). Smash \$11,000. Last week, "Tall Stranger" (AA) and "Fighting Trouble" (AA), \$5,600 in 6 days. Big \$14,000. Last week, "Kiss Them For Me" (20th) and "Young and Dangerous" (20th), \$8,200.

Musie Box (Hamrick) (850; 90-\$1.25)—"Perri" (BV) (2d wk). Hot \$5,500. Last week, \$6,300. **Music Hall (Hamrick)** (2,200; 90-\$1.25)—"Les Girls" (M-G). Nice \$9,000 or near. Last week, "Escapade in Japan" (U) and "Doctor at Large" (U), \$5,600. **Orpheum (Hamrick)** (2,700; 90-\$1.25)—"Bombers B-52" (WB) and "Pawnee" (Rep). Fair \$7,500 in 5 days, with Seattle Symphony in for two nights. Last week, "Jailhouse Rock" (M-G) (2d wk), \$6,500 in 5 days.

Paramount (SW-Cinerama) (1,282; \$1.20-\$2.65)—"Seven Wonders of World" (Cinerama) (15th wk). Immense \$16,500. Last week, \$10,400.

'April' Wham 16G, D.C.; 'Girls' 18G

Washington, Dec. 3. The long holiday weekend gave mainstem b.o. its long awaited shot in the arm. Newcomers were generally solid, and holdovers remained unusually steady. "April Love" at the Columbia, smallest of three Loew houses, is setting this week's boxoffice pace. "Kiss Them For Me" at Loew's Palace looms nice. In holdover class, "And God Created Woman," continues to be a b.o. phenomenon in fourth stanza at the tiny Plaza, the Trans-Lux arty cinema. "Bombers B-52" is nice in two spots. "My Man Godfrey" is fine in second at Keith's.

Estimates for This Week
Ambassador-Metropolitan (SW) (1,490; 1,200; 85-\$1.25)—"Bombers B-52" (WB). Nice \$13,000. Last week, "Tin Star" (Par), \$9,000. **Capitol (Loew)** (3,434; 85-\$1.25)—"Les Girls" (M-G) (2d wk). Fine \$18,000 or after \$24,000 opener. **States or.**

Columbia (Loew) (1,154; 85-\$1.25)—"April Love" (20th). Tremendous \$16,000 for this house, and tops city. Stays. Last week, "Quantz" (U), \$4,500 in 6 days at regular scale. **Keith's (RKO)** (1,850; 85-\$1.25)—"My Man Godfrey" (U) (2d wk). Very steady \$8,000 after pleasing \$9,000. **Palace (Loew)** (2,350; 85-\$1.25)—"Kiss Them For Me" (20th). Hefty \$16,000; holding. Last week, "Baby Face Nelson" (UA) (2d wk), \$4,000 in final 3 days.

Plaza (T-L) (275; 90-\$1.35)—"God Created Woman" (Kings) (Continued on page 20)

Hub Up; 'Search' Sockeroo \$36,000, 'Nelson' Boffo 13G, 'April' Hot 19G

Key City Grosses

Estimated Total Gross
This Week \$2,750,600
(Based on 22 cities and 247 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,630,600
(Based on 22 cities and 229 theatres.)

'April' Slick 10G, Prov.; 'Joey' 12G

Providence, Dec. 3. Sock is the word at most spots currently as the Thanksgiving holiday boosted trade. Strand's second week of "Pal Joey" is still socko. Next in line is "April Love," solid at Majestic. State's "Jailhouse Rock" looks fine in second.

Estimates for This Week
Albee (RKO) (2,200; 60-85)—"Slaughter on 10th Avenue" (U) and "Slim Carter" (U). Just fair \$6,000. Last week, "Esther Costello" (U) and "Domino Kid" (Col), \$7,500. **Elmwood (Snyder)** (745; \$2-\$2.50)—"Around World in 80 Days" (UA) (8th wk). Good \$9,000. Last week, \$10,000.

Majestic (SW) (2,200; 60-85)—"April Love" (20th) and "40 Guns" (20th). Very nice \$10,000. Last week, "Bombers B-52" (WB) and "Last Stagecoach West" (WB), \$5,000. **State (Loew)** (3,200; 65-85)—"Jailhouse Rock" (M-G) and "Tip On Dead Jockey" (M-G) (2d wk). Fine \$9,000 in 6 days. First was \$14,000.

Strand (National Realty) (2,200; 65-80)—"Pal Joey" (Col) (2d wk). Socko \$12,000 after zowie \$15,000 in first.

'April' Huge \$20,000 In K.C.; 'Girls' Sturdy 12G, 'Star' 8G, 'Joey' 7G, 4th

Kansas City, Dec. 3. All newcomers opened on Thanksgiving Day or before here, with stellar pictures week producing one of bigger ones in recent months. Biggest play is for "April Love," smash in three Fox Midwest houses. But also big is "Les Girls" at the Midland. "Tin Star" looms okay at Paramount. "Pal Joey" in fourth week at the Roky is particularly strong. First run policy combining drive-ins and hardtops is about ended by wintry weather since Dickinson circuit is having a skimpy week with "Gun Battle of Monterey" and "The Persuader." Weather turned down to coldest of year on Saturday, but held clear for weekend.

Estimates for This Week
Apollo, Brookside, Vista (Fox Midwest) (1,050; 900; 70-75)—"Noah's Ark" (Indie) and "Raiders of Old California" (Rep). Bright \$6,500. Last week, "Careless Years" (UA) and "Valerie" (UA), \$4,000.

Glen, Dickinson, Shawnee Drive-In, Leewood Drive-In (Dickinson) (700; 750; 1,100 cars; 900 cars; 85¢ person)—"Gun Battle at Monterey" (AA) and "The Persuader" (AA). Low \$2,500, though going against cold weather. Last week, "Carnival Rock" (Howco) and Teen-Age Thunder" (Howco), \$4,000.

Kimo (Dickinson) (504; 75-90)—"Cocktails in Kitchen" (Indie) and "Will Any Gentleman" (Indie). Moderate \$1,600. Last week, "Val and Joe for Money" (Rank) (2d wk), \$1,000.

Midland (Loew) (3,500; 75-90)—"Les Girls" (M-G) and "Hell Ship Mutiny" (Rep). Great \$12,000; may hold. Last week, "Baby Face Nelson" (UA) and "Hell Bound" (UA), \$9,000.

Missouri (SW-Cinerama) (1,194; \$1.25-\$2)—"Seven Wonders of World" (Cinerama) (15th wk). Aided by Thanksgiving to big \$11,000. Last week, \$9,000.

Paramount (UP) (1,900; 75-90)—"Tin Star" (Par). Okay \$8,000; could stay. Last week, "Black Scorpion" (WB) and "Stowaway Girl" (Par), \$3,500.

Rockhill (Little Art Theatres) (750; 75-90)—"Nana" (Indie) (2d wk) (Continued on page 20)

Boston, Dec. 3. Picture grosses here upped this session with holiday help. Mild weather brought out biggest crowds in years. Relaxation of parking bans for Yuletide is helping the b.o. Of the new entries "April Love" at the Met is lofty. "Search for Paradise" at the Boston is terrific in its first full week. "Bomber B-52" looms solid at Paramount and Fenway combo. "Baby Face Nelson" shapes great at the Pilgrim. "Kiss Them For Me" is nice at the Memorial. "Pal Joey" looks mighty in second rounds at State and Orpheum. "And God Created Woman" looms phenomenal in fifth at the Gary, beating the fourth week. "Around World in 80 Days" is still smash at Saxon in 34th week.

Estimates for This Week
Astor (B&Q) (1,372; \$1.65-\$2.75)—"Raintree County" (M-G) (7th wk). Sixth week was ok \$13,500. Last week, \$15,000. **Beacon Hill (Sack)** (678; 90-\$1.25)—"Perri" (BV) (2d wk). Wow \$12,000. Last week, \$14,000.

Boston (SW-Cinerama) (1,354; \$1.25-\$2.65)—"Search for Paradise" (Cinerama) (2d wk). Smash \$36,000. Last week, (4 days), \$21,000.

Copley (Indie) (961; 90-\$1.25)—"Miracle of Marcelino" (UMPO) (11th wk). Last week (10th), ok \$3,200. Last week, \$3,800. **Exeter (Indie)** (1,200; 80-\$1.25)—"Around Affair" (4th wk). Third week was slick \$7,200. Last week, \$6,200.

Fenway (NET) (1,378; 60-\$1.10)—"Bomber B-52" (WB) and "Crooked Circle" (Rep). Neat \$5,500. Last week, "Tin Star" (Par) and "Short Cut to Hell" (Par) (2d wk), \$5,000. **Gary (Sack)** (1,340; 90-\$1.80)—"And God Created Woman" (Kings) (5th wk). Phenomenal \$20,000. Last week, \$18,000.

Miller (NET) (700; 85-\$1.25)—"Miller's Beautiful Wife" (DCA). Opened Sunday (1). Last week, "Young Stranger" (U) (5th wk), \$5,500.

Paramount (NET) (1,700; 60-\$1.10)—"Bomber B-52" (WB) and "Crooked Circle" (Rep). Happy \$14,500. Last week, "Tin Star" (Par) and "Short Cut to Hell" (Par) (2d wk), \$10,000.

Pilgrim (NET) (1,100; 65-95)—"Baby Face Nelson" (UA) and "Satchmo The Great" (UA). Great \$13,000. Last week, "Rodan" (DCA) and "Hell in Korea" (DCA), \$12,000.

Saxon (Sack) (1,100; \$1.50-\$3.30)—"Around World in 80 Days" (UA) (34th wk). Lifted by holiday to sock \$24,000. Last week, \$22,000. **Memorial (RKO)** (3,000; 75-\$1.25)—"Kiss Them For Me" (20th) and "Ride Violent Mile" (20th). Nice \$12,000. Last week, "Monolith Monsters" (U) and "Love Slaves of Amazons" (U), \$9,000.

Metropolitan (NET) (4,357; 90-\$1.25)—"April Love" (20th) and "Restless Breed" (Indie). Lofty \$19,000. Last week, "Hunchback Noted Dame" (AA) and "Baked It Sup" (AA), \$10,000.

Trans-Lux (T-L) (724; 75-\$1.25)—"Too Bad She's Bad" (Indie) and "Street of Shame" (Indie). Oke \$4,000. Last week, "Bride Too Beautiful" (Indie) and "Sorcerer" (Indie) 2d wk, \$6,000.

Orpheum (Loew) (2,900; 75-\$1.25)—"Pal Joey" (Col) (2d wk). Wow \$30,000. Last week, \$38,000. **State (Loew)** (3,500; 75-\$1.25)—"Pal Joey" (Col) (2d wk). Wham \$20,000. Last week, \$25,000.

'Nelson' Whopping 12G, Toronto; 'Tokyo' \$15,000, 'Joey' Lofty 24G, 2d

Toronto, Dec. 3. "Baby Face Nelson" is top newcomer, being socko at Uptown. "Stopover Tokyo" okay at three-house combo but "Monte Carlo Story" is sad. However, the holdovers are strong. "Pal Joey" is leader with big biz in second stanza and weekend turnarounds at Imperial. Loew's also hefty on third frame with "Les Girls." "Perri" continues strong in fifth frame.

Estimates for This Week
Carlton (Rank) (2,518; 60-\$1.10)—"Monte Carlo Story" (UA). Sad \$7,000. Last week, "Kiss Them For Me" (20th), \$8,000.

Downtown, Glendale, Scarborough, State (Taylor)—"Black Scorpion" (WB) and "Black Patch" (WB). Oke \$12,500. Last week, "Mr. Rock and Roll" (Par) and "Lonely Man" (Par), \$12,000.

Hollywood, Palace, Rummymede (FP) (1,080; 1,385; 1,485; 50-\$1.10)—"Stopover Tokyo" (20th). Okay (Continued on page 20)

HOLIDAY HYPOQUES DETROIT BIZ

Chi Biz Better; 'Sack' Socko \$35,000, 'Hunchback' Rugged 18G, 'Star' Fast 17G, 'Nelson' 10G, 'Days' Record 28G

Chicago, Dec. 3. With continuing activity in arties and action houses to offset generally slow business at deluxers, the current Chi week averages are sturdy. "Sad Sack" opened on holiday weekend for a great \$35,000 at the Chicago. "Hunchback of Notre Dame" bows at United Artists for a rousing \$18,000. "Tin Star" with "Short Cut to Hell" promises a hot \$18,500 for first Roosevelt week. Second framers look a lot better in small houses than large ones. "April Love" is not so good at Oriental. "Game of Love" is still booming at the Surf. While "Baby Face Nelson" continues loud at Garrick. "Pursuit of Graf Spee" holds to a neat third session at the Loop. "Pal Joey" at the State-Lake is socko in sixth while "Les Girls" shapes fine in fifth at the Woods. Roadshows are reflecting the holiday upbeat. For its 35th set, "Around World in 80 Days" is soaring while "Seven Wonders of the World" for 50th round at Palace is getting record biz.

Estimates for This Week
Carnegie (H&E Balaban) (485; \$1.25)—"Bed of Grass" (T-L). Wow \$5,100. Last week, subsequent-run.

Chicago (B&K) (3,900; 90-\$1.50)—"Sad Sack" (Par). Socko \$35,000. Last week, "Jailhouse Rock" (M-G) (2d wk), \$15,000.

Esquire (H&E Balaban) (1,350; 90-\$1.25)—"How to Murder Rich Uncle" (Col) (2d wk). Good \$7,000. Last week, \$8,800.

Garrick (B&K) (90 - \$1.25)—"Baby Face Nelson" (UA) (2d wk). Loud \$10,000. Last week, \$11,000. Grand (Indie) (1,200; 90-\$1.25)—"Abominable Snowman" (20th) and "Ghost Diver" (20th). Nice \$6,000. Last week, "Under Fire" (20th), "Deerslayer" (20th), \$5,000.

Loop (Tele-T) (606; 90-\$1.50)—"Graf Spee" (Rank) (3d wk). Tidy \$7,000. Last week, \$7,500.

McVickers (JL&S) (1,580; \$1.25-\$3.50)—"Raintree County" (M-G) (6th wk). Mild \$15,000. Last week, same.

Monroe (Indie) (1,000; 57-79)—"Carnival Rock" (DCA) and "Teen Age Thunder" (DCA). Sharp \$4,000. Last week, "Hidden Fear" (UA) and "Five Steps to Danger" (UA), \$3,800.

Oriental (Indie) (3,400; 90-\$1.50)—"April Love" (20th). (2d wk). Dull \$8,000. Last week, \$12,600.

Palace (SW-Cinéma) (1,484; \$1.25-\$3.40)—"Seven Wonders" (Cinéma) (50th wk). Great \$31,000. Last week, \$22,800.

Roosevelt (B&K) (1,400; 65-90)—"Tin Star" (Par). "Short Cut to Hell" (Par). Bright \$17,000. Last (Continued on page 20)

Mpls. Stout; 'Love' Loud 12G, 'Kiss' Lean 7½G, 'Joey' Great 12G, 2d

Minneapolis, Dec. 3. Predominance of holdovers is not hurting the boxoffice's present healthier tone which was given a glow by the Thanksgiving holiday. It was dimmed somewhat by extreme cold and snowstorms Saturday and Sunday. There are only two important newcomers. "April Love" and "Kiss Them for Me" with the former smash. It's the 66th and 21st weeks respectively for hard-tickets. "Seven Wonders of the World" and "Around World in 80 Days" Fourth week for high-stepping. "Les Girls" finds it still socko. Second round for "Pal Joey" is great.

Estimates for This Week
Academy (Mann) (947; \$1.50-\$2.65)—"Around World" (UA) (21st wk). Still in an enviable position and showing enough b.o. strength to warrant a belief that it'll be here much longer. Sock \$11,000. Last week, \$11,500.

Century (SW-Cinéma) (1,750; \$2.65)—"Seven Wonders" (Cinéma) (69th wk). No complaints for good \$7,000 or close. Last week, \$11,000.

Gopher (Berger) (1,000; 85-90)—"Bombers B-52" (WB) (2d wk). Well-liked picture has been a b.o. (Continued on page 20)

'Hunchback' Socko 14G, Denver; 'Girls' 13G, 2d

Denver, Dec. 3. Biz ranges from good to great first-runs here this week with every theatre excepting the Denver holding over. "Around World in 80 Days" goes into 30th week at Tabout with trade picking up. "Hunchback of Notre Dame" shapes as brightest new entrant, with socko take at Paramount. "April Love" is fancy in second week at the Centre, and continues on. "Tin Star" is fine at Denham as is "Les Girls" in second round, at Orpheum.

Estimates for This Week
Centre (Fox) (1,247; 70-\$1.25)—"April Love" (20th) (2d wk). Fancy \$11,000. Stays. Last week, \$16,000. Denham (Cockrill) (1,428; 70-90)—"Tin Star" (Par). Bright \$9,000. Holding. Last week, "Devil's Hairpin" (Par) and "Hear Me Good" (Par) (2d wk), \$3,500 in 5 days.

Denver (Fox) (2,586; 70-\$1.25)—"Pal Joey" (Col) (2d wk). Fast \$13,000 or close. Last week, \$23,000.

Esquire (Fox) (742; 70-90)—"Miller's Beautiful Wife" (Indie) (2d wk). Good \$2,500. Continues. Last week, \$3,500.

Orpheum (RKO) (2,596; 90-\$1.25)—"Les Girls" (M-G) and "Hell Canyon Outlaws" (Rep) (2d wk). Fine \$13,000. Holds. Last week, \$13,500.

Paramount (Wolfberg) (2,200; 70-90)—"Hunchback of Notre Dame" (AA) and "Gun Battle at Monterey" (AA). Sock \$14,000. Stays on. Last week, "My Man Godfrey" (U) and "Satchmo the Great" (AA), \$10,000.

Tabor (Fox) (930; 70-\$2.50)—"Around World in 80 Days" (UA) (29th wk). Fancy \$6,000. Holds over. Last week, \$4,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Naked Eye" (Indie). Nice \$2,000. Holds. Last week, "Devil's General" (Indie) (2d wk), \$1,000.

'April' Giant 17G, Philly; 'Star' 12G

Philadelphia, Dec. 3. Holiday week biz is building to boff total here but rainy Saturday seemed to hurt normally big influx from Army-Navy grid game that afternoon. Standout is "April Love" wham at Randolph while "Jamboree" paired with "Joe Dakota" is rated great at Stanton. "Perri" looms boff in first round at Trans-Lux while "Tin Star" shapes bright at the Viking. Many holdovers are spurring. "Pal Joey" soaring to giant total at Stanley in fourth stanza. "Baby Face Nelson" is smash in second frame while "Search for Paradise" is climbing to a wow total at Boyd in ninth week. Mastbaum shutters next Thursday, with lack of product blamed.

Estimates for This Week
Arcadia (S&S) (526; 99-\$1.80)—"Les Girls" (M-G) (4th wk). Lively \$11,000. Last week, \$14,000.

Boyd (SW-Cinéma) (1,430; \$1.25-\$2.80)—"Search for Paradise" (Cinéma) (8th wk). Holiday boosted this to wow \$18,000 or close. Last week, \$13,500.

Fox (National) (2,500; 55-\$1.80)—"Kiss for Me" (20th). Tepid \$7,500. Last week, "Stopover Tokyo" (2d wk), \$9,000.

Goldman (Goldman) (1,250; 65-\$1.25)—"Baby Face Nelson" (UA) (2d wk). Still smash \$12,000. Last week, \$17,000.

Green (Serena) (750; 75-\$1.25) (Closed Sundays)—"Raising Riot" (Indie) (2d wk). Quiet \$2,000. Last week, \$2,200.

Mastbaum (SW) (4,370; 90-\$1.40)—"Bombers B-52" (WB) (2d wk). Sad \$8,000. Last week, \$13,000.

Midtown (Goldman) (1,000; \$2-\$2.75)—"Around World in 80 Days" (UA) (49th wk). Fair \$9,000. Last week, \$8,500.

Randolph (Goldman) (1,258; 65-\$1.25)—"April Love" (20th). Wow (Continued on page 20)

'APRIL,' 'STAR,' 'GANG' TERRIF

Detroit, Dec. 3. Downtown first-run biz is plenty socko this session. "April Love" is in for a terrific first week at the Fox. "Tin Star" glitters brightly at the Palms. "Motorcycle Gang" shapes torrid at Broadway-Capitol. "Pal Joey" stays smash in fourth week at the Madison. "Bombers B-52" looks fine at the Michigan. "Les Girls" is tall in fourth week at the Adams. "Perri" is wow in second week at the Krin.

Long-term "Around World in 80 Days" in its 49th week at the United Artists, and "Seven Wonders of the World" in 70th session at the Music Hall, are still very sold.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 90-\$1.25)—"April Love" (20th) and "Deerslayer" (20th). Terrific \$31,000. Last week, "Abominable Snowman" (20th) and "Ghost Diver" (20th), \$11,000.

Michigan (United Detroit) (4,000; 90-\$1.25)—"Bombers B-52" (WB) and "Gunlight Ridge" (UA). Fine \$16,000. Last week, "Tail Strangers" (2d wk) and "Affair in Havana" (2d wk), \$15,500.

Palms (UD) (2,961; 90-\$1.25)—"Tin Star" (Par) and "Hidden Fear" (UA). Bright \$19,000 or over. Last week, "Zero Hour" (Par) and (Continued on page 20)

'Gang' Lively \$13,000 In Frisco; 'April' OK 14G, 'Girls' 15G, 'Star' 9G, 2d

San Francisco, Dec. 3. First-runs here this stanza are doing okay to big trade even though there are not many newcomers. Best of these is "Motorcycle Gang," rated dandy at Paramount. "April Love" shapes okay at the huge Fox while "Tin Star" is fine in second Golden Gate frame. "Les Girls" looks big in second Warfield session as does "Pal Joey" in fourth St. Francis week. "Around World in 80 Days" is heading for another great take in 49th round at Coronet.

Estimates for This Week
Golden Gate (RKO) (2,859; 90-\$1.25)—"Tin Star" (Par) and "Wayward Girl" (Rep) (2d wk). Nice \$9,000. Last week, \$12,500.

Fox (FWC) (4,651; \$1.25-\$1.50)—"April Love" (20th) and "Escape From Red Rock" (20th). Okay \$14,000. Last week, "Stopover Tokyo" (20th) and "Flamingo Road" (20th), \$12,500 in 8 days.

Warfield (Loew) (2,656; 90-\$1.25)—"Les Girls" (M-G) (2d wk). Big \$15,000. Last week, \$23,000.

Paramount (Par) (2,646; 90-\$1.25)—"Motorcycle Gang" (AI) and "Sorority Girl" (AI). Dandy \$13,000. Last week, "Bombers B-52" (WB) and "Domino Kid" (Col), \$14,000.

St. Francis (Par) (1,400; 90-\$1.25)—"Pal Joey" (Col) (4th wk). Big \$14,000. Last week, \$15,000.

Orpheum (SW-Cinéma) (1,458; \$1.75-\$2.65)—"Seven Wonders of the World" (Cinéma) (54th wk). Okay \$13,800. Last week, \$12,200.

United Artists (No Coast) (1,207; 90-\$1.25)—"Lost Paradise" (UA) and "Hell Bound" (UA). Good \$9,000. Last week, "Baby Face Nelson" (UA) and "Careless Years" (UA), \$11,000 in 4 days.

Stagedoor (A-B) (440; \$1.25-\$1.50)—"Perri" (B-V) (5th wk). Oke \$2,400 in 4 days. Last week, \$3,500.

Larkin (Rosener) (400; \$1.25)—"Only French Can" (Indie) (2d wk). Okay \$3,600. Last week, \$3,900.

Clay (Rosener) (400; \$1.25)—"Only French Can" (Indie) (2d wk). Good \$3,500. Last week, \$3,800.

Vogue (S.F. Theatres) (364; \$1.25)—"Panic in The Parlor" (In- (Continued on page 20)

Estimates Are Net
Film gross estimates as reported herewith from the various city cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Holiday Lifts B'way; 'Sack' Solid 40G, Third Week of 'Water' Smash 150G, 'Days' Capacity 50G in 59th

'April' Giant \$15,000, Port.; 'Les Girls' 7G

Portland, Ore., Dec. 3. First-run biz is really perking this round after hitting the skids the past couple of months. All houses have strong holiday product, and there are only a few disappointing spots. One of these is "Les Girls" with only routine biz at Liberty. However, "Pal Joey" is great in second week at the Fox. "80 Days" continues its fantastic pace in 33d session at the Broadway. "April Love," best of new pix, is smash at Orpheum while "Tin Star" at Paramount is rated fine.

Estimates for This Week
Broadway (Parker) (980; \$2-\$2.50)—"Around World in 80 Days" (UA) (33d wk). Big \$7,500. Last week, \$7,600.

Fine Arts (Foster) (425; 90-\$1.25)—"The Bed" (Indie). So-so \$2,000. Last week, "Nana" (Indie) (2d wk), \$1,300.

Fox (Evergreen) (1,536; \$1-\$1.50)—"Pal Joey" (Col) (2d wk). Great \$12,000. Last week, \$12,200.

Guilford (Foster) (400; \$1.25)—"Perri" (BV) (2d wk). Torrid \$5,000. Last week, \$4,800.

Liberty (Hamrick) (1,890; 90-\$1.25)—"Les Girls" (M-G) and "Triple Deception" (Rank). NSG \$7,000. Last week, "Escapade in Japan" (U) and "Slim Carter" (U), \$5,400.

Orpheum (Evergreen) (1,600; \$1-\$1.50)—"April Love" (20th) and "Under Fire" (20th). Wow \$15,000. Last week, "Story of Man-Kind" (WB) and "Black Patch" (WB), \$6,000.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Tin Star" (Par) and "Enemy From Space" (UA). Nice \$7,000. Last week, "Zero Hour" (Par) and "Hear Me Good" (Par), \$4,500.

'April' Smash 11G, Omaha; 'Girls' 5G

Omaha, Dec. 3. Biz has taken an upward swing at first-runs this stanza, with every spot showing improvement. "April Love" is the pacesetter at the Omaha, being rated fast despite a sluggish start. "Les Girls" is sock at the State, while "Tin Star" is lush at the Brandeis. "Pal Joey" stays socko at Orpheum in second round, with a third stanza a possibility. Holiday biz upped "Around World in 80 Days" at Admiral. It has just one more week to go.

Estimates for This Week
Admiral (Blank) (866; \$2.50-\$2.20)—"Around World in 80 Days" (UA) (14th wk). Okay \$5,000. Last week, \$3,500.

Brandeis (RKO) (1,100; 75-90)—"Tin Star" (Par) and "Copper Sky" (20th). Bright \$5,000. Last week, "Time Limit" (UA) and "Enemy From Space" (UA), \$3,300.

Omaha (Tristates) (2,066; 75-90)—"April Love" (20th). Smash \$11,000 or near; will hold. Last week, "Zero Hour" (Par) and "Hear Me Good" (Par), \$3,000 in 6 days.

Orpheum (Tristates) (2,980; 90-\$1.25)—"Pal Joey" (Col) (2d wk). Great \$9,500 after \$13,500 debut.

State (Goldberg) (850; 75-90)—"Les Girls" (M-G). Tall \$5,000 or better. Last week, "Escapade in Japan" (U), \$3,000.

Veepies to DePatte, Orr
Edmond L. DePatte and William T. Orr have been elected vice-presidents of Warner Brothers. DePatte is studio manager on the WB lot and Orr is exec television producer for the company.

DePatte has been with Warners for 30 years, entering the film biz in 1924. Orr is a former actor who appeared in a lot of WB pictures between 1940 and 1942. After the war, he became a talent exec for Warners.

Booming biz on Thanksgiving Day, despite rain in the afternoon, and great grosses on the following two days will make this a smash holiday week for Broadway first-runs. There are few newcomers to help swell the boxoffice but second-weekers and extended-run product is doing remarkably well to boost the over-all total.

Biz' new entrant is "Sad Sack," which would up its first week with a sock \$40,000 or near at the State. Starts second round today (Wed.). "Cast Dark Shadow" hit big \$8,000 in first session at the Guild. "Smallest Show on Earth," now in first holdover week, landed a smash \$12,000 opening stanza at the Little Carnegie.

Long lines the first four days of the current 33d session at the Music Hall will give "Don't Give Near Water" with stagewash its biggest week of run—a rousing \$150,000. That tops the opening week by \$20,000. Hall opens its Christmas stagewash with "Sayonara" tomorrow (Thurs.), advance reservations (mezzeanine reserved seats) already having fanned \$125,000. Greatest ever at Hall for this show.

Second round of "Operation Mad Ball" at Victoria held at great \$22,700, about same as opening week. "Pal Joey" looks like big \$38,000 after soaring to sock \$43,000 in fifth session at the Capitol. fifth week taking in Thanksgiving Day and last Friday.

First holdover week of "Bombers B-52" looks like fair \$21,000 at the Paramount, near opening week figure. Both "Slaughter on 10th Avenue" at the Astor and "Story of Esther Costello" at the Palace moved ahead of preceding weeks, both being fine in their fourth stanzas.

"And God Created Woman" continues its amazing run at the Paris, with a wow \$20,000 for sixth session. It started the seventh week Monday (2). "Gervaise" was smash \$14,800 in third stanza at Baronet. All hard-ticket pix improved. "Around World in 80 Days" soaring to a michtiv \$50,000 in week (59th) ended last night (Tues.) at the Rivoli, being helped to this capacity figure by four extra shows.

10 Commandments' looks like great \$32,000 in present (56th) round at the Criterion after \$34,200 in 55th frame. "Search for Paradise," now in 11th session, soared to socko \$37,800 in 10th week at the Warner.

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$2)—"Slaughter on 10th Avenue" (U) (5th wk). Fourth round ended Monday (2) was nice \$13,000. Third was \$11,500. "Wild is Wind" (Par) comes in with prem on night of Dec. 11.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"Smallest Show on Earth" (Times) (2d wk). First round ended last Thursday (28) was socko \$12,000.

Baronet (Reade) (430; \$1.25-\$1.70)—"Gervaise" (Cont) (4th wk). Third session ended Sunday (1) was smash \$14,800, being helped by some extra shows. Second was \$14,700.

Capitol (Loew) (4,820; \$1-\$2.50)—"Pal Joey" (Col) (6th wk). This stanza ended Friday (6) is heading for big \$38,000. Fifth was \$43,000. Holding.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"10 Commandments" (Par) (\$6th wk). This round finishing tomorrow (Thurs.) likely will hit \$22,000 for 16 performances. The 55th week soared to \$34,200, over hopes, for 15 shows.

Fine Arts (Davis) (468; 90-\$1.80)—"Cabrera" (Lopert) (6th wk). Fifth stanza finished Sunday (1) was great \$11,000, same as fourth week.

Guild (Guild) (450; \$1-\$1.75)—"Cast Dark Shadow" (DCA) (2d wk). Initial week completed last night (Tues.) was big or over. In ahead, "Silken Affair" (4th wk), \$5,000.

Normandie (Trans-Lux) (592; 95-\$1.80)—"La Strada" (T-L) (reissue) (2d wk). First round completed last night (Tues.) was sock \$7,500. In ahead, "Perri" (BV) (8th wk-8 days), \$4,400.

Palace (RKO) (1,700; 95-\$2)—"Esther Costello" (Col) (5th wk). (Continued on page 20)

With Arg. Free Again, Legit Managers Paying Big Coin for Foreign Talent But Many Pitfalls Still Remain

Buenos Aires, Nov. 26.

Now that Argentina's free country again, local impresarios are shopping around and paying big coin for foreign attractions but even the big shots get the brush-off treatment from suspicious American talent or agents. Seemingly the latter feel that everyone from what they call "South of the Rio Grande" is a potential crook, out to lure innocent Yanks down a "Road to Buenos Aires"—only to leave them stranded.

In case of doubt, the wise thing would be to seek State Department advice, as on-the-spot Embassies are in close contact with the stage folk. Otherwise, the main point to bear in mind is that currently Buenos Aires is desperately short of theatres, only 18 now being left. Before signing with an agent, it's wise to insure that he has a major showcase behind him. The real knowhow in top talent presentation down here lies with the big Concert Managements. In the game for years, they have agents throughout Europe and America. These are principally Iriberry Concerts or Conciertos Daniel, though the latter handles mostly longhair.

In addition, there are many agents, whose method usually is to approach one of the theatre impresarios or radio network, armed with disks and publicity material, asking "would this or that attraction interest you?" As the answer is usually affirmative, they then risk a costly trip North to approach the talent with the same question in reverse, and claiming to represent this or that theatre. Not long ago, one such agent hanging around a big impresario's office, eavesdropped on a phone call concerning a famous American jazz band. So he planned to N. Y. and convinced the agent there that he represented the impresario and inked a contract. This running all but wrecked importation of one of the biggest successes of 1957, as the local impresario had determined never again to work with that agent and mixed up another contract brought by him. So the contract signed in New York was scrapped and remade with the right people.

The astonishing thing is that the N. Y. agent was willing to sign through an intermediary of no repute while insisting on astronomical guarantees when dealing with the really interested party whose solvency is beyond question. The intermediary later signed another American band, which he is hawking around all the impresarios' offices, as though it were any sixth-rate vaudeville turn. Having no theatre available, so far he has made no deal.

Legit Who's Who Essential

All of which shows how necessary a legit Who's Who is. Hence, this is by way of introducing Argentina's top legit impresarios—the men with the knowhow, the coin and the passion for show biz, and who have theatres at their disposal. Filling such a bill is the Lococo Circuit, which owns and operates the Opera here plus another 16 theatres in the city, two in Mar del Plata, with another two about to open there this year.

The Clemente Lococo Corp. comprises veteran Clemente Lococo and three sons: Francisco (Pancho), Clemente Jr. and Jose. This year, Clemente celebrates the 40th annl in show biz. Clemente began (after a period as usher) by acquiring the 306-seat Buckingham cinema on Corrientes in 1918. Believing in the picture business, thereafter he acquired more theatres in the best locations, always aiming at getting the finest situations. This ambition was partially achieved when he took over the Astral, shortly before the talking ptx era. There he exhibited the tops in film fare. In 1934 he built the 1,000-seat Pueyrredon in Flores, then Buenos Aires' finest theatre, though suburban. Inevitably, by 1936 this led to the purchase of the Opera theatre site on Corrientes, which had represented the peak entertainment here until the inauguration of the Colon in 1908. There Lococo built the first air-conditioned theatre, premed-

in 1937, the city's first deluxe house and today still the largest.

The Lococos hold a unique position in the Argentine entertainment world—the big American distributors have dealt with them for years without insisting on any signatures on a dotted line. Peron believed them to be so wealthy he constantly held over their heads threats of expropriating the Opera. Though the Lococo's claim to have celluloid in their veins, and their main business is film exhibition, they have operated in legit as far back as 1929, when Don Clemente brought in Josephine Baker. Subsequently their theatres have presented Jean Sablon, Charles Trenet (in combination with Iriberry), Ethel Smith and Jacqueline Fran-

Again with Iriberry they presented the first Dunham Dancers South American booking. In 1954, they gambled heavily but successfully, importing the Folies Bergere from Paris, following with the Paris Lido show in 1955. Other shows presented in the last five years were the Marquis de Cuevas Ballet, New York Ballet Theatre, Antonio's Spanish Ballet, the Etoiles de Paris Ballet. And in 1957 came the first Yank import "Pleasure in Las Vegas," with The Platters. They followed with the most costly and biggest grossing attraction in November, 1957, Louis Armstrong and his All Star Band.

The Lococo setup is unrivaled in South America. It has the theatres and the coin (put up a \$40,000 guarantee unblinkingly for the Satchmo deal, when a dollar was worth 47 pesos). The attractions can be advertised in all 20 theatres. The Opera has 32 magnificent dressing-rooms, with baths and air-conditioning. The father and sons team is trained to the business and enthusiastic. To a man they cherish the Opera and would starve rather than sell.

Plans for 1958

Plans for 1958 include the Berliner Ballet, London Festival Ballet, Tamara Toumanova, Dore Hoyer and possibly Alicia Alonso and Serge Youskevitch, all in combination with Iriberry concerts. They also aim to combine film presentation with a show along the style of the Rockettes of the N. Y. Music Hall.

Under Peron there was a five-year blackout for the Carcavallo heirs, who for political reasons were dispossessed of the presidente Alvear Theatre built by father Pascual, who died in 1948. Restoration was made after the 1955 Revolution, the young men having been in "the pomade," to use the local slang term for those who fought for freedom. Today the Carcavallo offices above the theatre sport naval and marine mementos of the fight, as well as the most courteous and beautiful of all B.A. secretaries. The 34-year old "Cacho" (Francisco) Carcavallo now operates the theatre, while doubling as a professor of Decorative Art. This talent for decor makes him outstanding among local impresarios and has given "Tangolandia," the musical, which bowed in July this year, an exceptional grosser (around \$16,000 a month). The family has been responsible for many musical productions, such as "Honeymoon for 3" in 1947, which presented the late Jorge Negrete to local audiences, and Miguel de Molina in 1948.

"Tangolandia," which has features of interest for Broadway shows, will tour Uruguay in the summer and resume at the Alvear between March and July, 1958. Alberto Closas has been signed for a triumphant return from Spain, to make his bow in a musical for the first time. The Carcavallos' main problem, as in the case of other impresarios, are the 14 unions with which show men have to cope with, and the union rules which call for excessive financing before a show can be produced.

Amadori & Bronenberg

Marcus Bronenberg now operates the Maipo theatre, on Esmeralda, just off Corrientes, a 761-seat theatre in the city's best location. Bronenberg himself began as an actor, and in a 29-year career pro-

Vet U.K. Film Tapper

Lord Archibald

discourses on

What Is A British Film?

another Editorial Feature
in the upcoming

52d Anniversary Number

of
VARIETY

ducing musicals, has been in charge of the Maipo for 16. His partners are film tycoon Luis Cesar Amadori and Antonio Botta, both of whom collect authors' royalties, the one for tango lyrics, the other on the book for the special cheese-cake shows they put on. This author-impresario setup is a quick of local show business. Apparently through big royalties, authors were able to invest in shows and became impresarios. They continue collecting royalties, even if they don't write.

At one time the Maipo was operated as part of the Seguin entertainment empire, which included the Ta-Ba-Ris, Pigalle and Chanteclair cabarets. Though this tieup is more or less broken, Bronenberg still has a share in producing the Tab-floorshow. Maipo productions have had the same format and talent for many years. The mixture succeeds at the boxoffice but the humor is salacious. Each year, the Maipo stars the same bawdy comedians: Dringue Farias, Severo Fernandez, Carlos Castro, the only change being the inflationary rise in their wages.

The Maipo management doesn't believe in developing new talent. This year's star attraction was Alicia Marquez, who was scorned as a chorus member some years back, and returned this year on fabulous percentage terms because of Parisian acclaim. The Maipo doors are more than ever wide open to foreign attractions for 1958 because of strong competition from other theatres and Bronenberg has his scouts in Cuba and Mexico looking for talent.

Operate El Nacional

Enrique Muscio & Carlos Petit combo runs the rival El Nacional Theatre, which is constantly waging a talent war with the Maipo. Enrique Muscio got into show business 29 years ago through real estate. To improve a sector of his residential neighborhood, Flores, he built the Fenix cinema, on a site previously occupied by a circus. The house was the first nabe to have upholstered seats and uniformed ushers, but ran into trouble as an independent against the all-powerful Exhibitors Federation. Exasperated by the difficulty in persuading American distributors to sell him pix, he turned to legit, and to get good shows for his suburban theatre, found he must have an uptown showcase. In turn he has operated the Coliseo, Politeama and Opera theatres before their demolition.

Proud of his Italian descent, Muscio was decorated by Mussolini for his promotion of Italian touring companies. Because of partner Carlo Petit's political satire, the El Nacional revues are currently the biggest grossers. Muscio took Pepe Arias out of retirement for this satire. In two years the comedian's wage claims have soared from 10,000 to 90,000 pesos monthly. With comedian Adolfo Stray demanding another 70,000, and vedette Nelida Roca 70,000, the Nacional salary bill adds up to plenty of coin. The shred Muscio has therefore found a pattern of show, and has been in N.Y. shopping around for ideas and talent.

Francisco Gallo: Some years back, this impresario controlled six local theatres, and seemed to have a golden touch assuring hits in every one. He ran foul of Peron's brother-in-law, Juan Duarte, and was kept 11 months in jail on trumped-up charges. Throughout 1957, his main Astral showcase has been occupied by comedian Jose Marrone in a type comedy which is fast becoming a back number, though it brings in coin. He has the reputation of being the most astute and shrewd of local impresarios. A young son has now joined his organization.

Choreographer Saddler Dotes on Italy

Likes Working Conditions for Musicals—But Not Performances Up to 2 A.M.

COVENT GARDEN, RAH

Regina Resnik Found British Opera Ideal

Regina Resnik arrived in N. Y. by plane last week to rejoin the Met Opera after singing "Carmen" eight times at Covent Garden, London. She returns there in May to repeat "Carmen" and add "Aida."

"Whatever may have been true in years past, English opera audiences seem warmly receptive to American singers today. It was a warming experience," she reported. At the Met Miss Resnik will appear in "Marriage of Figaro," "Salome" and the world premiere of "Vanessa," the Gian-Carlo Menotti-Samuel Barber original.

Rank's Haymarket Rated Dead Loss

London, Dec. 3.

Between 1949 and 1956 a loss of \$280,000 was registered for the Rank owned Gaumont picture theatre in the Haymarket. In fact, the theatre was claimed to be "a dead loss" by the legal representative for the Rank Organization at an inquiry into an appeal against the London County Council's refusal to allow the site to be converted into an office block containing a luxury basement theatre.

The Rank spokesman said that unless sanction was given for the proposal, Londoner's might soon be confronted with an empty and deserted building in the Haymarket. The theatre is held on a crown lease, expiring A.D. 2002 at a rent of \$35,280 a year. It was not, it was stated, an economic proposition to keep the theatre open, as it had only shown a small profit in one year—1955—since 1949.

Opera Dominates '58 Salzburg Fest Setup

Frankfurt, Nov. 26.

Plans have just been revealed here for the upcoming Salzburg Festival, which is to open July 26 with Verdi's opera "Don Carlos." Herbert von Karajan will direct the opening performance. Second offering is July 29 performance of Richard Strauss' "Ara-bella," with Joseph Keilberth conducting and Rudolf Hartmann directing.

On Aug. 4, "The Marriage of Figaro," with Karl Boehm conducting and Guenther Rennert directing, will be followed by "Fidelio," conducted by Von Karajan, on Aug. 5. Karl Boehm and Oscar Fritz Schuch combine to produce "Così fan Tutte" on Aug. 11. The first European presentation of the opera, "Vaness," by Samuel Barber, will close the Fest Aug. 16, with Dimitri Mitropoulos conducting.

W. German Producers Pass Up Russo Pact

Bonn, Nov. 26.

The West German Federal Ministry of Economics has decided here that no West German film company will be permitted to enter into co-production agreements with Russia. With the German industry slanting its product for entertainment, and with the Russian film industry under strict government control and gearing its product for political propaganda, the West German Ministry decided that the aims and purposes of film-making in the two countries are too widely divergent to permit any co-productions.

A spokesman from the ministry also reasoned that should the Russians run short of film money and demand more cash from the West German co-producer, it could result in problems at a governmental level, and could force the West German producer to pay more than his share of the costs. Several applications from West German producers to make films with Russian producers already being rejected by the Ministry of Economics.

By ROBERT F. HAWKINS

Rome, Dec. 3.

"Greater freedom and scope, less financial tension" are some of the reasons that bring choreographer Donald Saddler back to Italy every year to stage the dances in at least one local musical. The American dance master, who's become a top name here, has just headed back to the States, where he may work on "Portofino," after finishing another six-week local terping stint, this time on "Adorable Giulio," an Achille Trinca presentation starring Carlo Dapporto, Delia Scala, and Teddy Reno.

According to Saddler, the Italian musical stage—which only recently switched to the American-style—offers him more creative possibilities from the planning stage on down the line, than the comparable stateside effort. "One can give more here," says Saddler, who acknowledged has done much to give the current Italian musical a Broadway flavor and style.

Previously, choreographer has directed and staged dances for such Italian "rivivals" as "Tobia, Candida Spia" (1954), "Padrone a Raggione di Luna" (1955), and "Bunagotte Bettino" (1956), and "Tobia" and "Bettina" he won Silver Mask awards, top local kudos in the field. In all of these efforts, he has worked with Pietro Garinei and Enzo Giovannini, among top local writers, plus Gorni Kramer for music, and Celliacci for set design and costumes.

It was Garinei who first saw Saddler's work in "Wonderful Town" in New York, asked him to stage the dances in an Anna Magnani musical show. Saddler was busy at the time, but managed to make it over for the subsequent Garinei-Giovannini presentation, and has been with them ever since.

Saddler works exclusively with foreign terpers here ("Giulio" has a line of 12 English girls from the Charley Ballet, plus two Yank and four British boys, as the Italian stage has no dance tradition—all training being for opera or straight ballet. Saddler added he would like to open a school here, but all dance training is in the hands of a choreographer named Lia Rukala (under a government grant) and all outside activity needing permits are impossible to get.

Yank terper adds that giant strides have been made here in the musical field in recent years, so that now less and less numbers are called for and there is generally much more book. "One vestige of the old-style review still remains, however: the 'passerella' (runway). This, says Saddler, with its contract-set precedence and spacing requirements, creates more trouble with actors than billing problems. "I usually try to give them something to do when they're out on the runway, to break the monotony," he says.

Another complaint about Italian rivistas from the otherwise bullish Saddler: they're just too long. "Garinei and Giovannini have been trying by gradual stages to cut down the running times (Italian shows often last until 2 a. m.)—but the public won't have it. If they don't miss that last bus or tram, they just feel they haven't had their money's worth. . . ."

Mex Film Grosses 30% Higher Than Last Year

Mexico City, Nov. 26.

Mexican pix will gross 30% more this year than they did in 1956 because they are better and are more attuned to the public's tastes for comedy, color and tuncful music. This is the opinion of a top authority, Blas Lopez Fandos, manager of Peliculas Nacionales, semi-official distributor in Mexico of domestic and some imported films. PN places most native pix i Mexico.

Fandos forecast that Mexican product will gross a new high of \$5,360,000 this year in Mexico. This compares with \$3,760,000 i 1956.

30 Turkish Films Being Produced

Istanbul, Nov. 26. Thirty Turkish films are currently being shot in this country, a recent roundup indicates. Ten of these are done in studios around Istanbul, others being on location in all parts of Turkey. Two of these are co-productions with the Germans. Reason for the recent boom is the sudden importation of negative film stock. Producers had to stop working for more than six months because of the shortage of raw film.

Turkish films can be classified generally into three groups. One is the Village Film (Cliche stories based on ill-fated love triangles). Second one is the Family Melodrama (Reminiscent of the late Emil Jannings stardom) while the third is the gangster melodrama with the plot covering events in Istanbul. Of the 30 films now being shot, more than 15 are the so-called village films. That's because it's a much cheaper and considerably easier to shoot such a film on location in a small village with the local folks taking part.

Film stars are very busy currently because of the sudden boom. Some of the more popular ones have to rush from one location to another. If they are also legit actors, they are even more in demand because the legit season here is at its peak, currently.

Pick Gardner, Franciosa To Star in Goya Biopic

Rome, Dec. 3. Ava Gardner and Anthony Franciosa will star in a biopic of Goya which Titanus Films of Rome will produce in collaboration with United Artists and Metro. Tentatively titled "Goya," film will be shot in Spain in color, probably starting next spring. Project is reported as budgeted at some \$2,500,000. Script is by Albert Lewin, who has spent considerable time in Spain, during the past year on research, while production itself will be in the hands of Titanus producer Silvio Clementelli.

UA may handle pic in the U. S. and Canada, with Metro distributing in other countries excepting Italy, where Titanus will release. Titanus has just finished shooting another co-production with Metro, "The Seven Hills of Rome," with Mario Lanza, Renato Rascel and Marisa Allasio. Pic is being rushed into local release while statewide debut, under Metro auspices, looks like next spring. Pic was shot in English by director Roy Rowland for producer Lester Welch and Titanus when dubbed into Italian.

Horror Films Worry Ireland Pix Censor

Dublin, Nov. 26. Horror pix dealing with fantastic monsters from outer space are causing concern to Irish film censors. Liam O'Hara, according to Minister for Justice Oscar Traynor speaking at the annual government party gabfest here, Traynor added this was only type of pic which appeared to be causing concern, but it was becoming more common.

The meeting okayed a demand for introduction of graded censorship certificates similar to those used in Britain. The Irish censor can issue "limited certificates" but rarely does so. Those issued by O'Hara limit attendance to "over 18's."

New Italo-French Co-Prod.

Rome, Nov. 26. A large Italian film industry delegation has just returned from Paris with a new Franco-Italian co-production agreement, set after a three-day confab in the French capital. Details of the new pact have not yet been revealed, spokesman merely stating that the previous deal had been modified and updated on the experience which in the past years has already led to 230 feature co-productions by France and Italy. New agreement is valid for one year.

The French delegation was headed by Jacques Flaud while the Italian reps to the French confab were Nicola DePirro, Eitel Monaco, Lidio Bozzini, Alfredo Guarnini, Benedetto Orta and Enrico Gianelli.

Uncertainty Over Film Law, Delay on Changes Stalls Arg. Pix Prod.

Buenos Aires, Nov. 26. Although the Military Junta, which advises Argentina's Provisional Government, began revising the National Screen Institute's draft regulations for the Film Law weeks ago, it's doubtful whether there can be any tangible outcome for some time, because the junta is busy at this time with far more urgent problems for the country. Meantime, only a few brave souls continue actively producing, and the industry is practically dormant for alleged lack of finance, as producers wait to be granted handouts from the money collected by Screen Institute taxes ostensibly to aid the industry.

Hugo del Carril is just completing "Una Cita con la Vida" (A Date with Life), adapted from Bernardo Werber's novel, "Tango Streets." D'An Fran will distribute "Dioses Ajenos" (Alien Gods), now in the laboratory stage, which was rolled in the Humahuaca Valley, Salta Province, a national beauty spot in the Andean foothills. Producer Luis Giudici worked on this opus on a Cooperative basis, meaning they will collect out of receipts.

A group of complete newcomers to the screen are working also on a cooperative basis on "High Politics," directed and produced by Raul Gaynal. Leopoldo Torres Rios is following up his juvenile problem picture, "Edad Difícil" (Difficult Age), with "Demasiados Jovenes" (Too Young), with the same young lead players, Barbara Mujica and Oscar Rovito.

Carlos Borcosque has also gone ahead, without awaiting State subsidies, and is readying work on a circus and juvenile picture, titled, "While There's a Circus." Anselmi Film Argentina, which claims to have been founded in 1925, is advertising the sale of stock in a production in color and a system it calls "A.3 P.Scope," to be directed by one Video Anselmi, from Hugo West's novel, "Lucia Miranda."

"The First Kiss" which was directed by Enrique Carreras from a script by Julio Porter, and features former child-actress Adrianna in her first adult role, is to be premed in a suburban theatre, which is a plan to recapture audience sympathy for native product. The National Screen Institute has now reviewed most of the backlog of native product awaiting release, excluding only five from the benefits of the Protection Law.

Dormen Turkish Delights

Istanbul, Nov. 26. Haldun Dormen has been heading a new troupe doing two Anglo-American standards.

He alternates "Charley's Aunt" with "Desire Under The Elms," both to strong b.o.

O'NEIL BACKS DOWN IN SPAIN MESS; YANKS FRESH OUT OF WHAT-TO-DO

By FRED HIPT

Spanish situation suddenly has taken a turn for the worse, with RKO informing the Motion Picture Export Assn. that it must deliver to Jose Garcia Ramos at least eight of the 18 films which it sold him along with the RKO facilities in Spain.

RKO move comes in the wake of a recent assurance by Thomas F. O'Neil, RKO proxy, that the availability of the eight features to the Spaniards would be stalled at least until there's a Spanish-American film agreement.

MPEA has maintained an embargo on shipments to Spain for over two years now. Reason is the trading conditions demanded by the Spaniards, plus their demand for fewer permits for the U. S. majors. Current conditions make a Spanish film deal almost impossible and, increasingly, there are indications that the Spaniards would like to drive the American distributors out 100%, forcing them to conduct their business in Spain via native licensee. The United Artists.

British Like Dualers

London, Nov. 26. A national survey carried out by the Rank Organization to sound public opinion on the composition of a program revealed that 88% of those quizzed wanted double features and a minimum three-hour show.

This was stated by John Davis, managing director of the Rank Organization, at a dinner to the Overseas Press. He was answering a question on the length of programs. His questioner had suggested that the public could not leave their tv sets for a full three hours!

Music Fees Newest Exhib Headache

London, Dec. 3. The Performing Rights Society does not intend to renew its agreement with the Cinematograph Exhibitors' Assn., which expired recently, unless they eye to eye on a new agreement to calculate fees on the basis of box office takings. The past agreement was based on seating, with management paying a percentage assessed at 52 times the monetary value of such capacity.

The percentage scale meant that large theatres paid at a rate of 3% on all music performed. This scale was graduated down until it reached a minimum flat annual payment of \$20 for minor situations.

Society's general manager, H. L. Walter, said he did not feel that was a fair method in the present day when so many managements were in financial trouble. He felt it would be far more practical if the fees were based on a percentage—probably 1%—of the total admissions at each theatre. One of the good points about the proposed plan, he opined, would be that managements would not have to pay for people who were not in the theatre.

Exhibitors are opposed to such a plan.

Balcon Likes Ealing U.S. Tieup With Metro

London, Nov. 26. Sir Michael Balcon, top man of Ealing Films, is confident that Ealing's tieup with Metro in the States will pay off handsomely. Under the agreement Ealing has complete control on the pix they produce for Metro release. So far "Man in the Sky," "Shiralee," "Barnacle Bill," with Alec Guinness; "Davy," and "Dunkirk" have been completed.

"With an inevitable time lag films," he said, "but Metro professes to be satisfied. Crisis film will be 'Dunkirk'—a completely British subject."

Situation finds MPEA on the horns of a real dilemma. On one hand, quite a few of the companies are sick with the Spanish "mess" and would like to resolve it one way or another. On the other, there is a general fear that concessions in Spain would have reverberations throughout Europe and would almost immediately create similar situations elsewhere.

Spanish Torture Thus, while several million dollars already have been lost via the Spanish embargo, this is "peanuts" compared with what might be lost by giving in to Spanish demands and the acceptance of a comparative handful of permits. There are some who make no bones about their unhappiness with the Spanish dilemma, but none have any very good suggestions as to how to extricate MPEA from it. Embargo extends only to shipping, not to booking.

When RKO originally sold out in Spain, along with 18 pictures, the rest of the MPEA members were greatly disturbed, arguing that RKO was bound by the common MPEA resolution against the

Seasonal Dip Hits West End; 'Star' Bright 8G, 'Kwai' Sturdy \$8,700, 8th, 'Holiday' \$14,900, 95th, 'Pride' 5 1/2G

'10 C's' to Consol. Amus. For Hawaiian Playdate

Honolulu, Nov. 26. Consolidated Amus. Co., still smarting over its loss of "Around World in 80 Days" (UA) to Henry J. Kaiser and his aluminum dome, has wrapped up "10 Commandments" (Par) for a roadshow run at its Kuhio Theatre in Waikiki.

Pic has been booked for a six-week run starting Dec. 13, with house seats at \$1.80 top. Film will have matinee and single evening performance daily, with night shows on a reserved seat basis.

Mexican Studio Situation Sour

Mexico City, Nov. 26. The unstable film studio situation, which began last spring with the threatened shuttering of the biggest and most modern plant, the Churubusco, (because its board chairman, Emilio Azcarraga Sr., reported a cumulative deficit of \$920,000), has become even more shaky. The government attempted to correct the situation by closing the Clasa plant, Mexico's pioneer-modern studio, which had been running for some years, mostly in the red. It was hoped this would let the Churubusco live.

Now the technical manual workers locals of the Picture Production Workers Union (STPC) are pressuring for reopening of the Clasa, on the theory that general pic production is being hurt because of insufficient studio spaces. This would provide more work for more members, of course. So Azcarraga has announced that if Clasa resumes, he will offer to sell Churubusco to the government.

Azcarraga revealed that the government refused his offer to sell Churubusco about six years ago. He intimated that the administration's excuse for the rejection was it was at that time it already too much coin in the pix industry. He said that Churubusco's closure would make more than 3,200 unionists jobless.

The trade doesn't expect any definite decision in this case until Eduardo Garduno, proxy of the film industry's own bank, Banco Nacional Cinematografico, returns from the observation trip he's making abroad. He's currently in the U. S. and is not expected here until early in December.

release of new films in that country. On several occasions recently, MPEA reconfirmed that resolution. RKO was said to have given assurances that it would not deliver the pictures.

In fact, one report has it that the company presidents actually assured O'Neil they would back him to the hilt in any lawsuits that might result from his refusal to make available prints and negatives on the films he sold.

After examining the situation, and being confronted with the Spanish reaction, O'Neil apparently decided that he couldn't hold off any longer. Asked whether he thought the availability of the RKO films, for which the Spanish Government has yet to issue licenses, would splinter the MPEA front in Spain, one company foreign topper thought it would not.

"Provided we can keep Allied Artists and Republic in line, we'll probably continue the embargo," he said. Republic is still angling for a Spanish deal. Over and over again, industry execs stress the importance of Spain as a precedent for the rest of Europe.

Seasonal decline is in evidence in latest returns from first-runs here, and even the sturdiest holdovers have reacted. "Around World in 80 Days" at the Astoria is down to \$15,400, still fine, in its frame, having been affected mainly by a substantial drop in matinee business. "Cinerama Holiday" in 95th round at the Casino, is rated good \$14,900 or about \$5,000 down from previous fortnight.

"Bridge on River Kwai" looks stout \$8,700 in its eighth Plaza week. "Pride and Passion" is good \$5,500 in its seventh Pavilion stanza "Bolshoi Ballet" in fifth Gaumont round was lofty \$9,800.

Among new entries, "Story of Mankind" shapes modest \$6,500 at the Warner. "Tin Star" looks neat \$8,000 or near in opening session at the Odeon, Marble Arch.

Estimates for Last Week
Astoria (CMA) (1,474; \$120-\$215)—"Around World in 80 Days" (UA) (21st wk). Fine \$15,400.

Carlton (20th) (1,128; 70-\$215)—"Sgt. Also Rides" (20th) (4th wk). Average \$5,500 or near. Last week, \$6,800. "Stopover Tokyo" (20th) follows Nov. 28.

Casino (Indie) (1,337; 70-\$215)—"Cinerama Holiday" (Robin) (95th wk). Good \$14,900.

Empire (M-G) (3,099; 55-\$170)—"Les Girls" (M-G) (3d wk). Fair \$10,000 or near. Last week, \$12,000. "Man on Fire" (M-G) preems Nov. 28.

Gaumont (CMA) (1,500; 50-\$170)—"Bolshoi Ballet" (Rank) (6th wk). Stout \$9,500 or near. Last weeks, \$9,800. "Just My Luck" (Rank) preems Dec. 5.

Leicester Square Theatre (CMA) (1,376; 50-\$170)—"Time Limit" (UA) (3d wk). Sturdy \$5,600. Last week, \$6,700. "Until They Sail" (M-G) opens Nov. 28.

London Pavilion (UA) (1,217; 50-\$170)—"Pride and Passion" (US) (7th wk). Good \$5,500. Last week, \$6,300. "Tarzan and Lost Safari" (M-G) bows Nov. 29.

Odeon, Leicester Square (CMA) (2,200; 50-\$170)—"Tarnished Angels" (Rank). Fair \$6,100.

Odeon, Marble Arch (CMA) (2,200; 50-\$170)—"Tin Star" (Par). Neat \$8,000 or near.

Plaza (Par) (1,902; 95-\$280)—"Bridge on River Kwai" (Col) (8th wk). Finishing current run with smash \$8,700. Last week, \$9,800. "10 Commandments" (Par) opens with Royal preem Nov. 28.

Rialto (20th) (592; 50-\$130)—"Back From Dead" (20th) and "Unknown Terror" (20th) (3d wk). Fair \$3,900. Last week, \$4,800.

Ritz (M-G) (432; 50-\$130)—"Flesh Is Weak" (Eros). Neat \$3,000 after 15-week run in West End.

Warner (WB) (1,785; 50-\$170)—"Story of Mankind" (WB). Modest \$6,500 or close.

New French Govt. Picks Film Business Chief

Paris, Dec. 3. Though the French government has plenty of problems, Paul Ribeyre, Minister of Commerce and Industry, has found time to handle the film industry now under his aegis. He appointed Jean Vivie, film scientist, technician and teacher, as his pix liaison man. Film circles are at ease since this priority given to them denotes recognition of the film as an important cultural force.

Governmental concern with economics, it is felt here, will help maintain the recent unfreezing of admission tags in film theatres. There's been no appreciable boxoffice dip in the face of upped admittance prices.

It's also expected that the Film Aid Law will be kept intact to help balance the present fiscal pix setup, rated one of the healthiest in Europe at the moment. In re the impending Common Film Market, pros and cons have been stated here by various film sources.

STANDARD & POOR'S: ONLY MORE FOLKS IN THEATRES CAN NOURISH FEATURES

It's going to be a mixed-up 1958 for the picture business, with some companies faring well and others slipping, according to an analysis made by Standard & Poor's, prominent corporate appraisers. Where there will be improvement, it will be mostly via increased television activities and the outstanding success of a very few films.

Feature film production is at a six-year high, notes Standard, and the rate of film-making may be sustained next year. However, the potential of the market doesn't seem capable of supporting big schedules on a long-range basis.

Average weekly attendance in the United States is tending to stabilize between 45,000,000 and 49,000,000, with the 1957 average figured at between the 45,000,000 in 1955 and the 46,500,000 in 1956. Total boxoffice gross for 1957 is estimated at slightly less than the \$1,200,000,000 of 1956.

Since an attendance rise is not in prospect, the risk for producers, in view of upped production costs, likely will continue as in the recent past, with profits derived from foreign markets and domestic television. However, revenues from abroad are to be adversely affected by growing tv competition. This already has happened in England and can be expected in Japan, states S&P.

Observations are made about

Television Prompts Switch; Nipawin Theatres Opens Big Regina Shop Centre

Regina, Sask., Dec. 3.
The local Nipawin Theatres Ltd. has gone into the neighborhood shopping centre business.

Two years ago the organization bought two acres of choice property in the city and plans were made for a new theatre. Shortly after, television's impact was felt at Regina's boxoffices so the project was dropped in favor of the shopping centre which has just been opened.

Built at a cost of \$420,000, the steel, brick, and concrete block structure covers 22,000 square feet. Included are a supermarket, ladies' ready-to-wear store, pharmacy, hardware, restaurant and liquor store. A service station is also on the property and there is parking space for 100 cars. A lower level will include a barber shop, beauty parlor, laundry, fur shop, mail order house and other businesses.

Nipawin Theatres Ltd. operates the Nortown Theatre in Regina and the Roxy Theatre, Nipawin, Sask. President is Leonard Reinhorn, 27, whose father, Isador Reinhorn, operates the Roxy Theatre, Regina.

Disneys' Holdings

As a followup to the listing of Walt Disney Productions on the New York Stock Exchange, it was disclosed this week that brothers Walt and Roy Disney, as trustees of a voting trust, own 708,330 shares of the outfit's common stock.

Also, Roy Disney, president of the company, is the beneficial owner of 98,619 shares.

Admish Tax Up Anew If Fed'l Aid Enacted

Albany, Dec. 3.

Financing by N.Y. State of current Federal aid programs for school lunches, vocational education, sewage plant construction and disaster, which it should take over in line with President Eisenhower's recommendations, would be effected through legislation empowering the State to levy a series of taxes, including one on admissions, now imposed by the Federal government.

So Senator Thomas C. Desmond, Newburgh Republican, declared last week, in revealing he would introduce bills at the coming session of the Legislature, in Albany, to bring about this end.

The present federally-collected taxes include those on telephone calls, jukeboxes, safety boxes and bowling alleys, Senator Desmond said.

Cities and counties in New York State can now vote a five percent admissions tax, among other so-called "nuisance" levies.

'BLACKLISTING' DELAY

Wilson Vs. Loew's Not Before Top Court Until Later

Washington, Dec. 3.
U. S. Supreme Court has postponed its hearing of Wilson Vs. Loew's case, which is a mass action by more than a score of former Hollywooders "blacklisted" by the studios because they took the 5th Amendment before the House Un-American Activities Committee.

Suit was slated to be heard next Monday. However, an important case between the states of Virginia and Maryland has "knocked" Wilson Vs. Loew's off the calendar for the time being. It may be argued next month.

Winner: 'Never Paid'

Los Angeles, Nov. 3.
Producers Fred Gorrier and Martin Nosske failed to pay him for his work in "Secret of the White Reindeer," Charles Winninger charged in a \$6,000-suit filed in Superior Court.

Action contended that he was hired at the rate of \$5,000 per week plus \$1,000 or each additional day, under a contract signed last September. He said he received no money.

STEREOPHONIC SOUND AL FRESCO, PATENTED

Stereophonic sound may be on the horizon for drive-in theatres, which, of course, heretofore have been limited to audio distribution from only a single speaker placed in each automobile.

Amplex Corp. of Redwood, Calif., has filed for patent an assembly of three speakers that has the effect of having the sound coming from three points of the screen, centre and both sides. Resting on a car's instrumental panel, the two side speakers bounce the sound off the windshield, it's claimed, in such a fashion that the directional sound is achieved.

'80 Days' Scraps Dallas

Dallas, Dec. 3.
After a record run of 46 weeks at the Tower Theatre here, "Around the World in 80 Days" has ended its showings. Moving over was "Jailhouse Rock," the Elvis Presley pic from the Majestic.

Rentals, with TV, for 20th: \$89½ Millions

Film rentals, including television, of \$89,419,401 and a net of \$5,623,858 were reported by 20th-Fox for the 39-week period ended Sept. 28, 1957. Actual film rentals ran to \$83,800,000 with tv revenue amounting to \$5,600,000.

The 20th net, amounting to \$2.13 per share of common stock, constituted a sharp rise over 1956 when the net stood at \$3.182,099 or \$1.20 per share. Total film rentals in '56 stood at \$77,719,336.

For the 39-week period, domestic rentals ran ahead of foreign by only a little over \$5,000,000. Reporting on the third quarter ended Sept. 28, 20th put earnings at \$1,553,993 or 59c per share against \$1,025,429 (38c per share) last year. This

Amusement Stock Quotations

Week Ended Tuesday (3)

N. Y. Stock Exchange

1957	High	Low	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
247½	133½	Am Br-Par Th	302	14	13½	133½	+ ½
36½	23½	CBS "A"	103	25½	24½	24½	+ ½
35½	22½	CBS "B"	87	25	24½	24½	+ ½
20½	13¼	Col Pix	56	14	13½	13½	+ ½
19½	13½	Decca	71	15¼	15¼	15½	+ ½
14½	13¼	Disney	68	13½	13½	13½	+ ½
115	81¾	Eastman Kdk.	104	99½	96½	98½	+2½
4¾	3½	EMI	114	4	3½	4	+ ½
10½	7¼	List Ind.	50	8¾	8¾	8¾	+ ½
22	11¼	Loew's	403	12½	12½	12½	+ ½
9½	7½	Naf. Thea.	50	7¾	7½	7½	—
36½	28	Paramount	41	33¼	32	32	+ 1/
18½	11	Philco	258	15¼	14	15	+ ¾
46½	30	Polaroid	482	46½	38	46½	+9½
40	27	RCA	744	32½	29½	32½	+3
8¼	4¾	Republic	25	5¾	5	5½	+ ½
13½	9	Rep., pfd.	4	10	10	10	—
18½	13½	Stanley War.	37	16¼	14¾	16¼	+2
29¼	20½	Storer	26	21¾	20	20	—
30½	21¾	20th-Fox	49	23¾	23¼	23½	+ ¾
25½	16½	United Artists	23	17½	16½	16½	+ ½
30½	20	Univ. Pix	20	22½	22	22	+1¼
73	66	Univ., pfd.	*90	68	68	68	+2½
28½	19¼	Warner Bros.	7	20¼	20	20½	+1½
137¾	91¼	Zenith	209	137¾	122¼	135	+18

American Stock Exchange

4½	2¼	Allied Artists	14	3	27	3	—
10½	6½	Alf Art., pfd.	5	7½	7½	7½	+ ½
11¼	6¼	Asso. Artists	116	7½	7½	7½	+ ¾
1½	½	C & C Tele.	170	7/16	¾	7/16	—
6½	3	Dumont Lab.	76	3¼	3¼	3¼	—
4½	2½	Guild Films	18	2½	2½	2½	+ ½
9¼	5½	Natl' Telefilm	58	7½	6¾	7	+ ½
8	3½	Skiatron	46	5½	5½	5½	+1¼
9¼	3½	Technicolor	92	3½	3½	3½	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	39¼	43	+ 1/
Chesapeake Industries	15½	2	+
Cinerama Inc.	7	1½	—
Cinerama Prod.	2½	2½	+ ¼
Dumont Broadcasting	7½	8½	+ ¼
Magna Theatre	1½	1½	+ 1/
Official Films	1¼	1½	—
U. A. Theatres	3½	4¼	+ ½

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

INFLATION HITS KIDS; 25c ADMISH NOW 35c

Kansas City, Dec. 3.

Dickinson Operating Co. has upped children's prices from 25c to 35c in several of its key situations in the Kansas City territory, effective last week. With a large percentage of its clientele the younger crowd and kiddies today, and with its own situations emphasizing this trend because of suburban locations, the raise seems the proper policy move at this time, Glen Dickinson Jr. said last week.

The switch affects the Overland, Dickinson, at Mission and Aztec theatres in Johnson County Kansas, suburban to Kansas City; the Trail Theatre, St. Joseph, Dickinson, Topeka, Belasco, Quincy, Ill., and Waterloo, Waterloo, Ia.

Theatre prices have remained fairly steady while inflation has plunged ahead on most other items and services, and the new children's price is more in line with other prices today, Dickinson said. Other circuits in this exchange territory are making no change in the price scale for kiddies, although most houses go to the 35c or 50c fee for a children's special. They drop back to the quarter for regular adult programs, however.

To date there has been little reaction to the new scale, Dickinson said, although the situation will be studied over a period of several weeks.

\$1.90 Share, But WB Wary On Start of 1958

Net of \$3,415,000 for the year ended Aug. 31, 1957, was reported this week by Warner Brothers. Profit, equalling \$1.90 per share, compares with \$2,098,000, or 84c per share, in 1956. Latter figure didn't include income from the sale of films to television.

WB statement predicted a loss from operations for the first quarter of 1957-58 due to the decline in domestic and foreign rentals.

Film rentals for 1957 ran to \$75,476,000 compared with \$73,350,000 in 1956.

Addendum: Critics

Minneapolis, Dec. 3.

That the local public has its own mind regarding the pictures it wants to see, making up that mind in advance or after perusing theatre advertisements, and isn't influenced too much by the critics and columnists' opinions and recommendations were indicated again here the past week.

Although competing newcomers included "Pal Joey," "Pursuit of the Graf Spee" and "Bombers B-52," "Hear Me Good," on the lower end of one of the RKO Orpheum's infrequent twin bills, was singled out in his Sunday Tribune column by editor-critic Bob Murphy as "the movie of the week."

Morning Tribune columnist Will Jones also devoted considerable space to praising the Hal March starrer. Murphy called it a "sleeper." The top picture on the twin bill, "Zero Hour," also was tossed bouquets.

Both Murphy and Jones are considered "influential" and boast large reader followings. However, the RKO Orpheum wound up with one of its season's poorest boxoffice weeks with the twin bill.

the pic business companies individually, as follows:

American Broadcasting - Paramount Theatres: Retention of common stock holdings is advised. Annual dividend rate of \$1 will continue although year-end extra of 30c may be curtailed.

Columbia: Continued expansion of tv activities may offset rising theatrical film costs to provide a good fiscal recovery. Continuation on 30c quarterly divvy, along with the occasional stock extras, expected although both the common and preferred issues are speculative.

Loew's: Moderate recovery is rated a possibility for 1957-1958 and dividends may be resumed but at less than the previous 25c quarterly rate. Shares may be held for speculative purposes and asset value.

National Theatres: Has long-range diversification program (Cinemiracle production and television operation) which suggests holding the stock as a speculative investment.

Paramount: Diversified activities, anticipated revenue from sale of the backlog and strong finances all look good.

Stanley Warner: Upped profits seen via Cinerama films and expansion of the Playtex subsidiary. Stock is "worth holding."

20th-Fox: Some increase in profits anticipated. Speculation stock may be held.

United Artists: Probable earnings of \$3.25 per share in 1957 should be further improved upon in 1958.

Universal: Holdings taken speculation may be retained, television syndication receipts from the library sale being a factor.

Warners: Remains a "speculative situation" although the net in 1957-1958 may be increased moderately over the current level.

She's
every
inch a
teasing,
taunting
"Come-on"
Blonde



THE GIRL IN BLACK STOCKINGS

Unloading
Thrill
After
Thrill!



THE GIRL IN BLACK STOCKINGS

starring
LEX BARKER • ANNE BANCROFT • MAMIE VAN DOREN • RON RANDELL • MARIE WINDSOR • JOHN DEHNER

with JOHN HILLAND • DIANA VANDERBILTS

RICHARD CUTTING • LARRY CHANCE • Screenplay by RICHARD LANGAU • Music by Les Baxter • Executive Producer AUDREY SCHENCK • Directed by HOWARD W. KOCH • A BEL-AIR PRODUCTION



AND SHE'LL MAKE EVERY INCH PAY OFF AT THE BOXOFFICE!

Brigitte Bardot In for Percentage Via New Raoul Levy Company

Raoul Levy, whose recent film fortunes have been closely tied to the rise of French star Brigitte Bardot ("God Created Woman"), now plans to turn from producing to directing—and without Miss Bardot.

In Gotham for a quickie last week, Levy disclosed: (1) He would direct "The Camp Followers," based on the Italian bestseller by d'Ugo Pirro. (2) He was forming a company with Miss Bardot, whom he has under contract, that will give her a percentage of every film he makes, whether she's in it or not. The star plans to make no more than one a year.

Levy, whose "God Created Woman" is doing runaway biz in the States, has two more with Miss Bardot coming up—"The Night When Heaven Fell In" (Les Bijoux du clair du lune) and "En cas de malheur" (In Case of Accident) which is currently in production.

The picture he plans to direct will be in CinemaScope black-and-white and will, according to Levy, have as its theme "the absurdity of war." It deals with the Italian occupation of Greece, where it'll be shot. Story is about three men who pick up a truckload of girls for the Italian army and transport them from Athens into the interior. Resistance eventually blows up the truck and frees the girls.

Levy said he recognized the uniqueness of the situation in France, where the role of the producer is vastly different from that of his U.S. counterpart, but emphasized that he couldn't find the "right" director for the job. "They're all either too young or too old," he said, "and I don't think I want to battle with a man until he sees and understands my concept of this film."

Producer thought "The Camp Followers" probably would end up as a Columbia picture. He has a production deal with Col.

EASTERN MANAGEMENT FUNCTIONS BY ITSELF

Recent merger of Confection Cabinet Corp. with ABC Vending Co. did not include Eastern Management Corp., largest chain of drive-ins in New Jersey, according to Sheldon Smierling, v.p.-general manager of Eastern. A subsidiary of Confection until the merger, Eastern will now operate as a separate corporation.

Smierling also disclosed a realignment of personnel for the firm which will continue to be headquartered in East Orange, N. J. Named head buyer and booker is Robert R. Deitch, Bruno M. Kern was tapped as ad-pub director while James L. Ellis was appointed district manager.

Rowley Circuit Rallies Partners and Managers

San Angelo, Tex., Dec. 3. Rowley United Theatres opened its annual partners and managers convention here Monday (2) at the Town House here. The confab is scheduled to close on Dec. 4.

Bill Slaughter is convention chairman and has arranged the program which opened with a "dubbers" golf match at the San Angelo Country Club, followed by a cocktail party and buffet dinner. A luncheon on Tuesday will have as guests branch and district managers of distribution and representatives of other allied industries.

About 100 persons in attendance.

20TH SUES GLORIA GRAHAME

Wants \$12,330 Wages Back Plus 7% Interest

Los Angeles, Dec. 3. Recovery of \$12,330 allegedly paid in connection with "Love Is a Many Splendored Thing" is sought by 20th-Fox in a lawsuit filed in Superior Court against Gloria Grahame. Studio also asks 7% interest dating from March, 1955.

Action says Miss Grahame signed a contract for the part of Suzanne in 1952 and was called upon Feb. 1, 1955 to play the role. Between then and March 3, 1955, she was paid \$12,330, and then, according to the complaint, refused to go ahead with the characterization and subsequently was absent from California for a 15-month period.

VICE SQUAD IN SWOOP

Close French 'Fire Under Her Skin' in L. A.

Hollywood, Dec. 3. Los Angeles vice squad has closed exhibition on "Fire Under Her Skin," after French film had been running two weeks at Vagabond Theatre. Vice squad invoked Los Angeles municipal code section dealing with "lewd, obscene" performances in taking action.

Booked for three weeks "Skin" grossed good \$6,000 before vice squadders shuttered it.

Legion's Broad 'A' Puts Beef on 'B'

Expansion of the National Legion of Decency's "A" categories is intended to "strengthen the meaning of the 'B' category" and the Roman Catholic Church can be expected to intensify its drive against B-rated films.

In an interview with the National Catholic Welfare Conference, Msgr. Thomas F. Little, executive secretary of the Legion in New York, said that, under the new setup, "there will be no doubt that a B film is one adjudged to contain material which in itself, or in its offensive treatment, is contrary to traditional morality and constitutes a threat . . . to the moral behavior patterns which condition public morality."

B category to date has been considered a catch-all and, in terms of either exhibitor reaction or Catholic patron attendance has had virtually no meaning. In fact, many in the industry have considered the B tag an asset rather than a liability. It will unquestionably take some time for the new concept to take hold, though the Church can be expected to publicize it as much as possible.

Under the new rating system, the Legion has added A-II, Unobjectionable for Adults and Adolescents. This is in addition to A-I (Unobjectionable for General Patronage) and A-III (Unobjectionable for Adults).

Little said Catholic people will be urged to refrain from attending all B pix "for the sake of their own consciences . . . and in the interests of promoting the common good." He held it was desirable for the Legion to take "positive steps" to aid adolescents in their quest for "more mature movie subjects and thereby contribute to their intellectual and emotional maturing."

As for A-III, Little observed the Legion was "not in principle opposed to the legitimacy of adult material" and was thus "not adverse to the revised motion picture Production Code, provided the themes and their treatment be consonant with the moral law and with traditionally accepted moral standards." The Legion, he noted, could force "no immediate moral repercussions" for mature adults in the so-called "modernization" of screen material.

Briefs From Lots

Hollywood, Dec. 3.

Darryl F. Zanuck signed Irwin Shaw to script "De Luxe Tour," Zanuck-Robert Jacks' production for 20th-Fox release . . . Charles Coburn will be in "And Ride a Tiger," Julia Allison-Jeff Chandler-Sandra Dee-Conrad Nagel release for Universal . . . Walt Disney bought "The 101 Dalmatians," book by Dodie Smith, as his next cartoon feature . . . Barry Kelley drew a featured role in "The Buccaneer" at Paramount . . . Universal shifted the title of "Middle of the Street" to "Ride a Crooked Trail" . . . Producer Joseph Justman signed Walter Doninger to direct "Teenage Mother," which rolls next week . . . Daniel Fuchs will screenplay "South by Java Head" for Daniel Angel, John Emery and Philip Over set for roles in "Ten North Frederick" at 20th.

Anita Ekberg will star in "The Year of the Dragon," Robert Fellows production which rolls next year on Formosa . . . Joan O'Brien, who film debuted in "Handle With Care" at Metro won a term contract with the studio . . . Producer Norman T. Herman makes his directorial debut on the Nacirema Production "Dateline Tokyo" for Allied Artists release . . . Mary Miller signed for "Too Much, Too Soon" at Warners . . . Anthony Quinn and Sophia Loren will be teamed in "The Black Orchid," Carlo Ponti-Marcello Girosi production for Paramount release . . . Gottfried Reinhardt, who signed a directorial contract with Columbia a year ago, exited the studio without any credits . . . Cliff Robertson will co-star with Aldo Ray in "The Naked and the Dead" being produced by RKO in association with Warners.

Irving Rapper will direct "The Miracle" for Warner Bros., company's first in CinemaScope . . . Columbia Pictures returns to on-the-lot filming this month with four films set to roll, after darkened stages during November—to go are "The Case Against Brooklyn," "Papago Wells," new, and pair returning from location, "Gunman's Walk" and "Me and the Colonel."

Warner Bros. cast Kathy Marlowe in "Onionhead" . . . Allied Artists heads for Metro to produce and direct tentatively-titled "North by Northwest," skedded to roll next spring in Camera 65 process . . . "Suicide Battalion" is new tag for American-International's "Hell Raiders" . . . 20th-Fox optioned Stuart Whitman to term contract.

Podoloff Bosses Tent 12

Minneapolis, Dec. 3.

Joseph Podoloff, one-time 20th-Fox branch manager here and now a local exhibitor, will be the 1958 chief barker of Northwest Variety club, Tent 12. He succeeds Sam Heller, circuit owner, who rounds out two terms this year.

Other officers selected are Tom A. Burke to be first assistant chief barker, replacing Podoloff in that office; Gilbert Nathanson, second assistant chief barker; Ralph Pielow Jr., property master (secretary); and Edward P. Schwartz, dough guy (treasurer).

Remaining board members for 1958 are Arthur M. Anderson, Benjamin Berger, John A. Branton, Herbert B. Buschmann, Henry J. Chapman, Heller, A. A. Kaplan, Ted Mann, LeRoy J. Miller, Donald Swartz and Charles W. Winchell.

'Subliminal' Technique Up For Films; Make Patron Satisfied, Though Not?

Hollywood, Dec. 3. Use of the new trick psychological device, subliminal perception, to enhance film entertainment will be discussed here this week with film producers by A. B. Moore, proxy of Precon Precision & Equipment Corp., New Orleans. Moore also will huddle with tv network execs regarding its utilization on home sets.

Process, a technique of visually appealing to the senses at subliminal (below consciousness) levels—too fast for viewer to know he's being sold—is a means of "communication" which may be used advantageously to strengthen emotional moods of a motion picture while film is in the process of unwinding, according to Moore. He denied it is any form of "brain-

washing," as indicated in objections to its use as an advertising device on tv.

"You can't brainwash with this method," Moore stated. The individual is his own monitor and can't be told what to do."

(In Washington, D. C., Sen. Charles E. Porter (R-Mich.) has been taking action against process as a form of advertising, claiming that if "subliminal" is as highly persuasive, as is claimed by psychiatrists, then the tv viewer may find himself purchasing merchandise without even knowing why. "The possibilities are certainly unfair to a viewer who isn't even given a chance to exercise sales resistance," he stated. He has urged the FCC to stage a demonstration.)

Moore declared that he doesn't

Priest: 'We're Not Bluenoses'

By JAMES L. CONNERS

Troy, Dec. 3.

Father William M. Slavin, chaplain of Rensselaer Polytechnic in a sermon Dec. 1 at St. Patrick here, took up "What Does Censorship Mean?" and began with a reference to Bennett Cerf the previous night on the Mike Wallace interview. Book publisher Cerf had knuckled-rapped the Catholic National Organization for Decent Literature. Remarking that the very word censorship "generates a lot of heat," Father Slavin emphasized that the Catholic Church is not "bluenose," a puritanical organization trying to rob people of harmless fun. It is, however, concerned deeply with whatever touches "our moral lives and souls."

The Catholic hierarchy is "realistic" about life, and not "reactionary," as sometimes charged. Priest decried "rotten images" whether from books and magazines or stage, screen and television. In the film area the Legion of Decency came into being after it was found that producers were deaf to pleas for "less contaminating" features.

The chaplain advised local parishioners to turn the dial on radio or television programs that went over the line. (He himself set an example of visible protest some seasons ago by taking a walk from a legit tryout he found offensive.)

"Liberals," he held, persistently misunderstand the Catholic attitude on offensive material. He admitted that people in general tend to resist "well-founded advice."

Liberals see only an attack on their rights, he said.

Bardot Vs. Hierarchy 'C'

Will French 'And God Created Woman' Be Another Test of Legion's Massed Weight?

The National Legion of Decency last week condemned the French picture, "And God Created Woman," and thus immediately set the stage for another test of its actual effectiveness.

"God Created Woman," starring Brigitte Bardot, has been breaking local records at the Paris Theatre, N.Y., and at other houses where it has played. Dubbed into English, and available in this and the original version, the film promises to become one of the largest grossers in the import field in years.

"Apart from the arties, it's been booked by many commercial houses and circuits. In Fitchburg, Mass., it actually outgrossed "Ten Commandments."

Question now arises, in the face of this exhibitor and public enthusiasm for the exploitative entry, how much the belated Legion "C" will slow both its boxoffice and its booking potential. In condemning the film, the Legion said:

"The theme and treatment of this film developed in an atmosphere of sensuality, dwell without relief upon suggestiveness in costuming, dialog and situations. In the field of motion picture entertainment the extent and intensity of the objectionability of this picture constitute an open violation of Christian and traditional morality."

The last "test" of the Legion came with an American film, "Baby Doll." It got only about 4,000 dates, mostly in key cities. Since it got very mixed reviews, however, it was difficult to tell whether the limited payoff was due to the Legion or in part to lack of exhibitor interest. Another Legion-condemned entry, "The Moon Is Blue," which also was refused a Code seal, played off 6,000 dates. In the foreign field, "Bitter Rice" from Italy originally was condemned, but was cut to get a "B" rating for its (dubbed) general payoff.

Some distributors and exhibitors deplore the "ungue" attention paid

to the Legion ratings by circuits and indie. Richard Brandt, head of Trans-Lux Theatre and of T-L Distributing, said recently that 80% of the theatres were afraid to touch pictures with sex themes for fear of pressure groups. "These seem to be the films that do the business," he said, adding: "It is an unfortunate and carefully nurtured impression that anything with sex in it automatically must be 'obscene.' I am as moral as the next fellow and I wouldn't play an obscene film in my theatres. But the term 'obscene' means different things to different people, and what may appear that way to the Legion could actually constitute pleasant and completely harmless adult entertainment for a lot of people."

General impression is that a "C"-rated entry will lose some bookings particularly in the Catholic areas but can clean up if it has the right b.o. quality. Good indication of the Legion's strength will come in Boston, where "God Created Woman" is breaking records at the Gary Theatre in its fourth week. In theory, the "C" classification should cause a sharp dropoff at the Gary.

LEO HANDEL UPDATES FILM DATA OF 1950

Leo A. Handel has in work a followup edition of "Hollywood Looks At Its Audience," film market research book which he authored and had published in 1950 when he was director of audience research at Metro. Like the original, new tome is being written in cooperation with Columbia U.

New book is to be an updated analysis of public receptivity to pictures and will include chapters on drive-ins, application of motivation research and audience research anent films in television.

Handel, now also in production, has two features in work, "Ski Patrol" and "Escape to Havana."

STANLEY ASKING OKAY

Wants Decree Exemption On Two Film Theatres

Washington, Dec. 3.

Hearing has been set for Dec. 12 on the application of Stanley-Warner to reacquire two theatres in Punxsutawney, Pa., and to convert the Capitol Theatre in Cincinnati from Cinerama to an all-purpose house with Cinerama only part time. Hearings will be held before Federal Judge Edmond L. Palmieri, in the Federal Court-house in New York City.

Universal's Extra 25c

An extra 25c divvy along with its regular quarterly 25c payment on the company's common stock was declared yesterday (Tues.) by Universal's board of directors. Similar extra divvy was paid out last year for the final quarter.

Melon is payable Dec. 23 to stockholders of record Dec. 13.

"HELL BOUND"

The Hi-jack Caper
that Scorched the
Seven Seas!



FOR EXCITEMENT

THRU
UA

starring JOHN RUSSELL • JUNE BLAIR • STUART WHITMAN • MARGO WOOD • Screenplay by RICHARD LANDAU • Music by LES BAXTER • Directed by WILLIAM HOLE, JR.
Produced by HOWARD W. KOCH • Executive Producer AUBREY SCHEMCK • A BEL-AIR PRODUCTION

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....24
This Date, Last Year.....19

"BULLWHIPPED"

Exec.-Prod.-Wm. F. Brody
Prod.-Helen Alsworth
Dir.-John Martin
Guy Madison, Rhonda Fleming, George Griffith, Peter Woodell, Rick Vallin, Don Seddico
(Started Nov. 11)

"DATELINE TOKYO"

(Nacirema Prod.)
Prod.-Dir.-Norman T. Herman
Michi Kobi
(Started Dec. 2)

COLUMBIA

Starts, This Year.....31
This Date, Last Year.....36

"NO TIME TO DIE"

(Shooting in England)
Prod.-Phil Samuel
Dir.-Terence Young
Victor Mature, Leo Genn, Bonar Colleano, Anthony Newley, Sean Kelly, Kenneth Forster, Alfred Burke, Maxwell Shaw, Robert Rietty, Alan Martin, Martin Boddey, George Pravaz, David Lodge, Luciana Paoletti, Percy Herbert, Kenneth Cope, Ernest Walder, Andreas Malandrinis, Ann Aubrey
(Started Sept. 9)

"THE KEY"

(Shooting in England)
Prod.-Carl Foreman
Dir.-Sir Carol Reed
William Holden, Sophia Loren, Trevor Howard, Oscar Holmquist, Bryan Forbes, Kieron Moore, Sidney Vivian, Russell Walters, Carl Mowbray, Bernard Lee, Rupert Davies, Beatrix Lehmann, Belita, Rene Houston, Noel Purcell, William Russell
(Started Aug. 7)

"THE WHOLE TRUTH"

(Shooting in England)
Prod.-Jack Kohler
Dir.-John Guillermin
Stewart Granger, Donna Reed, George Sanders, Glynis Johns, Michael Caglini, Carlo Jostini
(Started Oct. 14)

"ME AND THE COLONEL"

(Shooting in France)
Prod.-William Goetz
Dir.-Peter Gubler
Danny Kaye, Curt Jurgens, Nicole Maurey, Akim Tamiroff, Marita Hunt, Françoise Rosay
(Started Nov. 18)

"GUNMAN'S WALK"

(Shooting in Arizona)
Prod.-Fred Kohler
Dir.-Phil Karlson
Van Heflin, Pat Hunter, Kathryn Grant, James Darren, Mickey Shaughnessy, Ed Platt, Robert Simon, Ray Teal, Paul Birch, Bert Convy, Michael Grant, John Edgar Graves, Jerry Paul E. Burns, Paul Bryar, Harry Antrim
(Started Nov. 21)

WALT DISNEY

Starts, This Year.....2
This Date, Last Year.....1

METRO

Starts, This Year.....18
This Date, Last Year.....24

"THE LAW AND JAKE WADE"

Prod.-William Hawks
Dir.-John Sturges
Robert Taylor, Richard Widmark, Burt Douglas, Patricia Owens, Robert Middleton, Henry Silva, Eddie Firestone
(Started Nov. 12)

PARAMOUNT

Starts, This Year.....14
This Date, Last Year.....17

"FROM AMONGST THE DEAD"

Prod.-Dir.-Alfred Hitchcock
James Stewart, Kim Novak, Barbara Bel Geddes, Tom Helmore, Henry Jones, Ellen Corby
(Started Sept. 25)

"THE BUCANER"

Prod.-Henry Wilcoxon
Dir.-Anthony Quinn
Yul Brynner, Charlton Heston, Charles Boyer, Claire Bloom, Inger Stevens, Henry Hull, E. G. Marshall, George Mathews, Theodora Davitt, Douglas Dumbrille, Ashley Cowan, Manuel Rojas, Bruce Gordon, Robert F. Simon, John Dierkes, Robin Hughes, Iria Adrian, Leonard Graves, Jerry Hartleben, Steven Margo, Fran Jeffries, Robert Warwick, Onslow Stevens, Jack Kruschen, Julio de Diego, Reginald Sheffield
(Started Sept. 30)

"HARALDO"

Prod.-Dir.-Cornel Wilde
Cornel Wilde, Jean Wallace, Abbe Lane, Francis Lederer, Joe E. Ross, Michael Landon
(Started Nov. 14)

"ROCK-A-BYE BABY"

(York Prods.)
Prod.-Jerry Lewis
Dir.-Frank Tashlin
Jerry Lewis, Maureen Maxwell, Connie Stevens, Reginald Gardiner, Baccalan, Hans Conried
(Started Nov. 25)

20th CENTURY-FOX

Starts, This Year.....25
This Date, Last Year.....25

"HELL BENT KY"

Prod.-Robert Buckner
Dir.-Henry Hathaway
Don Murray, Dianne Vane, Ken Scott, Jerry Lewis, Robert Armstrong, Chill Wills, Lee Van Cleef, Rudy Acosta, Harry Carey Jr., Jerry Oddo, Lee C. Flippin, Margie John Larch
(Started Sept. 30)

"THE TOWNSEND HARRIS STORY"

(Shooting in Japan)
Prod.-Eugene Frenke
Dir.-John Huston
John Wayne, Eko Ando, Sam Jaffe, So Yamamura
(Started Oct. 14)

"TEN NORTH FREDERICK"

Prod.-Charles Brackett
Dir.-Philip Dunne
Dick Coper, Richard Parker, Diane Vard, Geraldine Fitzgerald
(Started Dec. 2)

UNIVERSAL

Starts, This Year.....31
This Date, Last Year.....32

"A TIME TO LOVE AND A TIME TO DIE"

(Shooting in Germany)
Prod.-Robert Arthur
Dir.-Douglas Sirk
John Gavin, Lisa Pulver, Ann Harding, Erich Maria Remarque, Keenan Wynn, Jack Buchanan, Don DeFore, Agnes Winick, Dorothea Wieck, Charles Regnier, Mayr Davis
(Started Aug. 26)

"TWILIGHT FOR THE GODS"

Prod.-Gordon Kay
Dir.-Joseph Pevney
Rene Angelil, Cyd Charisse, Ernest Truex, Charles McGraw, Celis Lovsky, Wallace Ford, Judith Evelyn, Arthur Kennedy, Left Erickson, Richard Haydn
(Started Sept. 30)

"NEVER STEAL ANYTHING SMALL"

Prod.-Aaron Rosenberg
Dir.-Charles Lederer
James Cagney, Shirley Jones, Roger Smith, Carl Williams, Royal Dano, Virginia Vincent, Jack Albertson, Horace McMahon, Robert Wilkie
(Started Oct. 31)

"AND RIDE A TIGER"

Dir.-Helmut Kautner
June Allyson, Jeff Chandler, Sandra Purl, George E. Stone, Charles Coburn
(Started Dec. 2)

WARNER BROS.

Starts, This Year.....20
This Date, Last Year.....13

"ONION HEAD"

Prod.-Julie Schermer
Dir.-Norman Taurog
Andy Griffith, Ray Dalton, Felicia Farr, Walter Matthau, Joe Mantell, James Gregory, Joey Bishop, Claude Akins, Erin O'Brien, Ainslie Pryor, Dan Barlon
(Started Sept. 23)

"TOO MUCH, TOO SOON"

Prod.-Henry Blanke
Dir.-Art Napoleon
Dorothy Malone, Errol Flynn
(Started Oct. 16)

"INDISCREET"

(Grandson Prod.)
(Shooting in London)
Prod.-Dir.-Stanley Donen
Cary Grant, Ingrid Bergman, Cecil Parker, Margaret Johnston, David Kossoff, Megs Jenkins
(Started Nov. 18)

"ACROSS THE EVERGLADES"

(Shooting in Florida)
Prod.-Stuart Schulberg
Dir.-Jack Clayton
Christopher Plummer, Burl Ives, Gypsy Rose Lee, Chama Eden
(Started Nov. 14)

"BORN RECKLESS"

Prod.-Aubrey Schenck
Dir.-Howard W. Koch
Mamie Van Doren, Jeff Richards, Arthur H. Hunkeler, Carol Ohmart
(Started Nov. 25)

INDEPENDENT

Starts, This Year.....133
This Date, Last Year.....85

"TOM THUMB"

(MGM Release)
(Shooting in England)
Prod.-George Pal
Russ Tamblyn, Alan Young, Terry Thomas, Peter Sellers, June Thorburn, Bernard Miles
(Started Oct. 14)

"THE LONE RANGER IN THE LOST CITY OF GOLD"

(For U.A. Release)
Clayton Moore, Charles Watts, Lisa Merrill, Henry Frederic, Ralph Moody, Tonto, Noreen Nash, Douglas Kennedy
(Started Nov. 4)

"COUNTERPLOT"

(For U.A. Release)
Prod.-Dir.-Kurt Neumann
Forrest Tucker, Allison Hayes, Gerald Milton, Jack Wayne
(Started Nov. 4)

"KINGS GO FORTH"

(Frank Ross-Eton Prods.)
(For U.A. Release)
Prod.-Frank Ross
Dir.-Delmer Daves
Frank Sinatra, Tony Curtis, Natalie Wood, Leora Dana, Zena Provenzie
(Started Nov. 11)

"THE SECRET MAN"

(Amalgamated Prods.)
(Shooting in London)
Prod.-Dir.-Ronald Kinnoch
Marchand, John Loder, Anne Aubrey, Magda Miller, John Stuart
(Started Nov. 11)

"ANOTHER TIME, ANOTHER PLACE"

(Kayser-Lantum Prods.)
(For Paramount Release)
Prod.-Joseph Kaufman
Dir.-Lewis Allen
Lana Turner, Barry Sullivan, Glynis Johns, Sean Connery, Terence Longan, Sydney James
(Started Oct. 1)

"TERROR IN TEXAS TOWN"

(Seltzer Films)
(For U.A. Release)
Prod.-Frank N. Seltzer
Dir.-Joseph H. Lewis
Lee Remick, Carol Kelly
(Started Nov. 13)

"MAYBE SMITH"

(Gannaway International)
(For Republic Release)
Exec. Prod.-Albert C. Gannaway
Prod.-Vance Skarstedt
Dir.-Albert C. Gannaway
Macdonald Carey, Audrey Totter, James Gleason, Robert Burton, Harry Shannon, Earl York, Julian Burton, Ken Lynch, Harry Klekas, Killer Karl Dineen, Mel Colton, Larry Grant
(Started Nov. 14)

"DESERT HELL"

(Regal Films)
(Gannaway Release)
Prod.-Robert Stabler
Dir.-Charles Marquis Warren
Brian Keith, Richard Denning, Johnny Desmond
(Started Nov. 14)

IN BRITAIN

ASS. BRIT. ELSTREE

Starts, This Year.....4
This Date, Last Year.....4

"ICE COLD IN ALEX"

Prod.-W. L. Whitaker
Dir.-J. L. Thompson
John Mills, Sylvia Syms, Anthony Quayle, Mary Andrews
(Started Sept. 16)

"WONDERFUL THINGS"

(Everest Productions)
Prod.-Annemarie
Dir.-Herbert Wilcox
Frankie Vaughan, Jackie Lane, Jeremy Spence
(Started Nov. 5)

ANGLO A'LGMATED

Starts, This Year.....8
This Date, Last Year.....4

"THE DUKE WORE JEANS"

(Gains Film)
Prod.-Peter Rogers
Dir.-Gerald Thomas
Tommy Steele, June Laverick, Michael Medwin
(Started Oct. 28)

"A SPECIAL"

Prod.-Herbert Smith
Astr. Prod.-Josephine Douglas
Dir.-Alfred Shaughnessy
Dickie Valentine, Joan Regan, Lonnie Donegan, Russ Hamilton
(Started Nov. 25)

BUTCHER'S

Starts, This Year.....3
This Date, Last Year.....3

"THE GOLDEN DISC"

Prod.-W. G. Chalmers
Dir.-Don Sharp
Lee Patterson, Mary Steele, Linda Grey, Terry Dene
(Started Sept. 23)

COLUMBIA

Starts, This Year.....6
This Date, Last Year.....4

"THE KEY"

(Highroad Productions)
Prod.-Carl Foreman
Dir.-Sir Carol Reed
William Holden, Sophia Loren, Trevor Howard, Ingrid Bergman
(Started Nov. 14)

"THE WHOLE TRUTH"

(Romulus Films Production)
Dir.-Jack Clayton
Dir.-John Guillermin
Stewart Granger, Donna Reed, George Sanders
(Started Oct. 14)

"NO TIME TO DIE"

(Warwick Film Productions)
Prod.-Ingmar Allen and Albert R. Broccoli
Dir.-Terence Young
Victor Mature, Leo Genn, Bonar Colleano
(Started Aug. 26)

RANK

Starts, This Year.....20
This Date, Last Year.....13

"A NIGHT TO REMEMBER"

Prod.-William McQuitty
Dir.-Roy Delamater
Kenneth More, David McCallum, ill Dixon
(Started Oct. 14)

"HEART OF A CHILD"

(Shooting in Austria and Beaconsfield)
Prod.-Sydney Box
Dir.-Olive Donner
Donald Pleasance, Maureen Pryor, Jean Anderson
(Started Sept. 23)

"ROONEY"

(Shooting in Dublin and Pinewood)
Prod.-George Brown
Dir.-George Brown
John Gregson, Muriel Pavlow, June Thorburn, Barry Fitzgerald
(Started Sept. 16)

"THE SINNERS"

Prod.-Hugh Stewart
Dir.-Phillip Leacock
Susan Beaumont, Flora Robson, David Kossoff, Barbara Mullen
(Started Aug. 26)

"NOR THE MOON BY NIGHT"

(Shooting in Africa and Pinewood)
Prod.-John Stafford
Dir.-Roy Amalaid
Belinda Lee, Michael Craig, Patrick McGoohan
(Started Nov. 5)

BRITISH LION

Starts, This Year.....9
This Date, Last Year.....12

"THE PACK"

Prod.-Sergei Neibandov
Dir.-Brian Denham
Michael Redgrave, Tony Britton
(Started Oct. 21)

"OUR VIRGIN ISLAND"

(Shooting in the West Indies)
Prod.-Graham Thorne and Leon Clore
Dir.-Pat Jackson
John Cassavetes, Sidney Poitier, Ruby Lee, Virginia Madsen
(Started Oct. 7)

NBC Opera's Tour

Continued from page 2

official car of the opera, just as Baldwin is the official piano. That the entire tour was, with only a few exceptions, capacity, is the result of excellent productions and the sound organization developed by Producer Samuel Chotzinoff, Theatrical Director Louis B. Ames, Arthur Perles, in charge of promotion, and Musical Director Peter Herman Adler, who moved on for a change of pace to lend his discriminating musicianship to the City Center Opera. The touring company will end its travels next Saturday (7) at Kingston, and the next day Adler will open the 1957-58 season of the NBC Opera with a two-hour colorcast of Elaine Malbin in Francis Poulenc's "Dialogue of the Carmelites."

While the public relations experts in Radio City are too astute to blurt out that what is good for RCA is good for music, and vice versa, it does not take much drilling into the corporate structure to realize that a dry well here is compensated by a gusher there. If record sales go up and operatic awareness is stimulated by live performances in the hinterland and by color TV, what's good for opera will also be good for RCA.

PARAMOUNT

Starts, This Year.....2
This Date, Last Year.....0

"ANOTHER TIME-ANOTHER PLACE"

(Kayser Productions)
Prod.-Joseph Kaufman
Dir.-Lewis Allan
Lana Turner, Barry Sullivan, Glynis Johns
(Started Sept. 30)

"HIGH HELL"

(Rich and Rich)
(Shooting in Switzerland and Elstree)
Prod.-Billy Boyle
Dir.-Burt Balaban
John Derek, Elaine Stewart
(Started Sept. 20)

20TH-FOX

Starts, This Year.....3
This Date, Last Year.....2

"SMILEY GETS THE GUN"

(Canberra Film Productions)
(Shooting in Australia)
Prod.-Anthony Kimmins
Dir.-Anthony Kimmins
Chips Rafferty, Sybil Thorndike, Keith Calver
(Started Nov. 11)

"THE NAKED EARTH"

(Foray Films)
Prod.-Adrian Walker
Dir.-Vincent Sherman
Richard Todd, Juliette Greco
(Started Nov. 11)

"THE FAMILY DOCTOR"

(Templar Productions)
Prod.-John Gossing
Dir.-John Gossing
Rick Jason, Marius Goring, Lisa Gastoni
(Started Nov. 11)

METRO

Starts, This Year.....7
This Date, Last Year.....4

"TOM THUMB"

(Galaxy Productions)
Prod.-George Pal
Dir.-George Pal
Russ Tamblyn, Alan Young, Terry Thomas, Peter Sellers, Jessie Matthews
(Started Nov. 25)

EXCLUSIVE

Starts, This Year.....6
This Date, Last Year.....4

"DRACULA"

(Hammer Film Productions)
Prod.-Paul Robson
Dir.-Terence Fisher
Christopher Lee
(Started Nov. 5)

WARNER BROS.

Starts, This Year.....5
This Date, Last Year.....1

"INDISCREET"

Prod.-Stanley Donen
Dir.-Stanley Donen
Ingrid Bergman, Cary Grant
(Started Nov. 18)

EROS FILMS

Starts, This Year.....14
This Date, Last Year.....12

"V.I."

(Criterion Film Productions)
Prod.-George Cukor
Dir.-Vernon Sewell
Michael Rennie, Patricia Medina, David Knight, Millicent Steiner
(Started Sept. 30)

"A QUESTION OF ADULTRY"

(Raystro Productions)
(On location in London)
Prod.-Raymond Stross
Dir.-Don Chaffey
Lana Turner, Anthony Steel, Basil Sydney, Geoffrey Keen
(Started Dec. 3)

"CAT AND MOUSE"

(Anvil Films)
Prod.-Paul Rotha
Dir.-Paul Rotha
Lee Patterson, Ann Sears, Hilton Edwards, Victor Maddern, Diana Fawcett, George Rose, Reddy McMillan
(Started Nov. 25)

good for the music-loving Sarnoffs, father and son. Not to mention Columbia, Angel, London and Camden, who also purvey "Figaro," "Butterfly" and "Traviata."

In Cleveland, record buyers had an incentive to make it RCA-Victor, because by spending \$4.10 for the "Traviata" highlights, or \$8.20 for the Toscanini four-sided, or \$12.30 for the album complete with a fine edition of "Camille" by Dumas, they could also see "Traviata" for half price, as presented by G. Bernardi at the Music Hall last Wednesday. (Nov. 27). Posters announcing this bargain, on display in all music stores, resulted in a two-way spurt in ticket sales at the Music Hall and in record sales before the performance. This reversed the usual pattern of an upturn in record sales after the company had left town, when newcomers to opera, bemused by the Anglican version, seemed willing to tackle the original Italian or French.

In Ames, Iowa, the ABC affiliate plugged "Traviata" with free spots and discussions of Verdi's genius. In Pensacola, Channel 3, the CBS station, did such valiant public service for "Butterfly" that Jim McNamara of Mobile's WALA-TV flew in Elaine Malbin and Kirk Oreste for week-end programming on NBC prior to the Monday performance, which drew audiences from Northwest Florida and Southeast Alabama, a market shared by both stations.

While no two performances were identical, because of casting changes and stages ranging from college gymnasiums to movie palaces, it was the Bolton High School in Alexandria, La., that had the most memorable evening of opera. During the first act of "Madame Butterfly" a tornado swooped down on the city, uprooting trees and houses and killing three Alexandrians. With a power failure and a decision that everybody was safer inside than out, enough candles and flashlights were improvised for the musicians and singers to give an operatic jam session that is still the talk of the town.

Two weeks before the world series demand for "Traviata" tickets was in inverse ratio to call for seats at the County Stadium, but after two days of intensive promotion by Bob Cummin, who flew out from New York, there was a gemutlich capacity house at the vast Milwaukee Auditorium.

Football & Violetta

But football frenzy during the weekend when Oklahoma barely defeated Colorado by one point slowed up the weekend of opera audaciously planned for the 6,000-seat Municipal Auditorium. After 61,000 people had watched a blocked conversion Saturday afternoon and 10% of these dedicated Oklahomans had watched a blocked Violetta on Saturday night, there just weren't enough music-lovers around to do justice to a Sunday matinee of "Figaro."

In New Orleans the Sunday matinee a fortnight later played to standing room, for that old French city has a long tradition of culture. But one old French family—Brulatour—would certainly be amazed to see how their charming old residence at 520 Royal Street has been transformed into the NBC center for tv, radio and opera.

It was here that Pere Brulatour sent young Jules on what was undoubtedly the most fateful errand ever undertaken in show business. Relatives in France had included with their shipment of cheese and wine some nitrate film being used by Lumiere and Pathe in their new cinematographic machines. The stuff came in cans and smelled worse than ripe roquefort, and 17-year-old Jules was sent to see if he could get rid of it out in Texas where Brocho Billy Anderson was then making cowboy and Indian pictures.

At the opening night of the Metropolitan Opera last October Hope Hampton, as always, was resplendent in ermine and jewels. She is the widow of Brulatour.

Groves Boss of Tent 34

—Houston, Dec. 3
Jack Groves, head of the Post Oak Drive-In Theatre, has been named new chief barker of the Houston Variety Tent 34. Other officers are Jerry Kirby, second chief barker; Les Hunt, dough guy; and Sid Balkin, property master.

YOU* ARE INVITED

TO AN
EXCLUSIVE ADVANCE INDUSTRY SHOWING!



DAVID O. SELZNICK
presents his production of
ERNEST HEMINGWAY'S

A



AREWELL TO ARMS

STARRING

ROCK HUDSON
JENNIFER JONES
VITTORIO DE SICA

Directed by
CHARLES VIDOR

Screenplay by
BEN HECHT



Released by 20th CENTURY-FOX

CINEMASCOPE COLOR by DE LUXE

VILLAGE THEATRE
WESTWOOD

Monday afternoon, December 16
at 2:30 Sharp!

ROXY THEATRE
NEW YORK

Tuesday morning, December 17
at 9:45 Sharp!

**and your guests are welcome, too—including the ladies!*



TV Stations Deliberately Mislead Public They Have Current Films, Blast By Myers of Allied States

Television is becoming bolder and more aggressive "in its competitive warfare against the theatres," Abram F. Myers, Allied States Assn. board chairman, charged this week. In a bulletin to Allied members, Myers noted that the broadcasters are using "every artifice to convince the public that they are supplying current motion pictures. . . . In addition, the Allied official complained that tv stations are attempting to give the impression that they are, in fact, "home movies."

According to Myers, the most "flagrant example" of tv advertising is a 24-sheet appearing on billboards in the Cincinnati area. The 24-sheet, Myer noted, reads as follows: "Exclusive! '52 to '57 Movies. Home Theatre Channel 12. United Artists, 20th Century-Fox, Warner Bros." Myers pointed out, too, that a report from New England indicates that two UA pictures which played "A" houses in 1954 and finished playing drive-ins only last summer are now appearing on television. In Baltimore, he added, a tv station regularly advertises itself as the "motion picture theatre of the air."

Allied, Myers said, is receiving complaints from many areas that the four-year time lag, which exhibitors thought had been established, is no longer being observed.

In commenting on the Cincy advertising and others claiming to have pictures later than those released in 1952-53, Myers suggested an investigation by committees of Allied and Theatre Owners of America. "If this station and others making similar claims, he asserted, 'are misleading the public, maybe local exhibitors will bestir themselves and interest Better Business Bureaus.' If this practice is widespread, representations can and will be made to the Federal Communications Commission."

Allied, Myers said, is in full agreement with the statement made by Elmer C. Rhoden, National Theatre top, in his keynote speech before TOA's recent convention in Miami Beach.

Rhoden stated that the nation's theatres needed a specific clearance over tv and not a secret one, but a clearance that can be used in theatre advertisements so that the public can be informed that certain pictures would not be seen on television for a specified number of years.

LEFKO HEADS PAR FOR U.S. 'COMMANDMENTS'

Morris Lefko, assistant to Charles Boasberg when the latter headed worldwide sales for "Ten Commandments," has been named head of United States and Canadian distribution of the Cecil B. DeMille-Paramount production.

Boasberg left Par to become Warners' domestic general sales manager.

Hard Tickets

Continued from page 5

hurd had "Raintree" been permitted to go two-a-day or 10-a-week in, say, several dozen locations. Although high on "Karamazov," the same company likely will move carefully with this as roadshow contender.

Noted, too, is the amount of exhibitor resistance which is setting in. Theatre men in sub-run locations are not particularly pleased, and are saying so, when a major picture is held up in first-run houses for many months.

It was only a few months ago that many producers talked enthusiastically about handling their entries like they were so many spectaculars akin to "Commandments" and "80 Days." Now they're showing more caution, being fearful they might overplay their hands. As one film-maker said in New York this week: "Our good pictures can make good money but not if we try to sell them as three-ring circuses, or for more than they're really worth."

Gold-Braided Bruno

James Bruno, manager of the Capitol Theatre on Broadway, has been elevated to managing director of both the Capitol and Loew's State, by Eugene Picker, v.p. of Loew's Theatres.

Bruno has been with Loew's Theatres for 29 years. Harry Greenman, manager of the State, has requested a transfer to a theatre in Westchester County, where he lives.

Compile Track Record Of Yesteryear; Par Circuit's Yardstick on 'Flow'

United Paramount Theatres has drawn up perhaps one of the most comprehensive lists of releases from all distributors that has been seen in modern times and will make it available to all exhibitors. Purpose is to permit the theatremen to decide on their own and individually whether the film companies are realistically endeavoring to space out scheduled so as to avoid a spate of important product during holiday periods and an absence of it at other times.

Edward L. Hyman, UPT v.p., for the past several years has been spearheading the move for "orderly" releasing programs. President Leonard H. Goldenson recently stated he would not go along with any industry institutional projects unless the distributors comply with this idea. Numerous other theatremen have said they join in the UPT thinking.

Press meeting is set for New York today (Wed.) at which Hyman is expected to disclose the nature of the UPT findings re the release skeids.

JUSTICE OLIPHANT ON LOEW'S THEATRE BD.

Justice A. Dayton Oliphant, retired member of the Supreme Court of New Jersey and former Chancellor of State, has been named to the board of Loew's Theatres. He'll also serve on a special committee dealing with the separation of Loew's Theatres from Loew's Inc.

Justice Oliphant was appointed to the board of Judge Edmund L. Palmieri of the U.S. District Court. He succeeds the late Allan L. Melhado, who had also been appointed by the Federal Court to help untangle the problems relating to the separation of the theatre company from the production-distribution division.

New England Tent To Honor Moore, DeBerry

A testimonial luncheon honoring John G. Moore and Edmund C. DeBerry in recognition of their recent promotions is set for Bradford Hotel Roof on Dec. 9. Bill Koster, executive director of the Variety Club of New England, has revealed Moore was named Paramount Mid-Eastern division manager, and DeBerry, Paramount Cincinnati branch manager, has been named to succeed Moore as eastern division boss.

Moore started with Par 36 years ago as an assistant shipper in Boston.

KANSAS CITY ASSN. ELECTS

Kansas City, Dec. 3. Motion Picture Assn. of Greater Kansas City held its annual report meeting and election of officers at the Pickwick Hotel yesterday (Mon.) preceded by a dinner. A number of board members were elected, with the board later electing the president and other officers for the coming year.

Ed Hartman handled details of the dinner meeting with a committee including Harry Gaffney and Howard Thomas. Price for the event was \$4 per head.

Karloff's Frankenstein For Allied Artists

"Frankenstein, 1960" is set for production with Boris Karloff signed as star. He was the monster back in 1931 when Universal did the first filmed take on the Mary W. Shelley story.

New one is to be produced by Aubrey Schoenck and Howard W. Koch in association with Edwin F. Zabel for Allied Artists release. It's slated for CinemaScope lensing on the Warner lot, AA's studio being fully booked at the Jan. 6 starting time.

Suddenly It Rains Good Pix & Old Sol Shines in Mpls.

Minneapolis, Dec. 3.

With the local loop first-run box-office doing a sensational and sharp about-face suddenly, reversing a downward trend that had the industry worried even more than usual the past several months, exhibition here has made another of its surprising comebacks and once more is confounding the calamity howlers who ordered their mourning clothes some time ago.

As a result, cheer has supplanted gloom in local film industry circles to a greater extent than at any time in the past several years and the predicted funeral looks further off than ever, it's pointed out by Charles Winchell, United Paramount circuit president-general manager here.

The upswing after the protracted slump that found many meritorious pictures suffering boxoffice neglect has been occasioned, of course, as hitherto, by a flock of pictures which seem to have what it takes for b.o. vitality. The public has come back to the theatres with a rush, exult Winchell and other local exhibitor leaders.

Significant in the b.o. revitalization to Winchell and others is that so many of the pictures accounting for the skyrocketing takes particularly have young people appeal. "The boxoffice hasn't come back with a rush," says Winchell. "It has come back with a roar. Business has been excellent not only in the Twin Cities this holiday period, but also over the entire territory for us."

Pictures responsible for this b.o. re-investigation include, of course, "Pal Joey," "Les Girls," "Jailhouse Rock," "Time Limit," "April Love" and "Kiss Them for Me."

It's especially gratifying to Winchell and others that the public is able and willing to respond to so many attractions simultaneously and that the showhouses apparently boast as many devotees as hitherto and no more deserters.

Demonstrated once more in his opinion, he says, is that fact that all you need are pictures with the "right kind of appeal" and the development provides ammunition for those who have been clamoring for better spacing of topnotch releases. That the prophets of doom again, as so often during the past few years, have been proved wrong and that exhibition continues to show an unfailing ability to revive after periodic sinking spells should engender optimism, Winchell feels.

Schulbergs

Continued from page 5

bergs have literally assembled a little Hollywood in the heart of the Everglades. A building in this city was leased, reconverted and sound-proofed for the filming of interior scenes. Carpentry shops, property shops and wardrobe departments were established. Housing was arranged for 300 people from New York and Hollywood.

The picture, being directed by Nicholas Ray and photographed by Joseph Brun, has been in production here for three weeks and it is anticipated that it will be before the cameras for another five weeks.

Gotham Debates Cinemiracle Angles

Like Coast, Impressed by Process But Foresee Whopping Problem Shooting Story in Medium

Trade executives last week expressed astonishment over the National Theatres declared policy of not permitting features shot in the Cinemiracle process to be duplicated in any other system. Feeling was that National would modify its stand before long.

Elmer C. Rhoden, NT prexy, was very specific about it at the press screening at the Mt. Eden Theatre in the Bronx last week. He said one of the conditions of licensing Cinemiracle to any producer would be that no other version could be shot simultaneously.

Cinemiracle uses a triple-lens camera producing three negatives. It is projected via three projectors stationed in a single booth. The Cinemiracle version can't be reduced to one normal composite 35m negative.

Showing at the Mt. Eden—on a wall-to-wall 80x34 ft. screen—was very impressive and demonstrated Cinemiracle as an extraordinarily clear and vivid process capable of generating depth and vivid participation. It became obvious, however, that the system, as a story-telling medium, would require an entirely new and ingenious approach on the part of cameraman and director.

Tax Ingenuity

"It's a new technique and we can't think any longer in terms of the old 35m," commented one man close to the production of "Cinemiracle Adventure," first film in the new process produced by Louis de Rochemont. "To tell a story in Cinemiracle will tax the ingenuity of the film creators," he said. "Scenes are going to run a lot longer. There can be no cutting in the usual sense of the word. Switching of angles will be difficult. We can't use different lenses as in the current cameras. Now it'll have to be the camera that will move in and out."

Composition also is a problem since the angle of vision is so wide; and to create an air of intimacy will require a new approach. Cinemiracle to date has put out four films, but all of them are in the travelogue category. Various plans to use Cinemiracle to tell a story have been dropped.

First feature to be made in Cinemiracle (by Warner Bros.) will be Max Reinhardt's "The Miracle" early next year. Rhoden said plans called for six pictures to be made within the five-year limit set by the Justice Dept. While NT is restricted in the number of its own houses where it can show Cinemiracle, the process can be installed in any house via a portable unit.

According to Rhoden, installation costs, including the screen, runs to \$65,000.

Desire to limit Cinemiracle strictly to roadshow engagements makes sense to a lot of industryites, though some feel that the first CM release, being an expanded travelogue, may run short of expectations in cities where Cinemiracle has been holding forth for some years.

Okay For Travelogs

Question remains why National Theatres refuses "cover" versions so that an expensive production, when played off on the roadshow circuit, can be booked into the remaining houses here and abroad. This is seen making sense with a travelogue, which would have no special appeal in normal size, but becomes a puzzler in a story film, particularly via the foreign potential. NT approach aims to hoist Cinemiracle into the "special" category. With the exception of Cinemiracle, which essentially employs the same basics as Cinemiracle, all of the processes can be reduced to normal 35m.

Cinemiracle pitch is a reminder of the early CinemaScope days when 20th-Fox fixed any bookings without stereophonic sound. This was soon broken down. However, 20th said it'd never reduce it C'Scope releases to normal 35m, and it has stuck to that position.

Cinemiracle demonstration last week confirmed the extent to which the engineers have been able to "vignette" out the matchlines which are so evident in Cinemiracle. In several scenes, they weren't

visible at all and in others they were very faint.

Rhoden said "Cinemiracle Adventure" would bow in March. He added that it would be difficult to find the right kind of houses "because we operate with theatres designed for vaudeville. The balcony overhang gets in the way." He commented he didn't think CM would be any good for drive-ins "because there it would lose its sense of 'presence'."

TOA SETS COMMITTEE FOR COAST ACADEMY

Theatre Owners of America has appointed a committee to work with the Academy of Motion Picture Arts and Sciences on various projects contemplated by the latter.

These projects were outlined to TOA by George Seaton at the exhib group's recent convention in Miami Beach. They included visits to theatres for special morning lectures by cinematographers, designers, decorators and possible study treks by selected newspapermen.

The TOA committee, headed by Henry Plitt of New Orleans, includes Roy Cooper, John Stemler, and Dave Jones. The committee has also been charged with the task of planning a program, in cooperation with film company advertising chiefs, for the development of new personalities for pictures.

The committee, according to TOA prexy Ernest G. Stelling, will function as the liaison between exhibition, production and the Academy "in furthering the worthwhile ideas adopted at the convention."

Stars' B'way B.O.

Continued from page 65

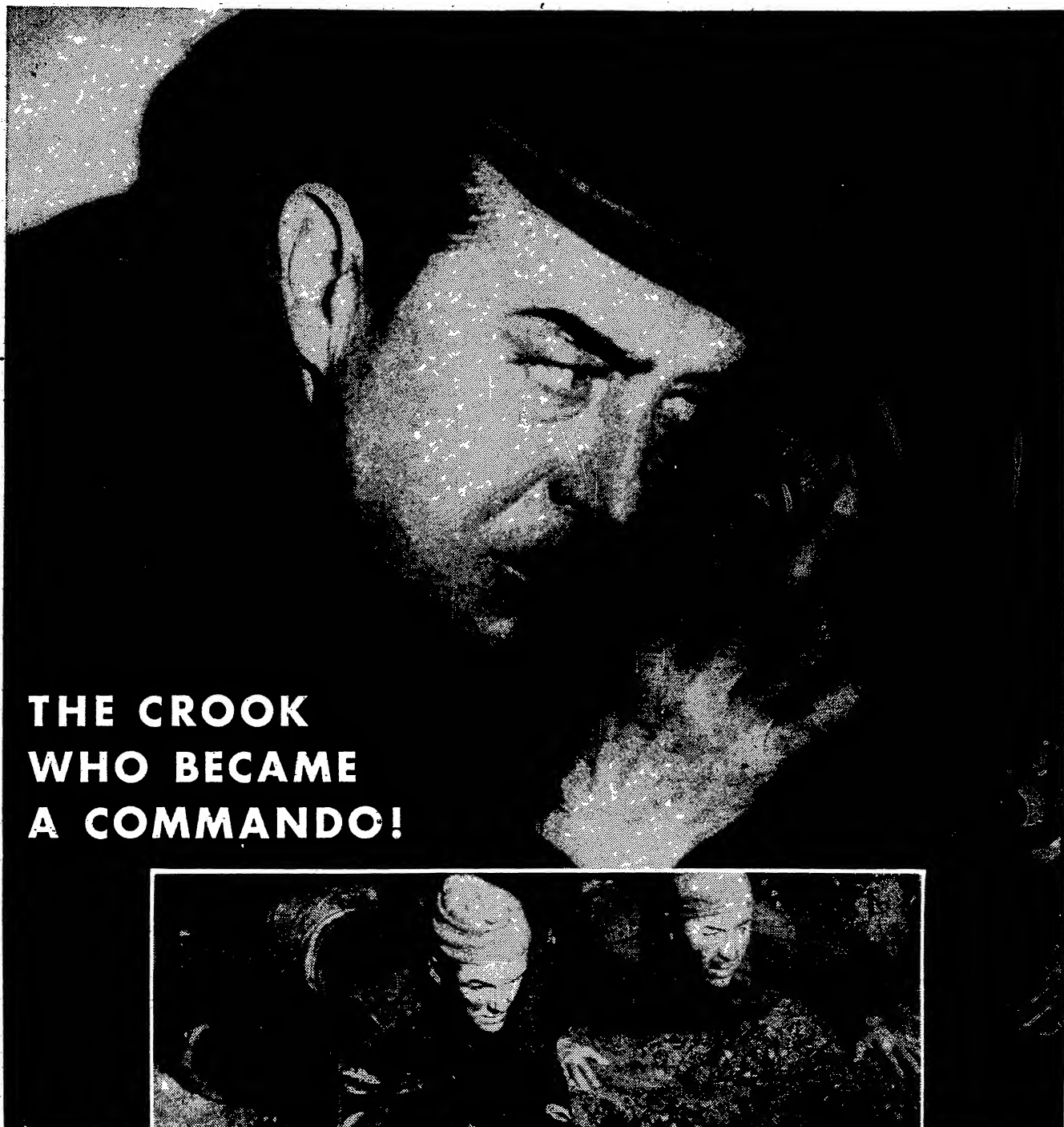
little film or tv exposure. Her rep was established in cabarets and by recordings.

Judy Holliday has apparently been a factor in the sellout of "Bells Are Ringing," at the Shubert, and Ethel Merman carried last season's obviously anemic entry, "Happy Hunting," to a full year's run at the Majestic, closing last Saturday (30). Frederic March and Florence Eldridge are credited with boosting the draw of "Long Day's Journey into Night," at the Helen Hayes, although in that case the name of Eugene O'Neill, plus the phenomenal praise of the play, is rated the prime factor.

Rex Harrison was regarded enhancing the b.o. of "My Fair Lady," but the show itself is now probably strong enough to hold up for some time with the unknown successor, Edward Mulhare, at the Hellinger. Julie Andrews appears to be a lesser attraction in the musical. It remains to be seen whether Sam Levene, newly elevated to stardom in "Fair Game," can draw enough trade to save the lightly-regarded comedy at the Longacre. Helen Hayes, more than Richard Burton and Susan Strasberg, is viewed as the prime biz-getter for "Time Remembered," at the Morosco.

Type and quality of the play and various other elements, including in cases the location of the theatre, undoubtedly are varying potent factors in a star's b.o. draw. Nevertheless, few contemporary stars seem to have as large, devoted personal followings as some of the great names of a quarter-century or more ago. Few stars today can overcome unfavorable notices, (especially in a serious play). Also, there seems to be a tendency these days to give star billing more quickly and on the basis of less demonstrated popular draw than was the case a generation ago.

At any rate, the indicated click of "Nude With Violin," obviously due solely to Coward's name, and the 52-week run of "Happy Hunting," primarily on the name and performance of Miss Merman, are exceptional.



**THE CROOK
WHO BECAME
A COMMANDO!**



"THE SAFECRACKER"

HAS THE RIGHT COMBINATION!

They took him out of prison for a war mission of death-defying peril. Action and goose-pimple suspense plus temperature-raising romance make M-G-M's "THE SAFECRACKER" a "Don't Miss This One" picture!

M-G-M presents a David E. Rose Production • RAY MILLAND in "THE SAFECRACKER" • Also starring Barry Jones With Jeannette Sterke • Ernest Clark • Melissa Stribling • Victor Maddern • Cyril Raymond • Screen play by Paul Monash Based on a Story by Lt. Col. Rhys Davies and Bruce Thomas • Directed by Ray Milland

M-G-M HAS WHAT IT TAKES FOR THAT INDUSTRY SLOGAN: "Get More Out Of Life...Go Out To A Movie"

Picture Grosses

'GIRLS' GREAT \$12,500, BALTO; 'PERRI' 6G, 2D

Baltimore, Dec. 3.
Brigitte Bardot still is in the lead here this frame with her "God Created Woman," smash in third week at the Cinema. Looking good too is "Les Girls" great at Hipp. "Kiss Them For Me" looks slow at Century. "Perri" is loud in second Mayfair session.

Estimates for This Week

Century (Fruchtman) (3,100; 50-\$1.25)—"Kiss Them For Me" (20th). Lean \$6,000. Last week, "Mom and Dad" (Indie) and "Mixed-up Women" (Indie) (2d wk), \$7,000.

Cinema (Schwaber) (460; 50-\$1.25)—"God Created Woman" (Kings) (3d wk), Great \$10,000 after \$12,000 in second.

Film Centre (Rappaport) (800; \$1.25-\$2.25)—"Around World" (UA) (50th wk). Good \$6,800 after \$6,000 in previous frame.

Five West (Schwaber) (460; 50-\$1.25)—"Lost Continent" (Lopert). Okay \$2,000. Last week, "Triple Deception" (Rank) (5th wk), \$3,000.

Hippodrome (Rappaport) (2,300; 50-\$1.25)—"Les Girls" (M-G). Sock \$12,500. Last week, "Jailhouse Rock" (M-G) (2d wk), \$6,500.

Little (Rappaport) (300; 50-\$1.25)—"Woman of the River" (Col) (2d wk). Okay \$1,500 after \$1,200 for first.

Mayfair (Fruchtman) (980; 50-\$1.25)—"Perri" (BV) (2d wk). Big \$6,000 after \$6,500 opener.

New (Fruchtman) (1,600; 50-\$1.25)—"April Love" (20th) (2d wk). Sturdy \$8,000 after \$11,000 first.

Playhouse (Schwaber) (400; 50-\$1.25)—"Doctor at Large" (U) (6th wk). Nice \$3,000. Last week, same.

Stanley (SW) (3,200; 50-\$1.25)—"Tin Star" (Par). Hot \$9,000. Last week, "Battle Ship" (NTA) and "Armored Attack" (NTA) (reissues), \$8,000.

Town (SW-Cinerama) (1,125; \$1.25-\$2.25)—"This is Cinerama" (Cinerama) (14th wk). Big \$9,000. Last week, \$8,300.

CHICAGO

(Continued from page 9)

week, "Bombers B-52" (WB) and "Tip on Dead Jokey" (M-G) (2d wk), \$8,000.

State Lake (B&K) (2,400; 90-\$1.50)—"Pal Joey" (Col) (6th wk). Smash \$19,000. Last week, same.

Surf (H&E Balaban) (685; \$1.50)—"Game of Love" (Times) (2d wk). Boffo \$12,000. Last week, \$13,500.

Todd's Cinesat (Todd) (1,036; \$1.75-\$3.30)—"Around World" (UA) (35th wk). Record \$28,100, with extra shows. Last week, \$24,600.

United Artists (B&K) (1,700; 90-\$1.50)—"Hunchback of Notre Dame" (AA). Rousing \$18,000. Last week, "My Man Godfrey" (U) (2d wk), \$8,000.

Woods (Essaness) (1,200; 90-\$1.25)—"Les Girls" (M-G) (5th wk). Smash \$17,000 or near. Last week, \$14,200.

World (Indie) (606; 90)—"Richard III" (Lopert) (4th wk). Socko \$5,000. Last week, \$5,000.

MINNEAPOLIS

(Continued from page 9)

disappointment. Slow \$3,000. Last week, \$3,500.

Lyric (Par) (1,000; 85-90)—"Jailhouse Rock" (M-G) (4th wk). Winding up a brilliant run at oke \$3,500. Last week, \$4,000.

Radio City (Par) (4,100; 90-\$1.25)—"Pal Joey" (Col) (2d wk). Initial fast pace only slightly slackened, great \$12,000. Last week, \$21,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Kiss Them For Me" (20th). Well-liked comedy but only slight \$7,500. Last week, "Zevo Hour" (Par) and "Hear Me Good" (UA), \$4,000.

RKO Pan (RKO) (1,800; 65-85)—"Chicago Confidential" (UA) and "Enemy From Space" (UA). Okay \$4,500. Last week, "Time Limit" (UA) (3d wk), \$4,200 at 90c top.

State (Par) (2,300; 85-90)—"April Love" (20th). Pat Boone bringing 'em in again. Rousing \$12,000. Last week, "Pursuit of Graff Spee" (Rank), \$6,500.

Suburban (Mann) (800; 85)—"It Happened in Park" (Indie). So-so \$1,500. Last week, "Laughter Paradise" (AA), and "Last Holiday" (AA) (reissues) (2d wk), \$1,400.

World (Mann) (400; 85-\$1.25)—"Les Girls" (M-G) (4th wk). Still getting a tremendous boxoffice play. Mighty \$5,000. Last week, \$6,500.

BROADWAY

(Continued from page 9)

Fourth session completed Monday (2) was fine \$14,000. Thirds was \$11,500. ("Bridge On River Kwai" (Col) opens the night of Dec. 18 on reserved-seat policy.

Paramount (AB-PT) (3,665; \$1.25)—"Bombers B-52" (WB) (2d wk). This stanza ending tomorrow (Thurs.) looks like fair \$21,000. First was \$25,000. "18 and Anxious" (AB-PT) comes in Dec. 13, with rock-n-roll stagelash opening Dec. 25.

Paris (Pathe Cinema) (568; 90-\$1.50)—"And God Created Woman" (Kings) (7th wk). Sixth round ended Sunday (1) was wow \$20,000. Fifth was \$21,000.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Don't Go Near Water" (M-G) with stage-show (3d-final wk). Current week ending today (Wed.) looks like great \$150,000, being helped tremendously by Thanksgiving week. Second week, \$111,000, below hopes.

"Sayonara" (WB), with annual Christmas stagelash, opens tomorrow (Thurs.).

Rivoli (UATC) (1,545; \$1.25-\$3.50)—"Around World" (UA) (60th wk). The 59th stanza ended yesterday (Tues.), taking in Thanksgiving week, with four extra shows, looks capacity \$50,000. The 58th week was capacity \$37,700 for 11 performances.

Plaza (Brecher) (325; \$1.50-\$2)—"Love in Afternoon" (AA) (15th wk). This session finishing tomorrow (Tues.) is heading for \$70,000. The 14th week, including Thanksgiving, was \$8,500. "Rain-Tree County" (M-G) opens Dec. 20, playing day-date with State.

Rox (Nat'l Th.) (5,717; \$6.52-\$50)—"Kiss Them For Me" (20th) and stageshow (4th wk). Current session ending tomorrow (Thurs.) looks light \$30,000 Third was \$31,500. "Peyton Place" (20th), with Christmas stagelash, opens Dec. 12.

State (Loew) (3,450; 50-\$1.75)—"Sad Sack" (Par) (2d wk). Initial session soared to great \$40,000. Got excellent opening, and then climbed higher on successive days of Thanksgiving (Thurs.), Friday and Saturday.

Sutton (R&B) (561; 95-\$1.75)—"Across Bridge" (Rank) (6th wk). Fifth round ended yesterday (Tues.) was okay \$5,000. Fourth was \$5,800. "U.S. 52d St. (T-L) (540; \$1.50)—"Please, Mr. Balzac" (DCA) (3d wk). Second week winding up on Friday (29) was socko \$10,000. First was \$12,500.

Victoria (City Inv.) (1,060; 50-\$2)—"Operation Mad Ball" (Col) (3d wk). First holdover session ended last night (Tues.) was great \$22,700. Initial week, was \$22,500.

Warner (SW-Cinerama) (1,600; \$1.80-\$3.50)—"Search for Paradise" (Cinerama) (11th wk). Tenth frame ended Saturday (30) was smash \$37,800 for 18 shows. The ninth was \$31,600 for 16 performances.

World (Times) (400; 95-\$1.50)—"Razzia" (Kass) (3d wk). Second week finished Sunday (1) was solid \$8,500. First week was \$10,200.

WASHINGTON

(Continued from page 8)

(4th wk). Amazing \$9,000 for third consecutive week, and setting house record. Continues.

Trans-Lux (T-L) (600; 90-\$1.50)—"Pal Joey" (Col) (4th wk). Big \$13,000 to match last week's take. Stays.

Uptown (SW) (1,100; \$1.25-\$3)—"Around World in 80 Days" (UA) (35th wk). Pushing to sock \$15,000. Last week, \$12,000.

Warner (SW-Cinerama) (1,300; \$1.20-\$2.40)—"Seven Wonders" (Cinerama) (49th wk). Fine \$11,000 after big \$13,000 for first week, which included Thanksgiving week-end. Holds.

KANSAS CITY

(Continued from page 8)

(6th wk). Pleasant \$1,200. Last week, \$1,800.

Rox (Durwood) (879; 90-\$1.25)—"Pal Joey" (Col) (5th wk). Could make \$7,000, remarkable. Last week, \$6,500.

Tower (Fox Midwest) (1,145; \$1.25-\$2)—"Around World in 80 Days" (UA) (27th wk). Closing run on strong note at \$7,500. Last week, \$5,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"April Love" (20th). Solo getting great play for \$20,000, best in long time. May hold. Last week, "Stop-over Tokyo" (20th) and "Under Fire" (20th), \$8,000.

'April' Torrid \$19,000, Indpls.; 'Days' 15G, 17

Indianapolis, Dec. 3.

Thanksgiving holiday, plus long weekend for students, government workers and many others, means prosperity for many first-run situations here this stanza. "April Love" at Indiana, with terrific juvenile plays, leads the city. "Around World in 80 Days," in 17th stanza at Lyric, bounced high again. "Bombers B-52" looks just okay at Circle as does "Les Girls" at Loew's.

Estimates for This Week

Circle (Cockrill-Dollie) (2,800; 60-90)—"Bombers B-52" (WB) and "Black Patch" (WB). Okay \$10,000. Last week, "Slim Carter" (U) and "Quanter" (U), \$5,500.

Indiana (C-D) (3,200; 75-90)—"April Love" (20th). Smash \$19,000. Last week, "Stopover Tokyo" (20th) and "Girl in Black Stockings" (UA), \$6,500.

Keith (C-D) (1,200; 75-\$1.25)—"Kiss Them For Me" (20th) (2d wk). Dull \$4,500 after \$9,000 opener.

Loew's (Loew) (2,472; 75-90)—"Les Girls" (M-G). Oke \$8,000. Last week, "Operation Mad Ball" (Col) and "Dominio Kid" (Col), \$9,000 at 60c-85c scale.

Lyric (C-D) (850; \$1.25-\$2.20)—"Around World" (UA) (17th wk). Great \$15,000. Last week, \$10,500.

LOS ANGELES

(Continued from page 8)

"My Man Godfrey" (U) (1st multiple run) and "Violators" (U). Fair \$12,000 or thereabouts. Last week, Hillstreet with Iris, "Esther Costello" (Col) (1st multiple run) and "Decision at 7 Sundown" (Col), \$10,400.

Orpheum, Iris, Uptown (Metropolitan-FWC) (2,213; 825; 1,715; 90-\$1.50)—"Perri" (BV) (1st multiple run) and "Last Stagecoach West" (Orpheum) and "Let's Be Happy" (AA) (m.o.) (Iris, Uptown). Good \$12,000.

Four Star (UATC) (868; 90-\$1.50)—"How to Murder Rich Uncle" (Col) (2d wk). Trim \$2,700. Last week, \$2,900.

El Rey (FWC) (861; 90-\$1.50)—"Time Limit" (UAF) and "Valerie" (UA) (2d wk) (m.o.). So-so \$1,600.

Chinese (FWC) (1,908; \$1.25-\$2.40)—"Kiss Them For Me" (20th) (3d wk). Slow \$5,900. Last week, \$8,200.

Fine Arts (FWC) (631; 90-\$1.50)—"Happy Road" (M-G) (3d wk). Pale \$1,800. Last week, \$2,600.

Pantages (RKO) (2,812; \$1.25-\$2)—"Les Girls" (M-G) (4th wk). Stout \$18,500. Last week, \$16,500.

Downtown, Wilshire, Hollywood Paramount (SW-F&M) (1,737; 2,344; 1,468; \$1.25-\$2.50)—"10 Commandments" (Par) (6th wk). Terrific \$37,000 or a bit over. Last week, \$24,300.

Egyptian (UATC) (1,503; \$1.50-\$2)—"Pal Joey" (Col) (6th wk). Smash \$15,000. Last week, \$18,500.

Warner Beverly (SW) (1,612; \$1.50-\$2.50)—"Rain-Tree County" (M-G) (8th wk). Fair \$12,000. Last week, \$9,100.

Warner Hollywood (SW-Cinerama) (1,384; \$1.20-\$2.65)—"Seven Wonders" (Cinerama). Started 26th week Sunday (1) after great \$29,600 last week.

Carthay (FWC) (1,138; \$1.75-\$2.50)—"Around World in 80 Days" (UA) (50th wk). Strong \$23,500. Last week, \$27,000.

Crest, Sunset (Lippert-Cohen) (800; 540; \$1.25-\$1.50)—"Three Feet in a Bed" (Indie) and "White Shirts" (Indie) (both wk). Okay \$6,500. Last week, \$7,700.

Canon (Rosenner) (533; \$1.50)—"Third Key" (Indie) (4th wk). Snappy \$2,500. Last week, \$2,600.

TORONTO

(Continued from page 8)

\$15,000. Last week, "Three Faces of Eve" (20th), \$12,000.

Imperial (FP) (3,344; 75-\$1.50)—"Pal Joey" (Col) (2d wk). Still wham at \$24,000. Last week, \$28,000.

Loew's (Loew) (2,098; 75-\$1.25)—"Les Girls" (M-G) (2d wk). Hep \$11,000, with last week same.

Tivoli (FP) (995; \$1.75-\$2.40)—"Around World in 80 Days" (UA) (16th wk). Holding big at \$13,000. Last week, same.

Towne (Taylor) (693; \$1)—"Perri" (BV) (5th wk). Nice \$6,000. Last week, \$7,000.

University (FP) (1,233; \$1.50-\$2.40)—"This Is Cinerama" (Cinerama) (6th wk). Hefty \$14,000. Last week, \$15,000.

Uptown (Loew) (2,096; 60-\$1)—"Baby Face Nelson" (UA). Socko \$12,000. Last week, "Les Girls" (M-G) (2d wk), \$11,000 at \$1.25 top.

York (FP) (877; \$1.25-\$2)—"10 Commandments" (Par) (54th wk). Steady \$4,000. Last week, same.

'APRIL' SMOOTH 12G, IN L'VILLE; 'JOEY' 14G

Louisville, Dec. 3.

"Pal Joey" at Loew's is sparking the upbeat at first-runs here this week. Rialto, with "April Love," is likewise catching excellent trade. "Bombers B-52" at the Mary Anderson looks just fair, while "Tin Star" at the Kentucky is only okay. "Rain-Tree County" looks nice in ninth week at the Brown. Drop in temperature is favorable factor for downtown film houses.

Estimates for This Week

Brown (Loew-Fourth Ave.) (1,000; \$1.25-\$2)—"Rain-Tree County" (M-G) (9th wk). Longterm still chugging bumper this weekend, big for nice \$8,500 on week. Last week, \$9,000.

Kentucky (Switow) (1,200; 50-85)—"Tin Star" (Par) and "Hear Me Good" (Par). Nice \$5,500. Last week, "Tammy and Bachelor" (U) and "Susan Slept Here" (U), \$6,000 on return run.

Loew's (Loew-VA) (3,000; 74-99)—"Pal Joey" (Col). Upped admirably no drawback, with swell \$14,000 likely. Last week, "Time Limit" (UA) and "Chicago Confidential" (UA), \$6,000 at regular scale.

Mary Anderson People's (1,200; 50-85)—"Bombers B-52" (WB). Crix has nice things to say, but it looks just fair \$5,000. Last week, "Battle Ship" (NTA) and "Armored Attack" (NTA) (reissues), \$5,500.

Rialto (Fourth Avenue) (3,000; 50-85)—"April Love" (20th). Fancy \$12,000. Last week, "Three Faces of Eve" (20th) and "Ride Violent Mile" (20th), \$8,500.

PHILADELPHIA

(Continued from page 9)

\$17,500 or close. Last week, "Man Godfrey" (U) (3d wk), \$4,000.

Stanley (SW) (2,900; 99-\$1.80)—"Pal Joey" (Col) (4th wk). Socko \$28,000. Last week, \$24,000.

Stanton (SW) (1,483; 99-\$1.49)—"Jamboree" (WB) and "Joe Dakota" (U) (both wk). \$13,000. Last week, "Cyclops" (AA) and "Daughter of Dr. Jekyll" (UA), \$10,000.

Studio (Goldberg) (450; 94-\$1.49)—"Red Balloon" (Indie). Fair \$3,400. Last week, "Bed of Grass" (Indie) (2d wk), \$3,300.

Trans-Lux (T-L) (500; 99-\$1.80)—"Perri" (BV). Boffo \$12,000. Last week, "Joker Is Wild" (Par) (7th wk), \$5,800.

Viking (Sley) (1,000; 75-\$1.49)—"Tin Star" (Par). Bright \$12,000. Last week, "Jailhouse Rock" (M-G) (2d wk), \$7,500.

World (Pathe) (599; 99-\$1.49)—"Albert Schweitzer" (Indie) (2d wk). Up to great \$6,000. Last week, \$5,500.

DETROIT

(Continued from page 9)

"Hunchback of Notre Dame" (AA) (3d wk), \$14,000.

Madison (UD) (1,800; 90-\$1.25)—"Pal Joey" (Col) (4th wk). Smash \$18,000. Last week, same.

Broadway-Capitol (UD) (3,500; 90-\$1.25)—"Motorcycle Gang" (Indie) and "Sorority Girl" (Indie). Hot \$22,000. Last week, "Amazing Colossal Man" (Indie) and "Cat Girl" (Indie), \$15,000.

United Artists (UA) (1,687; \$1.25-\$3)—"Around World" (UA) (49th wk). Fine \$15,000. Last week, \$17,000.

Adams (Balaban) (1,700; 90-\$1.50)—"Les Girls" (M-G) (4th wk). Tall \$9,000. Last week, \$10,000.

Musie Hall (SW-Cinerama) (1,205; \$1.50-\$2.65)—"Seven Wonders" (Cinerama) (70th wk). Oke \$11,900. Last week, \$12,500.

Krim (Krim) (1,000; \$1.50)—"Perri" (BV) (2d wk). Wow \$12,000. Last week, \$10,200.

SAN FRANCISCO

(Continued from page 9)

die) (2d wk). Fair \$2,600. Last week, \$2,900.

Bridge (Schwarz) (396; \$1.25)—"Letters from Windmill" (Indie). Good \$3,000. Last week, "Broken Affair" (DCA) (2d wk), \$1,500.

Coronet (United California) (1,250; \$1.50-\$3.75)—"Around World" (UA) (49th wk). Great \$19,500. Last week, \$20,500.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50)—"Happy Roads" (M-G). Good \$3,000. Last week, "Four Bags Full" (T-L), \$3,500.

Tex. Drive-Ins' Conv.

Dallas, Dec. 3.

Annual Texas Drive-In Theatre Owners' Assn. convention will be held at the Baker Hotel here Jan. 19-21.

David A. Shapiro has been named executive secretary of the org., and now also edits the monthly house organ, "Dito."

Canada's Woos

Continued from page 7

ment taxation and the continuing use of inflammable nitrate film. Owen Bird, president, British Columbia Exhibitors Assn., claimed that, on amusement taxes, his group had received sympathetic hearings on proposed reductions but had been given no assurances. The B. C. group had asked for a no tax levy up to 90c tickets; is now seeking elimination of tax up to 60c admissions.

It was noted that bingo is dying out in interest on the Coast but the chief beef was the considerable protest at the continued use of nitrate film and their storage, plus the fact that explosives are being shipped, despite complaints to distributors, the offices of Fire Marshals and fire insurance underwriters, the exhibitors not further willing to establish costly, fire-proof vaults.

Complaints were also made that new shopping centers are running free 16mm films for youngsters, when their patents are shopping; that this situation is also prevalent in downtown department stores. B. K. Beach, president of the Manitoba Motion Picture Exhibitors Association, also reported that the Hudson's Bay Company department stores in Winnipeg have presented a series of free movies; but dropped these in three weeks when his group promised a governmental investigation.

On the matter of amusement taxation, Lionel Lester, president, Motion Picture Theatres Association of Ontario, said that his group had approached the Legislature for a complete elimination of all amusement taxes up to 65c admissions but this had not been granted with the Ontario government raising more tax levies on beer and gasoline. Douglas Miller, president, Alberta Theatres Assn., also sought, unsuccessfully, a 50% tax reduction on drive-ins, plus the complete elimination of indoor amusement tax on tickets up to 65c, this to improve the economy of theatre operators.

Too Much Sex?

Middle-west exhibitors also deplored what they called the increased use of sex, lawlessness and drinking in films. They regretted the tab of "adult" on a picture, this meaning non-family attendance, plus "circuit sensationalism" in newspaper advertising. It was also claimed that national magazine advertising doesn't help the small exhibitor versus the big city operator, when the film has been shown a couple a months later.

F. J. Lundholm, president, Saskatchewan Motion Picture Exhibitors Assn., also advocated the stoppage of profanity that labelled too many pictures as "adult" and called for more family classification. He claimed that parents would not take their children to movies and that "the theatre, therefore, loses the whole family." Lundholm's claim was that there is a depressing crop of current films, made for the bigger cities, but there was also a class of people in the West ("the backbone of the nation") who wanted films "family style."

New officers for Ontario are: President, Russell Simson, Ottawa Valley Amusement

TWO OF A SERIES...

GREAT
MOTION PICTURES
DON'T JUST HAPPEN!

But they do happen
to have certain qualities
that make them *great*.
Is it *action*... *suspense*
... *drama*... *comedy*...
heart?



Yes — all of these
and more!



That mysterious quality
... that certain something
that all *great* pictures have
always had. Whatever
it is — Walt Disney's
'Old Yeller' has it!



For here is a
movie that is truly
an emotional experience —
a picture you will *feel* as
well as *see* ... a picture
to talk about.

WALT DISNEY

PRESENTS
DOROTHY McGUIRE and FESS PARKER

CO-STARRING IN
OLD YELLER

Technicolor®

WITH JEFF YORK · TOMMY KIRK · KEVIN CORCORAN
BEVERLY WASHBURN · CHUCK CONNORS
Screenplay by FRED GOPPIN and WILLIAM TURNER
Based on the Book "Old Yeller" by Fred Gipson
Directed by ROBERT STEVENSON



WHAT MAKES A GOOD
MOTION PICTURE
GREAT?

All great motion
pictures have one
thing in common... a
certain quality
... a mysterious
something.



Whatever it is...
'Old Yeller' has it!

For here is an
unforgettable emotional
experience you will
enjoy sharing.



That's why
'Old Yeller' is sure
to become one of the
'most-talked-about'
movies in years!

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Directed by ROBERT STEVENSON



* ...of Sunday Ads appearing in 12 Key City Newspapers
starting November 24th announcing the December 25th
World Premiere engagement of Walt Disney's "OLD YELLER"

Sorority Girl

Man On the Prowl

Confused, gap-ridden story concerns Civil War espionage in Far West, with fantastic deal to trade Southern beef for Mexican ports. Innocent stranger John Agar, attracted to pretty dance-hall girl Penny Edwards, finds himself de-

Foreign Capsule Reviews

Darry Cowl, a comic has been pushed to stardom too fast, is the dizzy son whose purity conflicts with the underworld characters. However, the attempts at insouciance, some gauche seduction scenes and a spacy during a church service, lack the ring of true comedy and make the film tasteless. Yves Deniaud is unresolved in style as the gangleader father and the remainder of the cast vacillates.

Technical credits are good but director-writer Carlo Bini has taken a familiar theme and added nothing original to it. *Musk.*

A poor janitor wins a 400,000 peso prize in the weekly lottery, throws up his job and goes home to tell his wife the great news, arriving in a taxi, smoking a cigar, on which he spends his last pesos. The ticket was hidden in the hatband of an old straw hat which his wife has just sold to a peddler. The search for the hat leads him through garbage dumps, to a wake, and through a gangster murder. Finally the hat is picked up on the bridge, where the murder occurred, by the old driver who shares lodgings with the couple. The horse which he drives has eaten all but fragments of the hat including the prize ticket.

Robert Hossein has presence the mad gangster while the remainder of the cast fills out the froozy roles well, with Antonella Lualdi acceptable as the innocent doll mixed up with the underworld. Technical credits are only par. and production values ordinary.

Marc Spiegel

Spiegel joined MPEA as its rep in Germany on July 1, 1950, coming from the RKO foreign department. Four years later, he was appointed Continental manager. During World War II he served in G-2, the intelligence division of the War Dept. General Staff. Following the North African landings, he was the German expert on Gen. Eisenhower's staff. He speaks several languages fluently.

According to *VARIETY*... 'Joey' is a gasser...everywhere!

**New Product Lifts L.A.:
'Joey' Mighty 38 G!**

**New Films Hypo B'way:
'Joey' Wham \$95,000!**

'Joey' Giant 22 G, D.C.!

**Detroit; 'Pal Joey'
Great \$26,000!**

'Joey' Whopping 30 G, Cleve.!

**'Joey' Terrif \$18,000
Paces Cincy!**

'Joey' Mighty 28 G Tops Toronto!

'Joey' Socko 15 G, Omaha!

'Joey' Whopping \$20,000, Buff!

**National Boxoffice Survey
'Joey' New Champ**

**New Product Boosts Chi;
'Joey' Sock 32G!**

**Frisco Climbs; 'Joey'
Wham \$28,000!**

**'Joey' Wow 11G Or Over
In K.C., Holds!**

'Joey' Giant 63G Hub!

'Joey' Lusty 12G, Port, (Ore.)!

'Joey' Big 23G, Denver!

'Joey' Giant 22G, Mpls.!

'Joey' Smash \$15,000 Prov.!

NATCH, from the Exhibitor's Pal...

Columbia!

RITA HAYWORTH

KIM NOVAK

FRANK SINATRA

Pal Joey

TECHNICOLOR

Screen Play by **ESSEX-GEORGE SIDNEY** Production **DOROTHY KINGSLEY** Based on the play **PAL JOEY** Book by **JOHN O'HARA** Music by **RICHARD RODGERS** Lyrics by **LORENZ HART** Produced on the stage by **GEORGE ABBOTT** Produced by **FRED KOHLMAR** Directed by **GEORGE SIDNEY**

Gov't Too Mild on Consent Decrees For Taste of Allied States Assn.; New Atty.-Gen'l Not Reassuring

Laxity on the part of the Dept. of Justice in enforcing the consent decrees is again charged by Allied States Assn. The exhibitor association further complains that a statement by the new Attorney General, William P. Rogers, that "no change of policy is contemplated" is not an assuring declaration for exhibitors.

According to Allied, via board chairman Abram F. Myers, "there is a wide difference between the Antitrust Division and the prevailing thought in Allied as to what constitutes compliance with the decrees." This difference, it is stressed, "has existed and widened" during the past five years.

Allied's new blast at the Dept. of Justice stems from the Attorney General's reply to a letter from an exhibitor who had complained that the decrees in the Paramount case were not being enforced. In his answer, Attorney General Rogers said that it has been the policy of the D. of J. to bring about compliance with all judgments entered in antitrust suits and that "no change of policy is contemplated." Allied's point is that the Justice Dept. has failed to police the decrees strongly during the past five years and that Rogers' declaration of "no change in policy" appears to indicate that the same alleged leniency will continue.

Myers points out that the new Attorney General was Deputy Attorney General before his elevation to the vacancy created by the resignation of Herbert Brownell Jr. He adds that his letter to an exhibitor indicates that he has some familiarity with the policies of the Antitrust Division. Myers notes that Rogers, before joining the Justice Dept., was a member of the law firm of Dwight, Royall, Harris, Koegel & Caskey, which represented 20th in certain matters, and that Otto E. Koegel is 20th's chief counsel. "It is reasonable to assume," states Myers, "that Mr. Rogers knows about the Paramount case and the decrees entered therein."

Myers, however, declares that there is no reason to assume that Rogers "has personally taken part in the administration (we can't say 'enforcement') of the decrees in recent years." The Allied official says that it is the org's hope that with Rogers' "increased responsibilities he will now personally see to it that the decrees in the Paramount case are adequately and impartially enforced. It was in a very sorry monument to the administration of the Dept. of Justice if during his incumbency the clock was turned back and the monopolistic conditions which led to the bringing of the Paramount case were restored."

Harry Novak's Relapse

Paris, Dec. 3.
Columbia Pictures' Continental chief Harry Novak had to be rushed back from Nice, where he was recuperating from surgery at the American Hospital, outside of Paris, and is now there again as result of a relapse. Discharged and presumably on the mend he went to the Riviera to recuperate, accompanied by his wife, Janine. Novak's sister, Mrs. Joseph H. (Rose) Seidelman, and her film husband exec met the Novaks in Nice for the supposedly recuperative period but in light of the new setback they, too, have sailed back to New York.

'Farewell'

Continued from page 1
national honor had been preserved in the finished film.

In answer, Italian Undersecretary for Entertainment, Giuseppe Festa explained that his office had carefully followed the filming of the Hemingway classic, which had been authorized by the Department of Defense. Festa noted that the production had given work to many technicians and studios in a "particularly delicate moment" for the Italian film industry. In conclusion, the government official added that when finished, the Selznick production will be submitted to the Italian censorship bodies for final approval.

Gordon Griffith Seeking \$18,414 From Admiralty

Los Angeles, Dec. 3.
Production manager Gordon Griffith filed suit against Admiralty Pictures in Superior Court, seeking \$18,414 he claims is due on a salary under a years' contract to work on "The Life of John Paul Jones." Suit also asks damages for loss of a promised screen credit.

Action contends Griffith was hired in March, 1956, for one year at a salary of \$25,000 per year plus expenses if the film was to be made on location. Griffith charges he was paid \$7,974.74 and then notified his services were no longer required.

November Tops

Continued from page 1
starting out soon on regular-run basis. "Perri" (BV) rounds out the Golden Dozen for the month.

While such newcomers as "Joey," "Search" and "Les Girls" undoubtedly will be heard from plenty this month, several promising pix also are on the horizon. "Baby Face Nelson" (UA) is one of these, since doing amazingly well on key engagements the final two weeks of the month. "My Man Godfrey" (U), a slow starter, also shapes good.

"Tin Star" (Par) also shows considerable promise in the new crop of pix. "And God Created Woman" (Kings), French import, should hit a new high for any pic from France predicated on its showings in five keys thus far. It's been racking up records in all of these cities. "Stopover Tokyo" (20th) did nicely in some key cities, winding up 10th one week. "Bombers B-52" (WB) is in a like category, finishing eighth one session.

"Kiss Them For Me" (20th) just getting around, displayed enough to cop sixth place the final week in November. "Slaughter on 10th Ave." (U) also showed stamina to take ninth spot, another stanza.

"Story of Esther Costello" (Col) wound up a runner-up film one week. "Three Faces of Eve" (20th), fifth in October, captured ninth position another round last month. "Joker Is Wild" (Par), third in October nationally, still was strong enough to take fifth place one week in November. "Zero Hour" (Par) was a runner-up pic another session. "Amazing Colossal Man" (AI) copped eighth spot, another stanza.

"Doctor At Large" (U) again garnered some nice grosses, mostly in arty theatres. "Graf Spee" (Rank), not doing much early in the month, came through with some nice showings the final week in November. "Tail Strangers" (AA) also displayed some promise in the closing session. "April Love" (20th) checked in with some solid sessions in the final week of November.

Ealing to TV

Continued from page 1
tion picture interests would enter the television field.

The advent of the commercial network completely altered the situation, but the exhibitors' resolution remained on the book. Among the film companies who are already financially involved in commercial TV are the Rank Organization, Associated British Pictures and Granada Theatres and many others are anxious to get into the act. Other film and distributing companies are connected with groups that are bidding for the rights to operate the projected new outlet in the North-East of England.

Opinion in the industry, while recognizing the motives of the original 1952 resolution, now holds the view that the theatres can no longer hope to play Canute against the sea.

Film Row Clips

MINNEAPOLIS

Via negotiation United Paramount grabbed off "Peyton Place" and has spotted it into its Minneapolis State and St. Paul Paramount day date, opening Christmas day.

On second night (Sat.) of "Pal Joey," local 4,100-seat Radio City, had a holdout, a rare event here for the last several years. This despite \$1.25 admission.

University "All Mine to Give," which is having its territory premiere at Eau Claire, Wis., to smash business, up for Twin Cities downtown first-runs competitive bids. "No Down Payment," which did only fairly well downtown first-run, clicking big in neighborhood houses.

RKO Orpheum has one of its infrequent 20th-Fox putouts in "Kiss Them For Me," which is in competition with the same company's "April Love" at a rival loop theatre, Paramount's State.

PITTSBURGH

Strand Theatre in Pitcairn, which was only recently reopened after a long shutdown closed again by its owner, Mary Civitarese, and will be dismantled. That leaves the community without a cinema. Robert S. Higgins, Beaver Falls theatre exec and operator of an ad agency there, defeated in his race for city council.

Parker, Pa., theatre purchased by Mr. and Mrs. Max Summerfield of Knox, will have managed the Knox for some years. Summerville is a school teacher.

Andy Biordi, of the Majestic, Ellwood City, and also with the state revenue department there, defeated for the tax collector's post but his brother Frank Biordi, a projectionist at the Majestic, was elected to the Ellwood City council.

Mrs. Lily Silver, wife of M. A. Silver, zone manager for Stanley Warner, lecturing on her experiences as an author with upcoming publication of her first novel, "Shadow in the Sun" early in January.

HOUSTON

Howard Skelton is new manager of the Alhambra, coming there from the Village. Jimmy Rodgers named assistant manager. Mary McDaniel, longtime cashier, resigned and is being replaced by Leona Harper.

Don Jackson, of Fulton Theatre, replaced Joe Adzery, as assistant manager at Majestic. Adzery resigned to enter private industry. George Pattillo recently took over as manager of Majestic.

The Stadium Drive-In, operated at Garland by Joe Boren, suffered fire damage amounting to \$7,000 recently.

Burford Watson of Circle Drive-In, near Waco, reported to local police that 21 speakers had been stolen from the ozoner valued at \$275.

DENVER

James Ecker, formerly branch manager for Republic in Salt Lake City, made manager of the Westwood here, succeeding Gale Poland, who quit to return to his home in Hot Springs, S. D.

Harold Monnett, recently in the Air Force, is new booker at Universal, succeeding Joe Lamb, who quit to be office manager and booker at Allied Artists. John Pietrantonio resigned at Allied Artists to enter other work.

Alberta Pike, who formerly operated the Vogue Art here, resigned as resident manager of the Plaza Art, Oklahoma City, and has returned to Denver to open a public relations office.

ALBANY

Nominated to serve as officers of Local F-43, of IATSE next year are president, Charlotte Lansing, of WB; vicepres, Richard Young, of 20th-Fox; secretary, Joyce Carlow, of Universal; treasurer, Nancy De Sorento, of WB. F-43 comprises front office workers, aside from branch managers and office managers, in Albany exchanges.

For first time in years, Albany Filmworkers will have a Christmas party, to be held in a suburban spot the night of Dec. 9. The success of a get-together staged last April, when the RKO exchange was closed, led to the decision for a general holiday celebration.

Kallet Theatres, of Oneida, now is operating the 2,000-seat Utica in Utica as a second-run, having leased it from Harold Lewis. The long-rotated downtown theatre had been dark for more than three years. The old Warner Circuit ran it on lease.

Inside Stuff—Pictures

A little-noticed paper, published in conjunction with the just-concluded UNESCO conference here contains considerable praise for the American film industry and its positive effect on Asia.

The paper also indicates that American films remain the single strongest link of communication between the U.S. and the overwhelmingly illiterate masses of people in India, Malaya, Korea, Burma, Laos, Vietnam, Cambodia, Pakistan and smaller Asiatic nations.

The paper was written by Lloyd Rudolph and Susanne Hoeber Rudolph at the Center for International Studies (Mass. Institute of Technology) and is entitled "Asian-American Understanding and Misunderstanding—The Problem of Effective Communication."

It covers all mass media, with particular attention paid to the press and films. About the picture industry, the Rudolphs say: "It is certainly true that the impression created by American films in Asia is by no means uniformly favorable, but probably too much has been said in criticism and not enough made of the powerful positive role that they play."

In next round of negotiations two years hence with theatrical pic and telefilm producers, health-welfare-pension setup will be part of Screen Actors Guild demands, SAG national exec secretary John L. Dales has disclosed. Guild already has engaged firm of Marti Segal & Associates to act as pension consultants for upcoming plan which would be employer-supported. Dales told membership at annual meeting last Friday. Segal firm helped set up health-welfare plan of American Federation of TV and Radio Artists.

Volume of residual payments during past year surpassed that of three preceding years, Guild tv adminstrator Kenneth Thomson told some 1,000 members who attended meeting. In period ended Oct. 31, SAG collected and passed out nearly 40,000 checks representing \$2,576,491 in residuals, Thomson reported. Since December, 1953, telefilm residual payments has reached \$4,790,618 mark, with nearly 70,000 separate checks disbursed.

Gerald Badgley, pioneer motion picture engineer, was feted past week on his retirement as chief photographic designing engineer of Navy's Photographic Center, a post he had held since 1942. Badgley, whose career goes back to the earlier days of the industry, is responsible for such innovations as slow motion photography. He started his career in the Thomas Edison labs, later working at the Thanhauser studios on Long Island, and in a number of Hollywood studios. He will serve on the board of consultants of the recently established television center at Walter Reed Army Hospital. His latest invention, a new underwater tv camera, is being manufactured by the Houston-Fearless Co. in Hollywood.

Badgley's daughter and son-in-law, Helen and Robert Coar, manage the Senate radio-tv facilities. Daughter Helen was the earliest moppet star in films, billed in the 1920's as "The Thanhauser Kid."

Film industry's sponsorship of the upcoming Oscar sweepstakes over NBC-TV next March 26 has already met with verbal approval from more than 60% of the organizations and personalities who participate in motion picture profits, according to prexy George Seaton, in a report mailed to members of the Academy of Motion Picture Arts and Sciences over weekend.

Seaton disclosed that since the Academy's decision of Sept. 9 that the 10 member companies of the Motion Picture Assn. of America had accepted the proposal of sponsorship, after four years of hitchhiking a free ride on Oldsmobile. An excess of 125 of the approximately 200 indie-producers, agents, personalities and other segments of the industry not repped in the MPAA had verbally signified their agreement.

William Goldman, theatre chain operator, has been reappointed as a member of the Philadelphia Board of Education. The Board of Judges of Common Pleas Court put Goldman back on the board after holding a special meeting. The reappointment was blocked last month by Judge Leo Weinrott. Weinrott's objections grew out of a controversy over WHYY-TV, the city's educational station. It was reported that the judge took exception to previous remarks by Goldman during the WHYY-TV hassle. Goldman is chairman of the radio and tv committee of the Board of Education. Goldman was first appointed to the school board in 1955 to fill the unexpired term of Weinrott, after the latter had been named to the bench.

Director Paul Henreid borrowed an idea from television to shoot "Take Five from Five," indie under the Jewel Enterprises banner with two cameras working simultaneously. System makes duplicated action unnecessary since both medium and close shots can be filmed at the same time. Two-camera setup also saved considerable coin, Henreid declared, taking at least one full shooting day off the schedule. "It started as an experiment," he noted, "and ended as a way of doing it."

Sidney Poitier, reached by his press representative in the West Indies where he is on location for "Our Virgin Island," gave the following reason for exiting Samuel Goldwyn's production of "Porgy and Bess": Said the actor: "Porgy and Bess" is a classic and Mr. Goldwyn will do it justice. But for me, as a creative artist, I just do not have sufficient interest in the piece. I am not enthusiastic about the part. Still, I'm sure Mr. Goldwyn will assemble a superb cast and produce an excellent film."

"Hollywood and other sources of misinformation" are responsible for the current emphasis on "bosom." Dr. Ashley Montague, anthropologist, declared in a serious yet amusing interview on "Are American men bosom conscious?" via the Arlene Francis Show over NBC-TV last week. The anthropologist attributed the over-interest of American males in the bosom to the fact "they are not adequately breast-fed." He placed "deep symbolic value" on this.

Columbia Pictures and Euterpe Productions, headed by Joseph Pasternak and Sam Katz, have split after 11-month association. Deal on participation basis. Amicable parting, according studio, was due to inability of both sides to agree on script and casting of forthcoming releases. Pasternak and Katz didn't shoot single pic while at studio, but "announced" three properties, "Gidget," "Nora," "The Chiselers," latter to star Alan Ladd.

George V. Allen, former Assistant Secretary of State and former U.S. Ambassador to several countries, is new head of the U.S. Information Agency. He succeeded Arthur Larson who was kicked upstairs to a White House speech writing post. Larson had antagonized Congress by his political speeches and statements to the point where the USIA appropriations were believed being cut sharply in retaliation.

Maryland's Legislative Council, comprised of representatives of the state's both houses, this week had on its agenda consideration of a film censorship proposal under which certain pictures might be nixed for children under 16 and okayed for those over 16. But somebody erred. The formally-drafted bill contained no provision for 16-year-olds.

Film industry, currently burdened with dire predictions, has survived long series of "crises" since first nickelodeon days and remains a healthy invalid, producer Jerry Wald told American Society of Cinematographers. Despite all gloom many releases of past few years have pulled in better grosses than ever known to industry.

Multiplying B.O. Confusion

Minneapolis, Dec. 3.

It doesn't seem to make much difference, apparently, how a picture is sold here as far as the boxoffice is concerned. Either an attraction possesses what it takes to rack up a healthy gross or it doesn't.

At least that's local trade circles' opinion after perusing b.o. results of the past week in cases of "Until They Sail" (M-G) and "Escapade in Japan" (U) playing in opposition to each other downtown. Both pictures won critics' lavish praises and enthusiastic patrons' word-of-mouth. "Sail" in newspaper ads was described as "an adult drama—its theme is much too frank for audiences of all ages." Going to the other extreme, the newspaper ads for "Escapade" emphasized "the crowds agree it's a MUST for every adult, junior and child."

Grosses in both instances were sub-normal.

In Frisco, Tollvision Debate Visibly Wearying Supervisors, Who Stall

By WILLIAM STEIF

San Francisco, Dec. 3.

Decision on Skiatron's and Telemeter's franchise applications is cooking—but slowly, on the back burner. Finance committee of Board of Supervisors held one more in a series of public hearings on the home-toll applications last week and then said the applications would be taken "under advisement," with no date set as to when a decision might be expected.

The three-member committee evidently had grown weary of rehearsed arguments, pro and con, and decided it needed no more enlightenment on the subject before reaching a decision. One of the committee members is known to be pro-feevee, but the attitude of the others is unknown.

Testimony of opponents was led by Arnold C. Childhouse, chairman of the Northern California Theatre Owners' Committee Against Pay-TV and treasurer of the 100-theatre Nalfy circuit. Leading proponent was Alan Lane, Skiatron vice-president up from Los Angeles.

Childhouse presented the supervisors with petitions containing some 9,000 signatures, all supposed to have been gathered in a week to 10 days in Frisco theatre lobbies and all supposed to be against feevee.

(The Nalfy circuit took the lead in this movement and many independent theatres supported the campaign. Fox West Coast theatres, however, were notable in their lack of support—no trailers, no pamphlets, no petitions.)

Childhouse cited various polls purporting to show the public was against home-toll, cited the stand of the General Federation of Women's Clubs (anti) and pointed out Frisco's nine first-run downtown theatres pay \$265,000 annually in taxes, that his company alone runs a \$113,000 yearly tax bill with the city, and "there are at least 40 other theatres I can't account for."

Following Childhouse was a well-organized clique of three housewives, a veteran and a representative of the Motion Picture Projectionists who gave the standard anti-feevee pitch: living costs are too high today as it is, business will be ruined, free commercial tv will lose all its good programs, "a handful of influence peddlers will profit," the public will have to pay for what it now gets free, and so on.

One home-toll opponent who also testified was Frank White, secretary-treasurer of the CIO Council. White stuck to the opposition line pretty closely, but also managed to get in a sideswipe at the theatre owners by saying: "We used to be able to get championship prize fights free but now have to pay \$5 or \$6 in theatres for them. I disagree with Mr. Childhouse here."

Lane used the standard pro-feevee arguments: Skiatron "wants to build another channel, a voluntary channel... it's simply a method of bringing the boxoffice to the home... I'd rather have free video than paid, too, but that's not the choice... eventually it will clean up commercial tv... all we want is a non-exclusive license to do business... it's possible the networks will go pay-TV, and so on.

Swap Swipes

Childhouse and Lane traded epithets—"no legitimate business," "license and privilege," "overextending propriety," "misstatements and contradictions," "question a man's validity."

And finally weary Harold Dobbs,

chairman of the finance committee broke in to comment:

That he'd just heard from the Pacific Telephone & Telegraph Co. and that it was still "somewhat non-committal, wasn't yet prepared," but that a phone company representative had told him "there's a lot to it."

That Frisco's electrical department was satisfied with Skiatron's plan to use coaxial cable rather than open wiring.

That City Controller Harry Ross said financial "information received from both Skiatron and Telemeter was not germane, since neither company dealt with its ability to finance and construct a system."

On the other hand, Ross then stood up and said Skiatron had agreed to two conditions if a franchise were granted:

(a) That the still-unorganized local company to which Skiatron would assign its franchise must get the supervisors' okay, as to financial capacity before wiring started;

(b) That Skiatron would get no compensation of any kind for transferring its franchise to the local company.

Dobbs thought Telemeter was "in the same position," though Telemeter lawyer Lloyd Dinkelspiel then pointed out Paramount Pictures owned 88% of Telemeter's stock.

A couple of other speakers were cut short and the committee decided to act—by taking no action at this time.

Myers of Allied Draws the Moral Of TOA's Policies

Allied States Assn. issued a warning to the film companies this week that they will not be able "to thwart" the efforts of theatremen by setting off one exhibitor association against another "under a policy of divide and conquer." Allied's statement, issued by board chairman Abram F. Myers, stemmed from the "significant news" that Theatre Owners of America at its Miami Beach convention "took parallel action" on numerous issues included in the program adopted by Allied at its Klamath, Lake, N.Y. meeting.

TOA, Myers noted, charted its own course and "did not merely follow in Allied's wake." TOA's action, he added, was a recognition of the acute problems faced by exhibitors. Myers called attention to the fact that the two organizations which have differed so widely in the past and have been so fiercely competitive, "should have come up with programs having so much in common."

Allied and TOA, he pointed out, have worked together in opposing toll-tv and in attempting to draft an industry arbitration campaign. This cooperation, he continued, will extend to joint efforts in seeking accelerated depreciation write-offs for theatres and clearance for theatres over television. "Neither the film companies nor the public officials with whom these committees must deal can fail to appreciate the significance of this demonstration of exhibitor unity," Myers stated.

David A. Shapiro, Dallas publicist, has been named executive secretary of the Texas Drive-In Theatre Owners Assn.

ISSUE-AND-COSTS-OF DUBBING FOREIGN FILMS FOR STATES AGAIN EXAMINED

CHICAGO TRIBUNE'S GESTURE TO FILM BIZ

Chicago, Dec. 3.

Full page gratis ads on behalf of publicity for the film industry were run three times last week in The Chicago Daily Tribune. This marked climax of newspaper cooperation with local exhibitors celebrating Hollywood's Golden Jubilee. Also the Chicago American ran a quarter page ad aimed at inducing the public to attend film houses.

During the month of November all four Chi dailies devoted varying amounts of liner space and off page ads to get the public film conscious. Film stories and feature material received plenty of space.

The full page Tribune ad, credited to Lambert Swatek, manager of the paper's amusement section, included sketches and history of Chicago's part in the early days of film production and a plug for current product. The Chicago American's amusement department manager, William Carroll, ran plates and plugs for various of the films current downtown and outlying here.

Downtown exhibits also received free radio time in recent weeks from the State Street Council to plug pix playing there.

Job Anxiety

Continued from page 3

earnest effort to roll with more films and United Artists' planning extends to a program of releases in 1949.

But if, as anticipated, only two other majors curtail film-making even on a temporary basis the effects, in terms of personnel layoffs, obviously would hurt.

Concern stems, too, from evidence of new thinking in top echelons about adjusting personnel structures to some extent in accordance with the number of features, and their selling potential, from month to month. As succinctly stated by one film company official, "We're equipped to handle top product 52 weeks a year but we don't have top product to merchandise 52 weeks a year; perhaps we're heading for a piecework kind of employment scheduling."

Members of the Screen Publicists' Guild in the east, reflecting that aforementioned uneasiness, are now staging a robust fight against WB because of the ad-pub dismissals. While Guild's riled over the immediate firings, it's also worried about this WB move influencing others.

Nub of the current unsteadiness, of course, is the boxoffice. To say that the business is unpredictable is to understate the case. A top company presently has one of the most ambitious productions in its history ready for marketing, by all standards it should be a substantial click, but no one is saying for certain it will be.

Dim Spot Ads

Continued from page 3

quently were given more paid-for attention than top Hollywood productions in the major first-runs.

Glaring is the fact, for example, that Warner's "Bomber B-52" at the Paramount Theatre was covered by a one-inch ad on one column while the British-made "Cast a Dark Shadow" at the pint-sized Guild 50th Street Theatre was touted with artwork and text covering five inches on two columns.

One factor to be considered is that the art spots rely on the daily press as their sole ad medium, except for rare radio-television commercials, while the American film companies usually play the supplements, magazines and airwaves as well as the dailies.

One exhibitor group recently took note of the ad situation as it obtains with top product. New England Theatres Inc. adopted a formal resolution calling upon the distributors to spend more for bally on a local-area basis.

With a determined eye to the broad commercial market, foreign films are giving dubbing another try. Impetus comes from such recent successes as "La Strada" and "And God Created Woman" and is particularly noticeable in the belated German pitch for recognition in the States.

The Germans have had a few films in the arties, and recently "Devil's General" and "The Last Bridge" indicated that the "Ger-

man"-label no longer is poison at the b.o. But a whole crop of new German releases is due to hit the market with English-language soundtracks next year, headed by the Walt Disney-Buena Vista release, "Vickie."

Dubbed for U.S. release are such German films as "Liane," "Die Halbstarken," "Devil's General," "Alraune," "08/15" (already very successful in several dates), "Muenchhausen," etc. "Adventures of Felix Krull," sold by Emile J. Lustig to DCA, also may be dubbed.

Apart from the Germans, other countries also are again turning to dubbing. For instance, "Attilla" (from Italy) will be released in English version and so will some French pictures.

There are still many pros and cons to dubbing, quite apart from the technical quality which still leaves a lot to wish for. But these considerations are being overruled by the realization that, as the market pans out, subtitles almost automatically mean restricted release. Dubbed versions, on the other hand, have the potential of breaking into the circuits.

Maternal's Report

Joseph Maternali, head of the French Film Bureau in New York, said on returning from the recent Theatre Owners of America convention at Miami Beach that many exhibitors had told him of their eagerness to play dubbed foreign exploitation product. "God Created Woman" is an example of this.

Emerging pattern is for a film to be released first in original version and then in dubbed form. This was done with "La Strada," which Trans-Lux Distributing now is finally bringing back for additional "artie" dates with titles.

In the instance of the Germans, the question of whether to dub or not to dub takes on added complications. Since the war, the German film has been virtually nonexistent in the States, except for the very limited German language circuit consisting of some 18 houses. Question now is asked whether the influx of dubbed German films really holds an advantage to the German industry seeking its place on the map.

Attitude

While it may pay off in dollars and cents via wider distribution, there's little question that distributors aren't eager to tell the public that they're handling a dubbed import. Thus, equipped with an English title and with American voices, a potential German success wouldn't necessarily point the way for other German pictures to come. Yet, the Germans have always held that one or two "hits" in the States would establish them alongside with the French and the Italians.

Dubbing cost also is a factor. "La Strada" cost close to \$25,000 to bring out in an American version. Seymour Poe, exec v.p. of IFE, said recently that he "wouldn't dream" of dubbing a picture in New York because of the cost. He said the Italians could do a very good job for \$8,000 to \$10,000 in Rome.

One of the problems with dubbing abroad is the tendency to utilize British rather than American voices. Dubbing on several films has been spoiled for the U. S. on that account.

Europeans, long used to dubbing, have always argued that American audiences could be made to accept dubbed releases despite "critical critics." American importers now tend to go along, provided, they say, the job is technically well done. They add that market conditions today make the dubbing investment worth while on certain types of films.

W. A. Summerville Is 'Man of Year' At Toronto Fete

Toronto, Dec. 3.

With 450 guests from across Canada, "The Man of the Year" award of Canadian Picture Pioneers was presented to W. A. (Billy) Summerville Sr. at a banquet in Royal York Hotel here. In absence, through illness, of J. J. Fitzgibbons, president, Famous Players (Canadian) Ltd., presentation of the gold and onyx plaque was made by Jack Arthur, producer for the Canadian National Exhibition. Previously, there were banquet eulogies by Mayor Nathan Phillips and Metro Chairman Fred Gardiner.

Summerville's association with show biz goes back to 1898 when, at 19, he began to travel throughout the U.S. and Canada as cornet soloist with the William H. West Minstrels and later was in vaudeville. He returned to home-town Toronto in 1924 where he opened Prince of Wales Theatre as a vaudeville combo; followed this, two years later, with The Eastwood, both being fore-runners of a chain that brought him into partnership with Famous Players (Canadian).

Summerville also went into Toronto politics, became a councillor on City Council and a Member of Parliament from 1937 to 1943. His sons, Billy Summerville Jr. and Don Summerville, are active in Toronto theatre management; a grandson, Billy, is head of The Three Deuces, a singing trio, now in Britain.

Supplementary awards were also presented to Kenneth M. Leach, Calgary, for long service to the Canadian film industry, this being handed over by R. W. Bolstad, v.p. of Famous Players (Canadian); and to Vancouver branch, Canadian Picture Pioneers, for "outstanding contributions," by Nathaniel A. Taylor, president and managing director of Twine Theatres Corp., operator of 60 houses in Ontario.

Loew's Chopping

Continued from page 3

similarly. Vogel, who has been harassed by the Joseph Tomlinson-Stanley Meyer faction, now feels free to take actions which he hopes will bring Loew's back to its former status as one of the leaders of the industry. Departures of former prexy Nicholas M. Schenck, v.p. and treasurer Charles C. Moskowitz, Loew, Reagan and shift of Walker will bring about a substantial payroll cut for Loew's, which has long been home to the highest-priced executives in the business.

Byrne is a Loew's veteran of more than 30 years, having started with the company as a salesman in N. Y. He previously held the posts of eastern district manager and eastern sales manager. He is expected to take over the general sales manager's job in a week. Reagan, in revealing his resignation, said it would become effective "at Mr. Vogel's pleasure." He has been operating without a contract since last June, when his previous post expired.

Reagan became Metro's sales chief in 1952, succeeding the now late William F. Rodgers. Before joining Metro in 1949 in a top sales post, he had been sales v.p. at Paramount.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI-6-4600
MARLON BRANDO
in **SAYONARA**
Co-starring BOB BATTEN
RICARDO MONTALVA and JAMES GARNER
in Technicolor and Techniscope
A Warner Bros. Picture
and the BEST BALLET OF THE SEASON

Toll-Tickled Film Producers Multiply; Sidney Thinks Pay-See Audiences Will Go for 'Pre-Sold' Shows Only

More and more Hollywood citizens of top stature are expressing the conviction that home-toll television is "inevitable." And far from viewing this with any degree of alarm, these film-makers are looking ahead to this expected new turn of events in show business as a means of reaching a new paying audience.

Among the most recent to express themselves as seeing toll tv on the horizon are Stanley Kramer, George Sidney, Samuel Goldwyn and Arthur Hornblow Jr.

Sidney, independent producer while visiting New York, had an observation to make which hadn't been heard before in a field where opinions have reached roar proportions, perhaps even exceeding the great volume of pro and con argument that came with the advent of conventional advertising-supported video.

He figures, he said, that the public will buy only merchandise that's already proven and it would be a mistake to put a show on tollvision "cold" and expect the home viewer to ante up for it. Sidney feels a program must have "exposure" first. A movie picture, for example, must play the first-run theatres so as to establish its identity and get the word across among its entertainment values.

It's after this initial penetration that Sidney would transmit the picture into the homes, and audiences, having learned about it through the theatrical showcasing, would be more apt to shell out to see it in the living room. In other words, he figures, the customers will not pay to see a commodity of unknown quality, particularly when a turn of the dial can provide them with something for free. And they'd become apprised of those values only with the picture's presentation in the theatrical exhibition medium.

He believes, for example, that his latest production, "Pal Joey," would not be successful if first offered to home viewers. But having been played in the first-runs and received well, it would be likely to go over well at the living-room boxoffice.

The overall operational format goes beyond this in the size-up expressed by Sidney. The first-runs followed by home-toll will be followed in turn by another round in theatres, he believes. He thinks there always will be a multitude of potential customers who, not having seen a particular picture in its preem runs, will still prefer to catch it on the theatre's large screen regardless of whether or not they have seen it at home.

Another thought he offers is that home toll is not likely to be the panacea for film-makers that some of its champions have cracked up to be. Sidney said the public, because of the money angle, will automatically regard free tv as twice as good as toll. The latter, in turn, must be proven twice as good as the sponsored entertainment or the audience won't be there.

SPRINTER DAVID KAPLAN

House Mgr. Nabs Thief After Gal Plays Real Cool

Boston, Dec. 3.

A girl cashier thwarted an attempted holdup at the Trans-Lux Theatre and brought about the capture of the would-be thief Monday (2). Handed the thief Monday (2), Miss Harriet Cullerton, 29, pressed a button under the counter which sounded a signal in the manager's office.

David Kaplan, 57, the manager, ran to the front of the house in time to see the bandit take off. He gave chase and overtook the hood and managed to hold him until two gendarmes arrived. At the police station it was found the fellow had no gun or other weapon, and told police he was broke.

This was the prose showed to the cashier: "Please don't say anything. Hand me all you've got. I need it more than you do. Shut up." Heroine stalled for a minute or two in the reading while making with the foot.

Isley Blasts Toll

Dallas, Dec. 3.

Phil R. Isley, head of the circuit bearing his name with headquarters here, has organized a group of Texas exhibitors to support the campaign of U. S. Senator William Langer against home-toll. Isley is forecasting "disaster" for film theatres and advertising-supported television alike.

In a letter to the Senator, Isley wrote: "In our opinion, the Bartlesville Film Entertainment pay-tv project has done undeterminable damage to the motion picture industry in general, and the motion picture theatre exhibition in particular. 'Should this scheme make any further progress, results will unfailingly be disastrous in numerous directions.'

Gotta Test Toll, Says FCC's Lee, But Mr. Dubious

Minneapolis, Dec. 3.

Federal Communications Commissioner Robert E. Lee told the Minnesota Broadcasting Assn. annual meeting here that, in his opinion, subscription television on an experimental basis is about six months away and that he himself favors it. He predicted that Congress would refuse to handle what he termed a "hot potato" by enacting any legislation forbidding fee-see.

And, declared Lee, "If I'm right in that respect I believe we'll be issuing permits next March 1 for its trial in three cities, or a maximum of nine permits, in four-station markets providing that the applications start coming in after next Jan. 1, as expected."

Even though only a minority of the citizenry favors home-toll, Lee feels it should have its chance and that he and other FCC members will not be influenced by polls now being taken that show it's opposed by the majority.

He also expressed doubt that it will be a "tremendous" success, "although it might not be a complete failure, either." There'll be great difficulty in providing enough shows, sports events and feature films for which tv setowners will be willing to pay, in his opinion.

Publicists for Washington Vet Orgs Offer Selves as Anti-Toll Body

Washington, Dec. 3.

Under undisclosed impetus, a group of public relations men representing veterans organizations have formed the American Citizens Television Committee Inc., to "educate" the American people on "the pitfalls and dangers," as they figure, of pay-see.

Headed by Warren Adler, publicity director for the Jewish War Veterans, the Committee plans to enlist support of organizations and individuals in an effort to forestall what it declares can become "the biggest giveaway in the history of the U. S." It plans to testify if and when hearings are held on bills before Congress to ban fee-see. Group has been incorporated in the District of Columbia as a nonprofit educational organization.

According to Adler, who lives in Washington, the public has been asleep at the switch while home-toll promoters, dazzled by the lure of enormous profits, have carefully set the stage for usurping the "free" (i.e., sponsored) air over America. The Committee, he says, will endeavor to give the people "a national voice" on the issue and to find out "who is behind the incredible pressures which have

Cable Theatre Rash Facing Prods. With New Policy Issues

Evolution of the cable theatre idea and the looming prospects of over-the-air pay-tv tests next year are facing the film companies with some difficult decisions. New concept of films-in-the-home presentation also puts to the test the distributors' attitude vs. exhibitor demands for "clearance" over tv.

The one outstanding fact in the situation is this: Subscription television stands or falls with programming. And the key to day-in, day-out programming is motion pictures.

With the exception of 20th-Fox and Metro, all the companies are participating in the current cable theatre run at Bartlesville, Okla., providing new and old films. Bartlesville is making slow progress. Certainly, it hasn't caught fire the way some in the industry (right or wrongly) expected.

Question now arises whether the companies will feel bound by precedent to supply their pictures to the increasing number of cable setups across the country, whether at Oceanside, Cal., or Elmhurst, Queens. All of these cable theatre projects are being pushed, it appears, without any definite assurances from the suppliers.

20th's NL.

The one company that unequivocally has stated it won't play ball with pay tv in any form is 20th-Fox. But, with the exception of Bartlesville, none of the other systems appear to have contacted the distributors as yet; this despite the fact that Selectivision in N.Y., for instance, is on record as having "signed up" several big circuits on Long Island.

Distributors are in a curious position. On one hand, the cable theatre projects are largely in the hands of exhibitors, the distributors, the distributors, charge has been made, though it isn't substantiated, that the Video Independent Theatres circuit used considerable pressure on the companies to get the new films for its Bartlesville cable run. This, of course, is a factor in any operation controlled by exhibition.

On the other hand, many in distribution consider it insanity to project an expensive color production on the tiny tv screen. Apart from that, there are union problems to consider.

Overriding all objections, however, is the realization that the business has declined seriously within the past year, and that none can afford to pass up a new outlet, regardless of the objections that are raised, and that in fact have been voiced against virtually any innovation.

Cobleskill Drive-In Theatre Inc., with office in Otsego County, N.Y., has been dissolved, according to a certificate filed with the Secretary of State at Albany.

6c TAX UP TO \$1

Regina Reduces B.O. Bite From Previous 10%

Regina, Sask., Dec. 3.

City council has decided to reduce the amusement tax for Regina theatres, effective Jan. 1, 1958. Based on figures for 1956, the city is expected to realize a loss of \$13,054 in amusement tax collections next year.

The decision makes a provision for a 6% tax on all admissions up to and including \$1, with a 10% (unchanged) tax on admissions over \$1.

TOA-Allied Map Toll-Is-Poison Campaign for Federal Emetics

CHICAGO STANDSTILL

Tollvision Franchise Bids Not Acted Upon

Chicago, Dec. 3.

Chicago feevee is back in the City Hall cloakrooms after City Council failed to take action last week. Proposals for franchisees of wire and broadcast systems and a proposal to ban home-toll here are now all being housed by the Council's Utilities Committee.

No date set yet for a rehearing and vote.

Tele-Movie Set In Oceanside, Cal.

Phoenix, Dec. 3.

Prediction that the spread of "cable theatres" can, and will recapture the "lost" film audience is made in a speech prepared for delivery here tomorrow (Wed.) by Walter J. Dennis, prez of Tele-Movie Development Co. of California.

Tele-Movie is building the first "cable theatre" system on the Coast, at Oceanside, Cal., where it has obtained a 21-year franchise. It'll use three channels and will operate on a per-attraction charge. Minimum monthly charge will cue installation of the necessary equipment.

Dennis defined the purpose of his outfit as helping exhibitors to get started in the cable theatre field and to serve them as buyers and bookers. "We are interested in seeing cable theatres rise in every section of the nation to serve as the backbone of high quality tv entertainment," he told the Arizona Theatre Owners Assn. "Our objective is to develop the concept of the cable theatre as a direct arm of motion picture exhibition."

Cable proponent pointed out the number of elderly people who today can't get to the theatres, and also noted the young married couples with infants who can't afford babysitters, parking charges, etc. While Dennis felt that the core of the audience, i.e., teenagers and unmarried couples, would continue to patronize the theatres, he acknowledged that "the marginal or struggling neighborhood theatre may give way entirely to the cable system."

This made sense, he held, since "distribution costs for producers and distributors will be materially reduced through economies possible with cable theatres." Dennis stressed that the top programs, i.e., films, Broadway shows, etc., will be available to the cable subscribers "only if enough cable theatres are built and operated so that costs can be spread out."

He predicted that the time may come when the companies will "distribute" films directly via cable into the homes.

The Oceanside project, which Dennis said should get underway next year, differs from the current Bartlesville test in that there will be no flat monthly charge. Bartlesville, too, is thinking of trying per-attraction charging within three months.

Margolis Named Barker By Chi Variety Tent

Chicago, Dec. 3.

New slate of officers for Variety Club of Illinois Tent No. 26 was elected here last week. William Margolis takes over as Chief Barker, with Nat Nathanson and Charles Cooper as his first and second assistants respectively. Harry Balaban was voted Dough Guy and Sam Levinsohn Property Master. Additional board members are Harry Lustgarten, David Wallerstein, Ralph Smith, Dan Goldberg, E. L. Goldberg and Arthur M. Holland.

Made members of the Crew are outgoing chief Jack Kirsch, Manny Smerling, John Jones and Joseph Berenson.

Exhibitors are stepping up their campaign to get Congress to pass a law banning home-tollvision. Joint Committee on Toll TV, headed by Philip Harling, of Theatre Owners of America, and Truman Rembusch, of Allied States Assn., have summoned exhibitor leaders to a dinner meeting at the Sheraton Astor Hotel next Monday (6).

Purpose of the session is to obtain the views of all groups of theatremen and to plan the strategy and procedure for the appeal to Congress. Part of the discussion will center around TOA's resolution, passed at its recent Miami Beach convention, denouncing all forms of pay-tv, both broadcast and cable. Allied, which is on record as being opposed to broadcast toll tv, has as yet taken no official action on the cable riot.

Both TOA and Allied devoted considerable time at their recent conventions to the subject. Proponents of various cable systems appeared before both exhibitor groups urging them to get in on the ground floor and to make the local theatre the focal point of "home movies."

Since a large number of theatremen—despite the TOA resolution—have expressed interest in a toll system which exhibitors can control, the Monday meeting will be a significant one in that it might indicate if there will be a united front in opposing the living room theatre. It's figured that it will be difficult to get Congress to legislate against toll tv, particularly the cable system, if a substantial number of influential theatremen fail to support the move. It's interesting to note, too, that a number of circuits affiliated with TOA have petitioned local municipal governments for cable franchises. This, it's said, is a form of protection if cable toll is successful despite the organized opposition of the majority of the nation's theatres.

The following exhibitor leaders have been invited to attend the Monday meeting: Metropolitan Motion Picture Theatres Assn.—Sol Schwartz, Eugene Picker, Sol Straussberg, Leslie Schwartz and John Phillips; TOA—Ernest G. Stellings, Herman M. Levy and Joseph Alterman; Allied—Abram F. Myers, Julius Gordon and Wilbur Snaper; Independent Theatre Owners Assn.—Martin Levine, William Namenson and Morton Sunshine.

On Closed-Circuit Front

Bob Hope, Lawrence Welk and his orchestra, Bill Lundigan, Mary Costa, Bill Williams, Betty White and Lou Crosby were among the entertainers who appeared on a closed-circuit television meeting staged by TNT Tele-Sessions last week for the Plymouth Division of the Chrysler Corp.

Teletest, which went to 28,000 dealers gathered in hotels in 41 cities, was organized on eight days notice by TNT. Everything—from booking the hotels to producing the program and arranging the network facilities—was accomplished in that period.

N. W. Ayer supervised the program and Marc Daniels, TNT's program department chief, served as co-producer.

TNT Sales Revamp

TNT Tele-Sessions Inc., closed-circuit tv firm, has reorganized its sales setup with the establishment of four regional offices.

John B. O'Connor, formerly national sales representative, has been upped to manager of the eastern division with headquarters in N. Y. Gordon N. Morford will head the western division, working out of Chicago. Fred V. Davis will be in charge of the central division, with Detroit as his base; and Douglas George will head up the Pacific Coast division out of Los Angeles.

Ball-Rock Inc. has been authorized to conduct a motion picture productions business in New York, with capital stock of 300 shares, no par value. Harold Orenstein was filing attorney at Albany.

CIGARET ACCOUNTS ON FIRE

All Webs Playing a Split Night

The fierceness of the three-network competitive battle this season is reflected in a condition that never existed in network television before. To wit: not one network has a night it call completely its own.

Competition is so strong this year that for the first time, every night is split, either down the middle or cut up three ways. One-network dominance of any single night, as in the case of the old CBS domination of Sundays and Mondays, or the old NBC Tuesday leadership (or Thursday, couple years back), is now a thing of the past, as the three webs are splitting and scratching every night of the week.

The real significance behind the not-a-night-to-call-its-own trend is the fact that for the first time, all the rule books have to be thrown out of the window. All the tradition-bound "flow of audience" and "anchor show" theories, all the reliance upon audiences' "habit factor," have to be dropped.

On a night-by-night basis, take Monday, where NBC has made amazing strides this year. It could be an NBC walkaway—except that Danny Thomas pops right up in the middle as a Top 10 entry for CBS. Tuesday is an ABC night—until 9 p.m., where CBS then takes over. Wednesday is anybody's night until 9, where CBS takes over; and at 10, it's NBC again with Ralph Edwards. Thursday is NBC, CBS, ABC; Friday is ABC, CBS, chronologically speaking; Saturday is NBC, then CBS (with the No. 1 show, "Gunsmoke"), then NBC. Sunday is CBS, ABC or CBS, a tossup and then CBS again.

When NBC is belting away at the CBS competition with its Monday night westerns, and suddenly Danny Thomas pops up with a Top 10 rating, then something's wrong with that flow-of-audience idea. Or when CBS can jump from a 20-odd Nielsen on "Have Gun, Will Travel," to a 0-plus the following half-hour with "Gunsmoke," then either the audience is getting highly sophisticated or its going nuts.

What it all means is that this is just a forerunner of even tougher competition to come. Webs are going to have to figure on a fight for every single half-hour, instead of arranging an "anchor program" and then anticipating an audience flow from that. There just ain't no such thing as an "anchor" show, as the experience of NBC, with Perry Como, can suggest in light of "Gunsmoke's" status just an hour later.

Chi Shows Some Restraint

Ghoulish Gein Story Treated by AM-TV With Proper Respect for Sensitivities

Chicago, Dec. 3.

Station news directors for the past two weeks have had in their laps a chiller with more ghoulish glop about it than the "Shock" and "Horror" film packages put together, and it's to the credit of the Chicago stations, at least, that they've handled it responsibly. Local press has made much of the sensational angles in the case of Plainfield, Wis. farmer Edward Gein—murder, cannibalism, butchery, grave-robbing, transvestitism, skull collecting, necrolatry and other such horrific practices—and doubtless it has meant something in circulation, but broadcasting newsmen here have been eschewing the juicy details in their obligation to a general audience which might include children or sick persons. Some newscasters were even apologetic on the air in leading into followup coverage of the story.

Bill Garry, CBS news director in Chi, put it this way, "It's not our job to stimulate passions or shock our audiences. In a broadcast you have to protect certain listeners from embarrassing details, while in a newspaper there is selectivity—you can either read or ignore a story. On the other hand it's our job to handle news accurately; if we're too concerned with good taste we can distort a story or misinform. Broadcasting newsmen have to give the story its full (Continued on page 55)

Timex's All-Jazz Layout for TV

Timex has bought a jazz show to be telecast on NBC-TV Jan. 30 with Louis Armstrong and Duke Ellington as two of the toppers. The Peck Agency bought the layout from Joe Glaser's Associated Booking Corp. with Oscar Cohen negotiating the deal with Peck's Sylvan Taplinger.

Included in the tele bash will be Woody Herman's Herd, Carmen McRae, Gene Krupa Trio with Charles Ventura, Dave Brubeck Quartet, trumpeter Bobby Hackett, drummer Cozy Cole, trombonist Jack Teagarden, with others still to be set. It's to get a 10 p.m. to 11 time slot. Steve Allen will emcee.

SOME KING-SIZE PROBLEMS AHEAD

By GEORGE ROSEN

The cigaret boys are having their troubles this season. Chesterfield in particular. In fact, there's a lot of trade speculation at the moment as to the ultimate fate of the \$20,000,000 account, presently berthed at McCann-Erickson—an anxieties predicted chiefly on what now appears to be serious errors in judgment in the type of tv programming to which the McCann agency committed Liggett & Myers both on behalf of Chesterfield and its recently-launched Oasis product.

But elsewhere along the ciggie belt, the respective agencies are encountering their moments of discomfiture, accounting along with L&M, for most of the cancellations or trouble spots. R. J. Reynolds has already axed "Harbourmaster" on CBS-TV (though Wm. Esty's status as a "house agency" precludes any crisis insofar as the Camel biz goes). Lennen & Newell, entrenched with P. Lorillard, is debating advisability of lopping off "Court of Last Resort" on NBC-TV. Those recent Philip Morris pronouncements concerned a touch-and-go situation on sponsorship of Mike Wallace's Saturday night ABC-TV entry. And Lucky Strike, via BBD&O, has been on the receiving end of diminishing ratings this season what with the dubious status of the Friday night "M Squad" on NBC-TV, lower ratings returns this season on the Saturday night "Hit Parade" and the manner in which ABC's "Maverick" has been acting up against Jack Benny Sunday nights.

It's no secret, of course, that McCann-Erickson's Chesterfield problems over their '57-'58 showcases have been mounting steadily, cueing emergency sessions at the agency, with prez Marion Harper stepping into the breach. Specifically, the three shows involved are Frank Sinatra (Friday nights on ABC-TV), "Club Oasis" (Saturday nights, NBC-TV) and the George Gobel-Eddie Fisher Tuesday night hour on NBC-TV. Key to the whole situation may be Sinatra, on whom the agency and sponsor pinned its highest hopes. Thus far this season he's been a dud in his half-hour filmed entry. Ditto "Club Oasis." More—much more—was expected rating-wise of the Gobel-Fisher teamup.

Since, in each instance, the decisions came out of the sanctum of Terry Clynne, tv boss at McCann-Erickson, it's Clynne who is answerable for whatever the fates may hold in store insofar as future McCann-Chesterfield relations are concerned. As of the moment he's got some 10-foot-tall problems on his hands, with NBC's ex-executive Tom McAvity now moving in to backstop him as McCann's key ace-in-the-hole troubleshooter.

Last week's "Pied Piper" filmed spec entry for Chesterfield, for which McCann took the production bows apparently didn't help to alleviate matters, with the \$375,000. (Continued on page 46)

Oasis: 'Hey, Look'

Liggett & Myers has taken heart from the Trendex pull of the last three "Club Oasis" entries, which have averaged out to a 21.6 rating (in contrast to the alternate-week 16.5 for Polly Bergen for the same number of shows). Oddly enough, it was Dean Martin, who was originally sought as the every-other-week star for "Oasis," who out-Trendexed them all, with a 24.0 on his recent appearance. Jimmy Durante helped, too.

With Martin set to do three more, along with upcoming segs by Durante, Frank Sinatra, Ed Wynn and maybe Dinah Shore (show's booked solid through March), L & M is hopeful that at long last it's off to the races on the NBC-TV Saturday night entry.

It'll Be Metro-TV Vs. Warners In Majors' Newest Battle Ground As 'N'West Passage' Fights 'Maverick'

CBS-TV Vice-President

Merle S. Jones

wants to know

How 'Significant' Do You Have To Get?

another Editorial Feature in the upcoming

52d Anniversary Number

of VARIETY

Sinatra Pledges Fulltime for TV Until Next August

Frank Sinatra has assured his tv sponsor, Chesterfield, that when he winds up his current feature pic assignment, "Kings Go Forth," on Dec. 21, he'll devote his time exclusively to this ABC-TV series until next August, barring a couple of brief nitery engagements (Miami Beach and possibly the Copacabana, N. Y.). All previous commitments before August have been cancelled.

Sinatra has assured the client he's anxious to upgrade the show; that the responsibility is fully his. He's lining up top stars for his musical segments (Bing Crosby is pencilled in for Dec. 20 show; only the more worthy dramas of those already filmed will be used). All the musicals will be done on 35mm kinescope (which Sinatra feels is a better approximation of a live entry) before live audiences. Crosby show will be via the 35mm kine process.

Meanwhile ABC, Sinatra and McCann-Erickson, Chesterfield agency, are pursuing the "time shift plot" whereby Walter Winchell will move into the pre-Sinatra Friday period, with Patrice Munsel moving back to the post-Sinatra slot. Latter period is occupied by the Plymouth-sponsored "Date With the Angels" which, in turn, would move into the present Winchell half-hour period on Wednesdays. Thus far, okays have been submitted by all the sponsors involved except Plymouth. If it is not forthcoming and the plot fails to hatch, Chesterfield will ask for a new time slot for Sinatra. The next few days should resolve the situation.

TERRY CLYNE BACK ON BULOVA ACCOUNT

Bulova account at McCann-Erickson agency (now approximating \$7,000,000) has reverted back to the managerial level to Terry Clynne, radio-tv boss.

Ted Beach, who was president of McCann's International Division, has moved in as Bulova service director for the agency.

NBC-TV Dickering Tony Martin Specials

Hollywood, Dec. 3.

Tony Martin may star in an hour-long live television series on NBC next season.

Web is dickering with Martin's agent, MCA, on a once-a-month variety show, and is discussing details of such a format.

The new "battle ground of the majors" is shaping up. It's Sunday evening on tv and it'll be Warners' "Maverick" Metro-TV's "Northwest Passage." The NBC purchase of "Passage" over the weekend, first in half-hour and ultimately in hour form, is fraught with significant overtones, scuttlebut and intrigue that adds a fascinating footnote to the current television season.

NBC has decided to fight a western with a western, or, in the case of "Northwest Passage," an approximation thereof. Initially it is planned to install the series in the 7:30 Sunday evening time, starting head-on with ABC's highly-successful "Maverick," and eventually expand the entry to full 60-minute length with a 7 p.m. starting time to get a half-hour jump on the WB-produced rival entry. (Latter 7 to 7:30 is station time and many affiliates prefer to covet it for their own.)

If NBC had its way about it, "Passage" would go into the 7:30 period immediately. But the situation on "Sally," the present tenant, is still to be resolved. The sponsors of the situation comedy are committed to a firm 26-week deal, which takes it into February. It is currently undergoing a format revamp in a bid to hypo disappointing ratings. If it fails, it'll go off and "Passage" will go in. Even if it makes it, NBC hopes to maneuver a time shift to permit the two-way Metro-WB competition on the westerns. (Purchase price for "Passage" is said to be \$42,000 per half-hour installment; \$20,000 for repeat. Show, incidentally, is being shot in color.)

Situation poses a ticklish situation for Young & Rubicam. That's the agency for Kaiser, which sponsors "Maverick." But it's also the agency for Royal Typewriter, which co-sponsors "Sally" and which will be asked to abandon the situation comedy in favor of "Northwest Passage." Particularly since NBC is setting something of a precedent—which undoubtedly will stir pro and con controversy in the trade—by fighting a western with a western, it's considered a cinch that, if Y & R persuades Royal to go along, Kaiser isn't going to like it one bit.

Gobel and Fisher Get Fresh Piloting

Hollywood, Dec. 3.

Eddie Fisher - George Gobel Tuesday night alternation on NBC-TV will have new producers on their next outings. Alan Handley, guiding the Gobel hour show since the season's outset, resigned last Friday, and Gil Roden, long associated with Bob Crosby as manager and producer, succeeds Jule Styne as producer of the Fisher show. Change in the Fisher writing staff brings in Mac Benoff as headman.

Handley's withdrawal was said to be completely voluntary on his part. Styne's assignment with Fisher was for four programs. He is now in N. Y. preparing "Say Darling" for Broadway production. Successor to Handley had not been named over the weekend.

Both the Gobel and Fisher shows have failed to make a satisfactory showing in the ratings and some pressure was said to be exerted by the sponsor for an overhauling. Change in producers was not a direct outcome of this demand. Barry Shear continues as director of the Fisher show. Other changes are said to be in the making.

IBEW's 'We Wuz Robbed' in NLRB Ruling on Remote Lighting at CBS

Local 1212 of the International Brotherhood of Electrical Workers will not comply with a decision by the National Labor Relations Board denying it jurisdiction of remote lighting at CBS. The IBEW local is expressly baiting NLRB to issue an unfair labor charge against it, so that the case, involving CBS-TV and the International Alliance of Theatrical & Stage Employees, Local 1, can be brought before a court of appeals.

After an investigation by a regional director of NLRB, concerning a jurisdictional dispute between the two locals that grew out of a WCBS-TV, N.Y., remote telecast from the Waldorf-Astoria, three NLRB officials decided that CBS, which owns the station, has the freedom "to make work assignments without being subject to strike pressure by a labor organization seeking the work for its members."

"Local 1212," the NLRB decision continued, "had demanded that the network should assign the disputed work to it but CBS did not yield to this demand." The NLRB said that 1212's certification doesn't include the work of operating lights on remotes.

On the other hand, the decision pointedly avoided assigning remote lighting to IATSE. "We are not called upon to pass on that question," the statement issued at the time of the decision said.

An executive of the IBEW law firm, Schoenwald, Silagi & Seiser, said that the decision "only issued a determination but not a final order." He explained that to get a final order, 1212 has been advised to flaunt the decision to lay off remotes at CBS-TV. The lawyer said that the next step after that was for NLRB to issue an unfair labor relations charge, so that a trial examiner can take over and make a final decision. If the examiner decides against IBEW—which seems likely since the NLRB's three-man body unanimously versus IBEW—the union's legal minds envision taking it to a civil court.

The IBEW spokesman welcomed civil court action, saying that a judge will take into consideration evidence rejected by the NLRB. The NLRB hearing officer rejected on grounds of irrelevancy, the de-

(Continued on page 55)

NBC Cops Top 10 Laurels on ARB

Shifting fortunes of the tv wars find NBC bouncing to the top of the American Research Bureau's Top 10 listing for November by copying six places in the list of 11 contenders (a 10th place tie accounts for the extra). On the ARB Top 25, NBC grabs only 11 places, with CBS holding down 13 and ABC one. That's a net loss of two for ABC and a gain of two for NBC from last month's Top 25.

Big guns for NBC were its brace of Monday night 8-9 westerns, "The Restless Gun" and "Wells Fargo," which placed fifth and fourth respectively, right behind Perry Como in the No. 3 slot. Same Web's "Twenty-One" knocked its opposition, Danny Thomas, out of the Top 10 list to the No. 15 spot while itself grabbing the No. 9 position.

- | | |
|---------------------------|------|
| 1. Lucy & Desi—CBS | 44.6 |
| 2. Gunsmoke—CBS | 42.5 |
| 3. Perry Como—NBC | 42.5 |
| 4. Tales Wells Fargo—NBC | 35.5 |
| 5. Restless Gun—NBC | 33.3 |
| 6. People Are Funny—NBC | 33.1 |
| 7. G. E. Theater—CBS | 32.7 |
| 8. Lassie—CBS | 32.7 |
| 9. Twenty-One—NBC | 32.6 |
| 10. Ernie Ford—NBC | 32.4 |
| 11. What's My Line—CBS | 32.4 |
| 12. Playhouse 90—CBS | 32.3 |
| 13. Red Skelton—CBS | 32.3 |
| 14. Ed Sullivan—CBS | 32.2 |
| 15. Danny Thomas—CBS | 31.9 |
| 16. Alfred Hitchcock—CBS | 31.5 |
| 17. \$64,000 Question—CBS | 31.2 |
| 18. Wyatt Earp—ABC | 33.2 |
| 19. Wagon Train—ABC | 29.4 |
| 20. Climax—CBS | 29.2 |
| 21. Father Knows Best—NBC | 29.2 |
| 22. Person to Person—CBS | 29.2 |
| 23. Loretta Young—NBC | 29.0 |
| 24. Steve Allen—NBC | 28.8 |
| 25. Price Is Right—NBC | 28.2 |

Milt Josefsberg who should know reviews the The 10 Commonest Comedy Gliches

An Amusing Feature
in the upcoming
52d Anniversary Number
of
VARIETY

60,000,000 'Annie' Viewers, Sez NBC; 'Piper' Paltry 19.8

NBC's researchers issued estimates of 60,000,000 viewers for the two-hour "Annie Get Your Gun" last Wednesday night (27), but as in the case of last season's "Cinderella" and specs of other seasons, it's all a matter of how-d'ya-read your statistics?

Estimates were based on projections of an average 35.1 Trendex rating and 2.7 viewers per set, as ascertained by Trendex. The Trendex, an average audience rating, was projected to an estimated Nielsen total audience rating of 55. This means that 22,500,000 homes would have seen at least six minutes of "Annie," and at 2.7 viewers each, that's 60,000,000 viewers.

On an average audience basis, NBC estimates a 40 Nielsen rating (the Nielsens are generally higher than the Trendexes due to the fact that the Trendex cities are all three-network competitive situations), which translates to roughly 44,500,000 viewers during an average minute of the program. Thus, in the viewpoint of semantics alone, when the web talks about "60,000,000 people saw the show," it means saw at least some part of the show rather than an average of 60,000,000 saw the show throughout.

Semantics apart, there was no question of "Annie's" dominance through the evening, what with an average 57.4% share of audience (at one point up to 61.4%). Half-hour tabulations ran thusly: at 8:30, "Annie," 32.0, "Big Record," 11.5, "Tombstone Territory," 11.8; at 9, "Annie," 37.9, "The Millionaire," 11.8 and "Ozzie & Harriet," 9.3; at 9:30, "Annie," 35.8, "I've Got a Secret," 16.4 and "Walter Winchell File," 6.4; and at 10, "Annie," 34.8, "Armstrong Circle Theatre," 10.1 and the Pabst fights, 9.5.

Night before (26), same network's "Pied Piper" spec, starring Van Johnson, didn't do nearly so well, averaging out to a 19.8 and falling victim in its 90 minutes to an ABC average 20.4 for the same spread. At 7:30, "Piper" tied ABC's "Sugarfoot" with an 18.2 score, both topping "Name That Tune's" 12.6. At 8, "Piper" went slightly ahead, 19.8 to 18.5 for "Sugarfoot" and 14.3 for Phil Silvers. But at 8:30, "Wyatt Earp" knocked down a 24.6 to 21.4 for "Piper" and 10.5 for Eve Arden, and that was that.

Bennet Korn Upped

Bennet Korn, DuMont veeep in charge of WABD, N.Y., has become executive assistant to Richard Buckley, veeep in charge of all DuMont programs and sales, and as a result has become administrative boss of both DuMont outlets: the other being WTTG, Washington. Korn's expanded job includes the "additional supervisory duties over WTTG" and over all DuMont syndicated operations, including the sports network. At the moment, the sports chain covers Monday night boxing. Korn was raised several months ago from sales chief at WABD to head of the N.Y. outlet.

GF's 'Dagnet' Buy

General Foods is moving in as alternate-week sponsor of "Dagnet" on NBC-TV in January, replacing Schick for a 25-week period. Schick's contract on the show carries through September, while the GF relief deal runs only through June, so that Schick presumably will return to the show for the summer, though that's not definitely been decided yet.

GF deal was set through Benton & Bowles, and starts Jan. 9, for 12 programs. Liggett & Myers stays on as the alternate.

See \$200,000,000 Spot AM Biz in '57

National spot radio for the first nine months of this year is up 30.9% over last year and totals \$144,462,000, according to figures released by the Stations Representatives Assn.

The estimated sales for the third quarter for 1957 totaled \$49,067,000 compared to \$34,267,000 for the same period in 1956, or a 43% increase.

Lawrence Webb, managing directing of the association, stated that there appears to be no let up in the national spot radio pace. He estimates that total sales for 1957 will reach the \$200,000,000.

Saphier Agency Slaps \$500,000 Suit Against Steve Allen Manager

A \$500,000 suit over the management of Steve Allen was filed last week against Jules Green, the comedian's current manager, by the James L. Saphier agency, who used to handle Allen prior to 1953. Suit, filed in N. Y. Federal Court, names Green as sole defendant and charges him with fraud in breaching an agreement regarding his management of Allen.

According to the complaint, the Saphier agency had handled Allen and when he shifted to N. Y. from the Coast, Green then in the agency's employ, was placed in charge of a N. Y. office and devoted himself fulltime to handling Allen. But in May, 1953, complaint alleges, Green wrote a letter of resignation. Under an agreement with the Saphier agency, he was not to solicit any of its clients for a two-year period.

Green violated this agreement, complaint charges, by taking on personal management of Allen even though Allen was under contract to the agency. Moreover, complaint charges, Green fraudulently induced the Saphier agency to release him from this agreement by making false representations about his new relationship with Allen. Among these representations, it's charged, Green indicated Allen agreed to become a party to any agreement between Saphier and Green under any settlement between them; that he agreed to split commissions; and that he agreed Green would take over all Saphier's duties as personal manager and representative.

Scott's Spot Slot

NBC Spot Sales has created a new division for New England, with headquarters in Hartford, and has placed David Scott in charge as divisional manager.

Scott has been national sales manager for NBC's Hartford tv'er, WNBC-TV.

Pat Rooney Makes Good

Pat Rooney Sr. appeared last night (Tues.) a contestant on "Name That Tune," with the 77-year-old dancer acting as partner with a 14-year-old Pittsburgh youngster, Jeannie Oldaker. They tied for the first \$5,000 of a five-round \$25,000 prize.

But Rooney did it the hard way. Last week, Miss Oldaker won the qualifying round by identifying a medley of seven tunes mailed into the show by one Patrick J. Rooney of 2039 Broadway, New York, N. Y. A phone check revealed that Patrick J. Rooney was none other than the Pat Rooney. And he was then teamed up with the youngster.

The Day The FCC Got Potted

Washington, Dec. 3. Sen. Charles E. Potter (R-Mich.), in a newsletter to constituents, visualizes the Federal Communications Commission as follows: "The group in the FCC projection room settles back, a standard film—perhaps a musical ballet—appears on the screen. The prima ballerina twirls. The orchestra skirls. Back in the studio, as the program unfolds before the camera, one of the new-type engineers is keeping his ghostly projector busy. The viewers at the FCC notice nothing unusual and unwittingly enjoy the entertainment. As they do, 'invisible' messages lodge in their subconscious minds.

"Soon many of the viewers may find themselves wanting a drink of Glugg beer, strange, for some are teetotalers, others have a long-standing preference for Glotz ale, but after watching the ballet, somehow they all thirst for Glugg."

Potter, a member of the Senate Interstate Commerce Committee, declares that if "SP" is allowed it would only be a matter of time "until an evil genius gets exclusive rights to the process and headlocks the nation. He'll control everybody's cerebellum and we'll all become robots. I'm against it."

'All Administering, No Creation,' So Garry Moore Dumping TV Show

time Humor Editor

Norman Anthony

has whipped up a bright piece

Lassie Gleason
Come Home

another Editorial Feature
in the upcoming

52d Anniversary Number
of
VARIETY

Ad Agencies Hatch A Radio Dilemma On Triple Spotting

There's a prevailing feeling that the ad agencies don't seem to realize that when they complain of radio stations' double and triple spotting commercials, that they are their own worst enemy.

Agencies, it's argued, are under the impression that the traffic hours, that is, from 7 to 9 in the morning and from 4 to 6 p.m., are the only time to have the sponsor's wares ethered and it's at those times that each agency wants traffic time clearances and exclusivity.

What happens is that the local stations are faced with the problem of slotting these commercials back to back and it forces the rates up in these time periods.

The advocates of spot radio feel that the agencies are (1) lazy, and (2) not using radio effectively. Their point of view is that too many agencies feel that they are reaching the greatest number of people in these prime hours and with a little effort they could exactly determine how many people within a certain market are listening to the radio instead of the traffic hour gamble.

In the usual case of just using the prime hours to advertise, the stations create bad feelings but through no choice of their own. They have three and a half minutes to slot in three commercials. The usual process is to break up the blurbs with station identification, a news flash or even the time.

The national sponsor usually (Continued on page 55)

Genevieve Pacted As Regular on 'Tonight'

French chanteuse Genevieve has been signed as a regular on the Jack Paar "Tonight" show. Singer, who has guested periodically on the stanza in the past, will appear on the show two nights a week, Tuesday and Thursday, starting tomorrow (6).

She's set to open at the Persian Room of the Hotel Plaza, N. Y., on Dec. 29, and will do her "Tonight" stint between the dinner and late shows at the room.

Garry Moore, who's planning to quit his daytime show on CBS-TV come next September, when it will have completed eight full years, virtually all of it SRO sponsorship, feels the webs have so chopped up the daytime sponsorship situation that the entertainer "can no longer become interested in the sponsor's product and problems."

Moore recalls that at the beginning each sponsor took on a quarter-hour strip, so that the performer had four products to worry about if he had an hour-long show. "Then, they allowed two sponsors to split a strip between them, so there were eight products. Then, they allowed each sponsor to advertise two products, so that made 16 commercials. Then came three commercials per quarter-hour, and five separate sponsors per week, so that we'd be doing 40 different commercials a week."

In the early days, Moore recalls, he used to sit down with a sponsor and go over the sales curves and help tackle specific problems, and "it was fun. But now, I can't possibly become interested. Besides, we spend more time rehearsing the commercials than we do the show. After a certain point, it becomes just a matter of making a buck."

Apart from the commercial angle, Moore wants out of daytime because he's "too busy administrating" instead of doing creative work, and after doing five shows a week with "fullscale sketches and production numbers and interviews in-depth for eight years, I'm kinda tired." In all his years in radio and tv, Moore said, he's always done some of his own writing ("with the help of a staff of six of the best writers in the business," he adds), and finds he can't

(Continued on page 55)

MBS in Longrange Sponsor Bookings

Mutual, now sold out on its five-minute newscasts, is inking some biz for 1958, when the net is expected to unveil a rate hike of about 10 to 12%.

Lining up for long-range campaigns on the net in '58 are Colgate Instant Shave, Kreml and Serutan. The Colgate-Palmolive order, arranged via John W. Shaw Agency, calls for sponsorship of morning spotcasts by MBS broadcaster Bill Stern. Pharmaceuticals, Inc., manufacturers of Serutan and Kreml, will utilize Gabriel Heater Tuesday and Wednesday newscasts.

The Colgate contract is effective Jan. 2, while the Pharmaceutical order becomes effective Jan. 7.

In the programming department, Mutual has yanked three Phillips Lord Productions from its mystery-adventure block. They include "Treasury Agent," heard Tuesday evenings; "Gangbusters," Wednesday evenings; and "Counter Spy," Friday evenings. Net has substituted "Squad Room" and two science fiction shows, both under the title of "Exploring Tomorrow." The mystery-adventure block, sold as a multi-message participation buy to national sponsors, is slotted from 8:05 to 8:30 Monday-thru-Friday. Retained are "True Detective Mystery" and "Secrets of Scotland Yard."

TV'S UNION CAULDRON BOILS

Trouble on Eight Fronts

Eight union contracts appear for negotiation in the radio and television industry between now and March 1, a hectic period for employer and labor management alike: Six are network contracts, two are in telefilm with producers and agencies:

Local 1, Stagehands, International Alliance of Theatrical & Stage Employees, with ABC, CBS and NBC. Expires Dec. 31, with negotiations currently going on in New York.

Local 644, Newfilm Cameramen, IATSE, with CBS and NBC. Expires Jan. 1, with New York negotiations due shortly.

Technicians, International Brotherhood of Electrical Workers, national contract, with CBS-TV. Expires Jan. 31, with formal negotiations slated for third week in January in Washington.

Engineers, National Assn. of Broadcast Engineers & Technicians, national contract, with ABC and NBC. Expires Jan. 31, with formal negotiations scheduled for Boston the first week in January.

Writers Guild of America, national contract, with ABC, CBS and NBC. Expires March 31, with March 1 being probable date on which negotiations begin.

Local 829, United Scenic Artists, with ABC, CBS and NBC. Expires March 31. No date set for formal negotiation of The New York contract.

Screen Actors Guild, national contract on film commercials, with agencies and producers. Expires March 1, and formal negotiations begin sometime in February.

Screen Directors International Guild, new New York union, with Film Producers Assn. of N.Y. First contract talks for the 268-member organization are already underway.

Yankee Ballcasts Shift to WMGM; WINS Pacts for Frisco Giants

The N.Y. Yankee radio ballcasts, sponsored by P. Ballantine, are switching from a longtime berth at WINS this spring to rival WMGM. Yankee front office said that the WMGM field of coverage more closely approximates the brewery's merchandising layout than does WINS'. Both stations are Gotham 50,000 watters.

Four days after WINS broke with the Yanks, the N.Y. radio outlet closed a deal to carry 77 home games of the San Francisco Giants, the former N. Y. ballclub, and was working on a like sked from another team "west of the Mississippi," in order to get a full 154-game sked on radio next spring. Maneuver to get the Giants was the prime reason why WINS gave up the Yankee ballcasts to WMGM.

Giant games would not interfere with the stations prime time Jack Lacy deejay stanza to any great degree. Plan would be to pick the games up off the wire at about 5:15 p.m., due to the three-hour time differential and possibly play them in New York on a delayed basis at 6 p.m., thereby cutting out only an hour of Lacy and diminishing greatly the amount of "make good" time that the station has to give the jock's sponsors as a result of the baseball interference. In the 77-game home-sked of the Giants, there are about 30 night games, which will be played at 11:15 N.Y. time.

The Yankee pact with WINS still had another season to run on a five-year pact, but when WMGM lost the Dodger games, as the Dodgers moved to Los Angeles this year, the Ballantine agency (Wil-

(Continued on page 55)

Polly Bergen's Third Producer

The Polly Bergen Saturday night show on NBC-TV undergoes another production revamp next week when the show gets its third producer since its inception this season. Irving Mansfield moves in next Saturday night as replacement for Mel Brooks, the former Sid Caesar writer, who was pacted for the Bergen stanza after Bill Coleran vacated the producer berth to devote full time to directing the show.

Bergen show, incidentally, is riding the network on three successive weeks, although pacted initially as the skip-week attraction with "Club Oasis." This is the result of Max Factor, Miss Bergen's sponsor, grabbing off the half-hour next Saturday (7), which was slated for preemption for the Timex sponsorship of the Bob Hope show. When Timex dropped Hope it left the period wide open.

A & Pffft

A&P, which probably hasn't sponsored anything on a network basis since the A&P Gypsies, was the object of a "left-field" pitch by NBC-TV. Someone at the web thought it was worth a try to sell one of the web's specials to the grocery chain, and though aware the odds were against any success, the web went ahead with the presentation. Matter did in fact go all the way up to the A&P board of directors, which decided to stick to A&P's local pattern of advertising.

Chalk it up to "A for effort, P for Pffft."

TV 'Playhouse 90' In Dual-Producer Setup; Dicker Coe

As was expected, CBS-TV exec veepee Hubbell Robinson lost no time in initiating negotiations to nail down Fred Coe to a contract, once the Coe resignation from NBC became official. Coe hasn't said yes or no, but Robinson feels confident that the network will ultimately woo him over.

CBS is eyeing Coe for "Playhouse 90" since Martin Manulis is scheduled to relinquish his producer role at the end of the season and move over to 20th-Fox for a several picture deal.

Because of the strain involved in bringing in a 90-minute weekly dramatic stanza under one-man production auspices, CBS is planning to revamp the Thursday night 9:30 to 11-showcase to allow dual-producer auspices, with Coe (should a deal be formalized, assuming 50% of the burden. That would leave a second producer to be designated and would also put Coe at the disposal of the network to operate in other program areas.

'Ding Dong' Dandy

Chicago, Dec. 3. Frances Horwich's "Ding Dong School," former NBC-TV moppet stanza which is now shown locally only on WGN-TV, bested its competition for the second straight month in the 9-9:30 a.m. slot. November ARB gave the show an across-the-board average of 5.4 and a high quarter hour of 6.3.

Competing shows are those of Garry Moore on CBS-TV, Arlene Francis on NBC-TV and Francois Pope on WBKB.

FOUR MONTHS OF BICKERING AHEAD

By ART WOODSTONE

There will be a concentration of labor-management negotiations in the four months from now to March 31, 1958, the likes of which the radio and television industry has never before seen. Six contracts come up virtually at once for networks to consider and renegotiate.

Besides the volume of work that faces the small labor relations departments of all three tv networks, which never seem overburdened except at times such as these, ABC, NBC and CBS will run up against coincidental dickers with two of the largest unions in the business, ABC and NBC with the National Assn. of Broadcast Engineers & Technicians, and CBS with the International Brotherhood of Electrical Workers. The technicians and engineers now draw the biggest payrolls in television, and it is with IBEW and NABET that the networks are confronted with their most serious difficulties.

Both unions are seeking almost unprecedented four-day-a-week contracts. Moreover, IBEW and NABET are profoundly concerned about maintenance of present levels of manpower in cities they control, and are expected to resist any shuffling of technical or engineering personnel; the shift of production Coastward, networks say, requires a readjustment of personnel.

Other key national contract due for network handling is with the Writers Guild of America. It's the only talent pact on the radio and tv networks' docket. Reliable sources expect WGA will focus its demands in two areas: WGA will try to improve its network contracts for news writers, and will make an effort to have residual payments on foreign use of U.S. produced tv shows written into the contract.

WGA negotiations cover three separate pacts, all of which are negotiated simultaneously, a freelance live television network contract and a similar one for radio. The third, a grouping of several minor contracts, covers staff agreements. All the networks will be involved in new pacts for news writers, staff continuity writers and news desk assistants, and CBS has the additional worry of news editors.

Taped Video Issue

IBEW and NABET expect to have "clarification agreements," on jurisdiction over taped video, written formally into the new contracts with the networks. The clarifications were made by ABC, NBC and CBS after the last negotiations ended. Since the principal International Alliance of Theatrical & Stage Employees contract doesn't arise for renegotiation for another year, the film union may not have any power to contest the giving of this major field to its rivals from live tv.

There is some slight precedent for seeking a four-day week at the networks. IATSE recently negotiated a nine-hour-a-day, four-day-week with KLAC, Los Angeles, for

(Continued on page 52)

Mike Wallace

gives some "in depth" lowdown in his piece

Between Me and You

another Editorial Feature in the upcoming

52d Anniversary Number of

VARIETY

NBC Fires 30 Cameramen on Eve Of NABET Talks; Blame Film, Show Shifts

Built-In Meanys

Only to prove how full their hands are going to be shortly in the pile-up of labor negotiations, here's how many men each of the three networks has to negotiate:

ABC, two labor execs. CBS, in the east (where the major share of the work will be done) three execs. NBC, three negotiators plus a director of personnel, who frequently gets involved.

Moreover, these men cannot expect much help from outsiders; one network exec said labor negotiations cannot be entrusted to parttime help.

With negotiations due to start on a new contract later this month, NBC-TV yesterday (Tues.) fired 30 of its New York cameramen, members of the National Assn. of Broadcast Engineers & Technicians (NABET). The web's national contract with NABET expires Jan. 31.

Firings, added to the axing of 22 NABET technicians a couple of months ago, will give NBC an estimated savings of nearly \$500,000 annually. Reason for the firings, it's understood, is the move to live programming to the Coast, the predominance of film on the NBC schedule, and on the network's part, the creation of a tough atmosphere for the bargaining sessions.

NABET has been meeting with NBC in an effort to resist the firings, but contractually NBC has the right to lay off technicians if circumstances so warrant. Union is trying to hold the firings down to a minimum, and has gotten NBC to keep "one or two" of the men involved, it reported late yesterday.

Hope Filming Yuletide Swing Of Japan, Korea

Bob Hope leaves on Dec. 16, under U.S. Army auspices, for a Christmas holiday swing of World War II combat areas in the Pacific, as well as Japan, where he'll entertain troops. In addition to Tokyo and Korea, Hope will visit Guan, Guadalcanal, Wake Island and probably Hawaii. His shows will be filmed and out of the final editing job will come his January hour show for Plymouth on NBC-TV.

Far from travelling alone, Hope will have quite an entourage with him, if present plans jell. In addition to taking along some still un-designated acts (as he did for his Casablanca show a few months back), Hope is also recruiting as many of the ex-combat correspondents who covered the Pacific campaign as can spare the time to accompany the troupe.

ABC-TV PEDDLING DALY'S 'NEWS TO ME'

In an effort to get a prime time entertainment package going for John Daly, ABC-TV is out to sell Goodson-Todman's onetime panel show, "It's News To Me." Web like to get it placed by this spring.

The stanza has made the network rounds before, mostly as a summer replacement. It would have Daly, the ABC nightly newscaster and the veep in charge of the web's news and special events staff, fronting the panel.

Dick Clark's Musical For Teeners Put Back

Start of the new Dick Clark 60-minute musical for teeners has been delayed from Saturday (7) until two weeks later. Network is still involved in ironing out the format of the show.

A half-hour Monday edition of Clark will drop from its 7:30 slot, when the change takes place, and "Keep It in the Family" will be moved into its place, into the Monday-8 slot, if singer Guy Mitchell is cancelled, as expected, by Max Factor.

Saturday Clark show will be followed by a half-hour of "Country Music Jamboree."

'Dollar Dotto' Deal Set

Colgate last week finalized its deal for "Dollar Dotto," the new Frank Cooper package, as replacement for "Strike It Rich," and "Dotto" goes into the CBS-TV daytime lineup on Jan. 6. New quizzer was created and developed for the Cooper office by Al Schwartz and Snag Werris.

Still undecided is the question of who'll emcee "Dotto."

BBD&O, ABC Talk Big Prestige Show

Idea of BBD&O radio-tv topper Bob Foreman's to do a live weekly hour show on ABC-TV, with four rotating sponsors, is still hot. Having come up a week ago, with either ABC's Sunday or Monday night in mind for the stanza next fall, the blueprint has since had variations.

BBD&O discussed a 60-minute dramatic program to be done with each of four bankrollers taking a week each every month. But the idea has been expanded to where the talk now is for four separate shows in the same time slot every month. They might range from drama and music to live remote pickups a la NBC's "Wide World."

It's the kind of prestige package ABC has been seeking. Presumably BBD&O has a couple of accounts in its own house interested in the scheme, and each would have its own show with its own title, according to the latest developments.

It's being envisioned at the network, if it ever comes to pass, as a program to begin at the half-hour mark to get the jump on the competition. An alternate suggestion to having one distinct sponsor a week has been made, with the sponsors assuming major and minor positions on the show.

FCC OKAYS MUZAK SALE TO WRATHER

Washington, Dec. 3.

Transfer of ownership of Muzak Corp. and its FM station WBFM in New York for \$4,175,000 to Wrather Corp. was approved last week by the Federal Communications Commission. Agency action is conditional on Wrather stockholders disposing of their interests in DuMont which owns FM station WHFI in New York, recently acquired from Fidelity Radio Corp.

Wrather Corp., headed by J. D. Wrather Jr., has interests in KFMB and KFMB-TV in San Diego, Calif., and KERO-TV in Bakersfield, Calif., and holds construction permits for KYAT-TV in Yuma, Ariz., and for an ultra high station in Boston.

J. D. Wrather Jr., an oilman, is principal owner (46%) of Wrather, John L. Loeb, who has oil, banking and real estate interests, owns 45% of Wrather stock.

Hiked Rerun Payments Cue Lopoff Of 'Nervous' Syndicated Properties

The hiked rerun payments to Hollywood talent guilds has caused distributors to yank a number of skeins off the market and has made syndicators cautious before getting the rerun track.

The go-slow distributor attitude on reruns, acknowledged by CBS Film Sales Official Films and ABC Film Syndication, doesn't affect the patent "hot" properties. But it does affect the "nervous" properties, the skeins which have big repayment schedules to stars, etc., under the initial terms.

For example, CBS Film Sales has changed its mind about rerunning "Christmas Carol" in syndication, the hour one-shotter starring Fredric March and Basil Rathbone which was telecast three times by CBS-TV. If it would have put into syndication, CBS Film Sales would have had to pay about \$6,500 in residuals. That added to the normal distribution costs would have upped the ante to about \$10,000 before any profits would be realized, a price considered too steep for the market.

The CBS subsid also has decided against rerunning "My Favorite Husband," consisting of 13 episodes, because the residual payments on that series amounted to about \$4,000 per episode.

Similarly, Official Films is hesitating on reruns of the former Dupont "Calavade" series. It feels it must have sufficient orders in the house to account for about 60% of the rerun payment coin before getting into the rerun race.

The last contract with the guilds almost doubles the rerun payments. The rerun payment on "Decoy," now in first-run throughout the country, is indicative of the hiked schedule. The payment per episode for second run is about \$800, for third run, about \$1,500, fourth run, no payment, and fifth and sixth run, about \$750 per episode.

As soon as a deal is inked for third run, under the "Decoy" schedule, Official would have to fork over about \$58,000 as its total payment to the guilds. Before \$58,000 is inked in contracts, key markets, as well as hinterland cities, would have to be lined up. Feeling among distributors is that the payments should be geared to the number of markets sold; rather than a flat sum payment according to the rerun number.

NTA Taps Swartz To Helm KMGM-TV

Don Swartz, upper midwest rep for National Telefilm Associates, has been named general manager of KMGM-TV, the Minneapolis-St. Paul station in which controlling interest was purchased by NTA.

With the nod of the Federal Communications Commission, the deal for the purchase of 75% stock in United Television, operators of the station, was concluded. It's expected that Swartz also will assume the presidency of United Television, the operating company.

Swartz, a resident of the Twin City area for the past 26 years, prior to his association with NTA was active in the motion picture industry as a booker and distributor.

Swartz, upon assuming management, said the station is inaugurating new evening news and weather shows, seven hours of wrestling each week, new telefilm and other programming.

NTA's purchase of WATV, WAAT (AM-FM), in the New York and New Jersey market, is awaiting approval by the FCC.

Steenberg's Brit. Dickers

Richard Steenberg of Showcase Productions of New York is in London to eye facilities for lensing telefilms. If his investigations prove satisfactory, the company plans to go into production here, probably using British artists.

Steenberg, whose visit to England will last three weeks, says the telefilms will be heavily slanted on drama.

'Front Page' as Series

Hollywood, Dec. 3. Screenwriter Richard Simmons and video writer Edward Simmons have acquired the rights to "Front Page," in a partnership agreement with playwright Ben Hecht and Helen Hayes, widow of the late playwright Charles MacArthur.

Under the deal, Hecht and Miss Hayes will share in the profits of the series, the pilot of which will be produced in February.

No More Indiscriminate Showing of TV Pilots Around the Ad Agencies

Having been burned so many times before, some telefilm outfits avoid what they consider aimless screening of pilots at advertising agencies.

Feeling in telefilm houses is that harum-scarum exposure does not help the sale, in fact it blocks a deal. The key agency execs, although not present at the screening get a second-hand and watered-down impression via word filtering back to them from those agency personnel attending. CBS topper Leslie Harris won't let a pilot out of his shop unless he knows the particular agency has a need for a series and/or a network time slot to fill.

'McGARRY & MOUSE' ON ROACH AGENDA

Hollywood, Dec. 3. New telepix series to star husband and wife Michael O'Shea and Virginia Mayo as a husband-wife was disclosed over weekend by Hal Roach Jr. Series, "McGarry and His Mouse," will revolve around detective format and will mark first time Mr. and Mrs. O'Shea have worked together professionally in 14 years.

Pilot, based on Matt Taylor's magazine series, will roll Jan. 6.

More Banks Than Ever Buying Telepix Shows

Banks, as sponsors of Ziv skeins, nearly have tripled their use of Ziv shows in the past two years.

According to a Ziv study, comparing the sponsorship picture of October, '55 to October, '57, the number of prestige accounts among banks represents the fastest growth of any category. Foods, supermarkets, beers, though, as categories, are the dominant sponsors of syndicated properties.

The growth of the number of banks using syndicated product is in accordance with the general rise in the use of tv by banking institutions. Recently, the American Bankers Assn. reported that over a five-year period, the number of banks utilizing tv has multiplied 10 times.

Inside Stuff—TV Films

WOR-TV, N.Y., unreeling the monster pic "Mighty Joe Young" on "Million Dollar Movie" this week, has sent clay miniature, but gruesome, gorillas to tv critics and columnists.

Other gimmicks utilized by station are letters sent from Africa to all Joe Youngs residing in the Metropolitan area, as well as other letters mailed from South Africa to people in the trade. "Mighty Joe Young," the ape which won the Oscar award for special effects, couldn't do better than an "X" as a signature in the letters.

An upbeat of local promotion of syndicated properties is noted by Don L. Kearney, sales v.p. of ABC Film Syndication, based on the outfit's experience with its "26 Men."

Stations and sponsors have been ordering more publicity and promotion materials for the oater than has been ordered for any of ABC's preceding properties. A rising number of merchandise orders for older programs now entering their second and third runs also was noted.

New deals inked on "26 Men" include WFLA-TV, Tampa-St. Petersburg; People's Furniture on WBBF-TV, Rock Island-Davenport; WIMA-TV, Lima; and KLTU, Tyler.

Criterion Music has entered a petition with the U.S. Court of the Southern District of Calif. to take depositions about the alleged use of music by Guild Films that belongs to the music firm.

Criterion wants to screen all 39 half-hour telefilms in Guild's "Captain David Greif" series, having alleged that the producer used Hawaiian musical backgrounds without permission.

TV Film Chatter

Harold Hackett, Official Films prez, returned from London. George Shupert, ABC Film Syndication topper, in Hollywood. John Howell, CBS Film sales manager, returned from the Coast. Leon Fromkess, v.p. in charge of production for Television Programs of America, to the Coast from N.Y. Richard L. Bare has been pacted by Warner Bros. to direct a "Maverick" telefilm entry, titled "Rope of Cards." Trans-Lux has sold the Encyclopedia Film library to KGH, Billings, Mont.

Christian Hertel signed as studio manager and assistant director of Transfilm, teletubery. Jack Ruggiero is chief editor of Lawrence-Schnitzer Productions. Jay Berry, veep and presidential assistant at Brooke, Smith, French & Dorrance, becomes veep and general manager of the newly-formed National Division of Alexander Film Co., Colorado Springs. Olmstead Sound Studio veep Harry London to marry Pamela Wilson this weekend. Presentation on "El Coyote Rides," with Ken Murray slated as producer and RKO Teletradio Pictures as distributor, is being carefully weighed by Leo Burnett agency for Kellogg.

SG'S 'CASEY JONES' INTO 92 MARKETS

Screen Gems' "Casey Jones" entry hit the 92-market level last week as the result of a four-market buy from the show's Baltimore sponsor, Esskay Quality Meats, which has been bankrolling the series on WJZ-TV in Baltimore, bought it on WTAR-TV in Norfolk, WGAL-TV, Lancaster, WBOC-TV, Salisbury, Md., and WWSA-TV, Harrisonburg, Va.

Deal calls for alternate-week sponsorship in the four additional markets, and was set through the VanSant, Dugdale agency of Balto.

Van Heusen Ankles ABC-TV's 'West Point'

Bankroller Phillips-Van Heusen ends its brief co-sponsorship of "West Point Story," the Ziv telefilm on ABC-TV, this month, but the network is negotiating with the underwriter to return after a two-month hiatus.

Van Heusen would like to take January and February off from the Tuesday-at-10 half-hour, because they are slow months in the men's apparel biz. Network is trying to get it to re-ink for March and at least part of April.

'Champagne Package' Trimmed to 58 Pix

National Telefilm Associates has reduced its latest "Champagne Package" from 74 pix to 58 cinematic. No reason for the cut was given, although it was considered likely that, after second thought, NTA felt it wanted to keep its packages confined to about 50 pix, as heretofore.

Headliners remaining include "The Men," "High Noon," "Bells of St. Mary," "Claudia and David" and "My Friend Flicka."

So Who's Shocked?

NARTB Code Review Board contented itself with a "cautionary statement" to the membership regarding programming of horror films, instead of moving to vote any kind of outright ban of the chiller features.

The NARTB Bulletin, describing the board's action at its recent meeting on the Coast, stated that "the board's action on 'horror' films was a cautionary statement urging (Code) subscribers to keep in mind two applicable Code provisions."

The applicable provisions referred to are the enjoinder against the "use of horror for its own sake" and against the use of "morbid" material in children's viewing time. In effect, the board avoided any outright stand on horror pix, and instead, left the purchasing and programming of the chillers up to the individual stations, same situation as had obtained prior to the Coast meeting.

Fromkess Weighs Pros & Cons Of H'wood Shooting Vs. Elsewhere

INS Newsfilm Sales

Various INS-Telenews newsfilm services have been sold to 33 additional tv outlets.

The 1957 Spor's Year-End Review and the 1957 News Year-End Review were sold in Tokyo and Osaka, Japan, and to KUAM-TV, Guam.

Domestically, both shows were pacted by additional stations in Traverse City, Mich.; Madison, Wis.; Seattle, Wash.; Portland, Ore.; and Bay City, Mich. Twelve contracts for regular INS-Telenews Services also were closed.

Italian Actors Want A Better Shake From RAI-TV on Rerun Fees

Rome, Dec. 3. Total of 132 Italian actors, mostly from the legit field, have banded together to fight for what they call "actors' rights." Specially, the thespers want similar treatment to that granted authors on reruns of television and radio shows, which they claim RAI-TV, the Italo outlet, has failed to give them to date.

Group has asked intervention of a congressman, Gabriele Semararo, who is also head of the Parliamentary Committee for Entertainment, in the affair. Some top local names, such as Vittorio Gassman, Paolo Stoppa, Rina Morelli, are involved.

Problem of giving actors an equal status to that of authors, who have always gotten rerun fees here as elsewhere, has recently come to a head here because of RAI-TV's increased use of old programs and teleshows in its daily sked, part of an economy move.

MORE BREWERS HOP ON ZIV 'SEA HUNT'

A fourth major brewer has lined up for Ziv's "Sea Hunt."

Anheuser Busch has taken the series for Hartford, Lancaster, New Haven, Norfolk, Providence, Springfield and Washington, starting early in 1958. The agency is D'Arcy, St. Louis. Sales to G. Heilmann Brewing for nine midwestern markets, to Carling Brewing and American Brewing have been inked previously.

Kroger Stores has extended its buy to five markets through the addition of Cape Girardeau (Mo.) and Evansville, Ill. New local purchases include those of Mainline Distributors (RCA) in Toledo, Indiana National Bank in Indianapolis and All State Dairies in Columbus, O. Added to the stations buying the skein were WBTV, Charlotte; WTV, Chattanooga; WBBE-TV, Wilkes-Barre; KLAS-TV, Las Vegas, and WTVH, Peoria.

Sharpe, Lewis & Wolff 'Three Wishes' Series

Hollywood, Dec. 3. First project of new Don Sharpe-Warren Lewis-Nat Wolff partnership will be comedy series entitled "Three Wishes," pilot for which will roll shortly after first of year.

Robert Riley Crucher has been signed by trio to script pilot, for which no lead has been set as yet.

The whys and wherefores of away-from-Hollywood shooting, especially filming abroad, were pointed by Leon Fromkess, v.p. in charge of production for Television Programs of America.

Fromkess in N.Y. for policy confabs on whether to give the greenlight for the filming of "New York Confidential" projected series and on the question of second year production on "Last of the Mohicans," among other problems, felt that Hollywood has certain advantages. The pool of physical and technical facilities in the film capital is unduplicated anywhere else in the world.

Weighing against these advantages are the economic advantages of producing abroad, the goodwill created in foreign countries by location shooting and the extra impact of bringing fresh faces and locales to the screen.

Another stimulant, of course, is the British film quota, with telefilms produced in Canada and England not coming under the quota limitation.

Fromkess, speaking from TPA's vantage point of pioneering production and co-production in Canada and making other co-production deals in England, estimated that its 35% cheaper to produce outside the U.S. He also felt that it's about 15% cheaper to produce in New York than in Hollywood, crediting the enthusiasm of technical crews away from Hollywood with savings on production.

The big chunk of savings accruing from production abroad stem from both the payment to talent, actors, writers, etc., and the absence of any significant residual payments. Fromkess estimated that the average residual payment in the U.S. now amounts to about \$6,000 per episode, representing the take for all the guilds. That means an additional \$234,000 for a series of 39 episodes.

Opposed to this, Britain now has what it calls an exploitation fee for its actors covering all residual payments, the fee running to a maximum of \$100 per episode for the performer. Not as well organized, British writers have no residual rights. A lead performer in an episode produced in Britain gets

(Continued on page 32)

Revue Sets Series With Lloyd Nolan

Hollywood, Dec. 3. Revue Productions, already the leader in vidpix production in Hollywood, adds still another series to its lineup—as as yet untitled telefilm show starring Lloyd Nolan, who goes into the venture in partnership with the MCA subsid. Nolan will play part of an undercover agent for the Treasury Department and the Bureau of Internal Revenue, and both these Governmental departments have promised cooperation.

There is actually no real-life role such as this combination, but, explained Nolan: "The departments gave me an okay to create such a role." Both departments will open their files to Nolan for the series.

Nolan will own 25% of the series, and plans are to begin production on 13 telefilms this month, even though no sponsor has been set. Show is being readied for next season. Dick Lewis is producer and David Hire is liaison and associate producer.

ZIV'S ONE-EVERY-TWO-MONTHS

It's Fashionable to Strip

The stripping operation which not so long ago mainly was confined to comedy skeins has now embraced almost every variety of show, mysteries, anthologies, adventure, etc.

It's the latest to join the stripping parade being offered to stations is "Star Performance," consisting of 153 episodes of the "Four Star Playhouse" anthology series and 39 episodes of "Star and the Story," made for syndication by Four-Star. Official's sales guns will be leveled on smaller markets as well as on re-sales to larger areas where the package is again free to be run in its entirety. Markets, formerly held by Esso which played the rerun series in 9 markets under the title of "Golden Playhouse," now are opening up.

Television Programs of America recently offered an adventure package for stripping consisting of "Count of Monte Cristo," "Hawkeye, the Last of the Mohicans," and "Ramar of the Jungle." Ziv's Economee subside has been offering "Mr. District Attorney" and "I Led Three Lives" for stripping. Ditto for CBS Film Sales on "San Francisco Beat."

Official pioneered the stripping field with "My Little Margie" and "Trouble with Father," two comedies, and other syndicators followed suit with comedy skeins for stripping. Now the cross-the-board pitch encompasses all categories.

Metro TV Rushes New Product Into Production for Spring Season

Metro TV, buoyed by the sale of "Northwest Passage" to NBC-TV, plans to come in with at least two other pilots, in addition to "Min and Bill," for the spring selling season.

Outfit also is holding discussions with California National Productions on a co-production project for syndication. Charles Barry, Metro TV V.P., leaves for the Coast today (Wed.) for confabs with CNP topper Robert Levitt and other CNP execs. Barry, while out on the Coast, also will get "Northwest Passage" production underway.

Projects in the Metro TV catalog include a one-hour mystery show, a 60-minute western, "Jeopardy," thematic half-hour anthology series, "The Feminine Touch" and "Your Only Young Once," both in the half-hour category. Barry, when he returns from the Coast in about 10 days, is due for talks at ABC-TV on "Min and Bill." The pilot will not be shown along Madison Ave., Barry avers, unless there's a definite client or agency need for a show.

Regarding Metro's short subjects, the pre-'48 library still be released to tv, a plan has been evolved for releasing the shorts in packages of 250, beginning at about February. Monroe Mendelsohn, promotion-advertising manager, will head up the shorts subjects operation, reporting to sales manager Richard Harper. The first 250 shorts will have a comedy accent, the next batch, dramatic and the last, the accent will be on novelty. The comedy group will consist of "Our Gang" shorts, made (Continued on page 55)

Ed Wynn Vidpix Series for SG

Ed Wynn, whose comeback as a dramatic actor has been predominantly in the area of live television, has signed for his first vidpix series. He'll star in "My Old Man," situation comedy series to be produced for Screen Gems by Ben Feiner Jr. Latter, a writer-producer-director, scripted "The Great American Hoax," tv original in which Wynn starred last season.

Pilot on the new series will roll on the Coast in January.

'Leave It to Beaver' Into Canada Markets

Hollywood, Dec. 3. Gomulco Productions has sold its "Leave It to Beaver" television series to 28 Canadian tv markets for a full year of programming beginning Feb. 15, 1958. MCA TV, Ltd., will handle the Canadian distribution.

This marks the second foreign sale for the "Beaver" series, the first being to two Australian outlets, in Sydney and Melbourne.

PROD. PATTERN A BELLWETHER

By MURRAY HOROWITZ

Ziv, the telefilm house which had its roots in radio, now a bellwether in tv syndication, has grown to an impressive "one-two" size, that is, releasing a fresh syndication property every two months—a pace unduplicated by any other syndication outfit.

Ziv hit that schedule this year and hopes to maintain a similar pattern in '58, eventually increasing its product output and the frequency of release in the future. The outfit's growth over a nine-year span appears to lean on the slow, but steady course, well-rooted though in solid production and sales departments.

Under the Ziv sales concept, a pattern followed by many syndication houses, sales execs around the country are given one property at a time to pitch. Ziv doesn't introduce a new series until about 90 markets already are wrapped up on the old series. Unlike other syndication houses, though, Ziv is able to regularly knock off the approximate 90 market schedule in a 60-day period. It's true that this pace has been hit in a good year for syndication, but that doesn't detract from the feat, nor does it make it improbable for other syndication houses to hit a similar pace in the future, although projected setups and organizations may differ from that of Ziv.

A major reason for Ziv's ability to hit its present production stride is that the organization is one of the few syndicators with a long-standing wholly-owned and operated production arm. Prexy John Sinn feels that this production operation, while expensive and full of headaches, allows Ziv the possibility of long-range planning and flexibility. Ziv, comes the spring or fall selling season, need not look the field over in Hollywood and elsewhere for possible product. It constantly has a roster of about 25 projects to draw from, selecting a series to put into syndication which it deems will be popular at the time. The selection is independent of what other producers may be offering, although Ziv also will make co-production ties.

Another major facet of the Ziv operation is, of course, the sales organization, credited in the trade as being the most extensive. Ziv has four or five men operating in a region where other syndicators may have one. Keeping a man out in the field is an expensive proposition, and the distribution arm must be fed with product with greater regularity if it encompasses more account execs. It's a matter of simple economics. The more series sold in an interval of time, the less the cost of distribution, under such a setup.

With additional men, more advertising prospects on the regional and local level can be cultivated. About 80% of Ziv sales are made direct to advertisers, as opposed to stations. The house also has a (Continued on page 55)

WEILL'S 150-FEATURE LIBRARY PACKAGE

Telefilm distributor Jules Weill, who hasn't added any new features to his catalog in roughly a year, is taking the better than 150 he has in supply plus 52 half-hour telefilms and is converting the whole into a library package. Specialty Television Films, a Weill subsidiary along with Fortuna Features, is offering the bundle on a two-year library deal.

Weill has taken the 70 dubbed French and Italian features he owns and has banded them together with 10 Pine-Thomas full-lengthers, four Osa and Martin Johnson travel features, 41 "Film Vision" features (including a number of horror flicks), 34 "Film Vision" westerns, 26 Osa and Martin Johnson half-hours and 26 Buster Crabbe western half-hours.

Everybody Suing Everybody Else In Battle to Gain Control of AAP; NTA Claims Wholesale Conspiracy

The Bigtime

Battle of the feature films is building between the two network flagships in New York, WRCA-TV and WCBS-TV, now that the former is spending for top feature films for its weekend programming. As a result of WRCA's "Champagne Package" buy from NTA, the stations will face each other this Saturday (7) night with two Academy Award winners, both starting at 11:15 p.m.

WRCA's "Movie 4" will show the Ingrid Bergman-Bing Crosby "The Bells of St. Mary's," while WCBS-TV's "Late Show" features the Humphrey Bogart-Katherine Hepburn "The African Queen."

Prof. Zulli's TV Lectures to Get Syndication Ride

Professor Floyd Zulli, Jr., his name a byword among the tv literati in New York, with his 6:30 a.m. "Sunrise Semester" telecast on WCBS-TV, has another chance for national exposure via syndication.

CBS Film Sales, responding to interest displayed by stations and sponsors, has revived plans to syndicate the comparative literature course. Eighty episodes on film of Prof. Zulli's lectures, according to present plans, will be made available for telecasting on a local level, the series to be stripped five times weekly for a 16-week schedule.

Unlike the situation in New York, there will be no New York U. college credit offered to qualified viewers catching the series in syndication. The skein can be fully-sponsored in syndication, although sponsorship by either beer firms or other educational institutions is prohibited under CBS Film Sales deal with New York U., co-producers of the show.

CBS Film Sales initially balked at syndicating the series, feeling that print costs would run too high. Earlier, though the plan was to have simultaneous airings in the morning hours at stations throughout the country, some of them CBS-TV affiliates who would no longer be getting the CBS-TV 7 a.m. Jimmy Dean show. But that plan has been scrapped in favor of staggering the airings so that prints can be bicycled among four or five stations, and thereby cut down on print costs.

If the initial 16 week series proves successful, CBS Film Sales prexy feels that the next Prof. Zulli course also will be offered for syndication sale.

Roy Rogers, Gene Autry As 7 A.M. Mpls. Fare

With Columbia Broadcasting System dropping its early morning network show which has been carried here by WCCO-TV, its local outlet, the latter will try the experiment of using old Roy Rogers and Gene Autry movies in the daily 7 to 8 a.m. time slot.

Its thoughts in the matter is that the Westerns can attract a children's audience at that time when the kiddies are having their breakfasts and are unengaged prior to starting off to school.

Efforts are being made to sign up sponsors among breakfast food people and others catering to the small fry.

The blow-up of National Telefilm Associates' deal to purchase a majority stock interest in Associated Artists Productions was disclosed yesterday (Tues.), with the Louis Chesler AAP stock group bowing out of the deal.

Papers describing the turn of events were filed in New York Supreme Court by NTA as a cross-claim to an AAP minority stockholders' suit seeking to block the now rejected NTA-Chesler deal. A hearing on the suit was postponed until Dec. 11.

NTA, in its cross-claim, called upon the court to order performance by Chesler and his group of the stock purchase contract. Chesler and Maxwell Goldhar, his associate, in a letter to NTA stating their reason for non-performance, said the deal "lacks those characteristics necessary to make it a binding and enforceable contract under the laws of the State of New York."

Chesler and Goldhar also made mention of another offer to AAP stockholders, apparently referring to the United Artists offer, which it called "conceivably more beneficial to all of the stockholders."

NTA, in a prior action, named as defendants United Artists, some of UA's principal officers, and execs of AAP, including prexy Eliot Hyman.

NTA's suit charged that the defendants wilfully and maliciously combined and conspired to block its stock purchase contract with Louis Chesler and Maxwell Goldhar, principal AAP stockholders, as well as others for the purchase of a majority stock interest.

The complaint also alleged that the defendants sought to prevent NTA from securing financing for the deal, alleging that the defendants warned NTA's principal source of credit and its principal source of motion pictures (apparently 20th-Fox) that NTA, its officers, AAP and others would be liable for inducing an alleged breach of contract with UA.

In the same New York Supreme Court, minority stockholders have brought a suit, seeking an injunction to block the NTA-Chesler deal. A temporary stay was issued Tuesday (26). United Artists has also brought an action, serving AAP officers and execs of NTA with summonses, reportedly on the alleged basis that UA had a prior (Continued on page 32)

UA May Release 'Marty' for TV

"Marty" Paddy Chayefsky's tv play, which also hit paydirt as an Academy Award winning feature, may soon be winding its way back to the tv medium.

United Artists TV is prepping a new package for launching sometime after the first of the year. Among the features being contemplated for the package "Marty," as well as other pi financed by United Artists for theatrical release, including "Barefoot Contessa" and "Summertime." UA TV also is dickering with the J. Arthur Rank Organization for product.

Bruce Ellis, the newly appointed v.p. in charge of television activities for UA, is due to assume his new post in a matter of weeks. With Ellis' assumption of his new duties, UA TV is expected to get into the telefilm field, via financing deals with indies, a setup similar to the company's deals with feature film indie producers.

On another front, UA is entangled in an effort to purchase Associated Artists Productions, a buy challenged by National Telefilm Associates, with the wrangle now before the courts.

Rating Outfits Cop a Plea, Resent Taking All the Blame for TV

The rating services have their dander up these days because, more and more, within the trade, in newspapers and in the national mags, they're the ones being blamed for all of television's woes and agonies. "Why," they ask, "should we and we alone take the rap for ad agencies and sponsors dropping their shows?"

The raters are getting sensitive to the pushing around they are getting and are more than eager to point out that all they do is to furnish qualitative and quantitative material as to what folks have their eyes glued to on the tv sets. Nothing more. The decision to axe a particular show does not rest with them, they insist, and in these matters they readily point out that they are not consulted.

Dr. Sidney Roslow of Pulse gave an industry spiel a few weeks back in which he stated that the measurement services were the tv industry's whipping boys.

Along this line Nielsen execs will readily point out at the drop of the hat that ratings taken alone and without other considerations mean almost nothing.

There have been countless examples where shows have received excellent ratings but the sponsor's products were still sitting on the shelf. Conversely, shows with low ratings have been partially responsible for selling carloads of the sponsor's wares but were low-rated shows and dumped off the air by the webs or sponsors who felt that they should have reached more people and sold still more goods.

The cry of the Nielsens and Pulses and Trendex is that too many other factors enter into the picture as far as sales correlation to ratings is concerned and that agencies on Madison Ave. are not putting ratings and their significance in the true perspective.

Ratings out of context according to the arting services mean nothing and in order for it to mean something it has to be broken down into audience composition.

The boys with the sliderule are getting rather sensitive and everytime a show is dropped because the sponsor and agency feels that it didn't have a rating, the raters do a slow burn and want their day in court.

Fromkess

Continued from page 30

about \$350 for her part, as contrasted to the \$125 paid to a bit player in the states. The minimum for a half-hour script in the U.S. is \$850, with very few writers getting the minimum. In England, good scripts can be purchased at about \$540, with no replay payments provision. Contrasting living costs and standards make for the pay differences, Fromkess feels.

Producing abroad is not without its problems—and added expenses. In Canada, TPA had to organize a production crew, build a Pioneer Village set, an Indian encampment, dam a lake at Pickering, Ont., about 30 miles outside Toronto, for "Mohicans." It's not a simple matter of calling the prop department, as in Hollywood, or having on a vast studio lot, almost any terrain or set for filming. Everything must be done from scratch and it takes time for a crew to gain the savvy required. But enthusiasm and team work develop abroad with a production crew and enterprise compensates to a large extent for the lack of physical and technical facilities.

Fromkess says that Lever Bros. of Canada has evidenced an interest for another 39 episodes on "Tugboat Annie," now being produced in Canada and unreeling on CBS-TV. Lever Bros., which has an interest in the property, is co-producer on "Tugboat."

NTA

Continued from page 31

commitment for the buyout of AAP's assets.

The NTA complaint alleged that although UA did conduct negotiations with AAP for the purchase of assets, they were never carried to the point of any contract. NTA also stated in its complaint that

UA promised AAP prexy Hyman a favorable employment contract with UA or one of the latter's subsidiaries upon the consummation of a sale. NTA further stated that the closing date for its contract with the Chesler group was set for today (Wed.). It claimed damages of \$200,000 at the time of filing the suit (26) and promised a supplemental complaint seeking "millions of dollars" if the Chesler contract is not consummated on the basis of the allegations made.

For the first time, the exact nature of the Chesler-NTA deal was spelled out. The complaint stated that Goldhar and Chesler entered into a written contract with plaintiff to sell it a majority of AAP's outstanding stock, that is \$20,000 shares of the capital stock, together with warrants for at least 100,000 additional shares, for a consideration of \$3,587,300 in cash, \$3,608,000 principal amount of plaintiff's sinking fund debentures and 82,000 shares of the plaintiff's common stock.

Since the contract with the Chesler group on Nov. 11 and Nov. 12, NTA in its complaint charged that UA "on two separate occasions increased the offer it had made, and the defendants then threatened Chesler and Goldhar and another director of AAP, M. Mac Schwebel, with minority stockholder suits if they did not vote to approve UA's offer." NTA's complaint was filed by its law firm of Hays, Sklar & Herzberg.

TPA

Continued from page 31

MCA-TV. The publicly held companies such as National Telefilm Associates, Official Films, Guild Films are required to issue financial reports to stockholders. Col Picts, of course, intermingles SG revenues into its statements, but there is no breakdown of the Screen Gems contribution to the sum total.

Reporting on the fiscal year, Gordon said that both domestic sales, under exec v.p. Michael M. Sillerman, and foreign sales, under v.p. for foreign operations, Marnie Reiner, show major gains in comparison to the preceding year. Foreign sales in particular have made phenomenal gains, Gordon added.

TPA now has 14 half-hour properties on the air in the U.S. Twelve of these programs also are telecast abroad and are on the air in 24 countries.

In production now are "Adventures of Tugboat Annie" and "New Adventures of Charlie Chan," the latter in the editing stage on the latest episodes. In various stages

Borisoff's Big Day

Sunday (1) was a big day for CBS-TV's Norman Borisoff. It was the premiere date of "Conquest," on which Borisoff is associate producer. Half-hour after "Conquest" went off, "The Twentieth Century" did its story on vertijets, which Borisoff scripted.

Earlier in the day, WABC-TV, N. Y., played a repeat-off-network of the documentary film, "Woodrow Wilson: Spokesman for Tomorrow," which Borisoff had scripted and supervised some time back for the Woodrow Wilson Foundation and Caravel Films.

of production and to be filmed shortly are "Thunder Ridge," starring Charlotte Greenwood; "Airlane Hostess," "Dude Ranch" and others. Also production just has been completed on 26 episodes of "Fury," sponsored on NBC-TV by General Foods and Borden.

Boone's B.O.

Continued from page 1

success. Well, the answer seems to be tv. Elvis made some appearances after his first film. His advisers discovered they didn't "take"—and advised Elvis to stay off tv, and his popularity would last—they wouldn't tire of him. Elvis was smart enough to follow their advice, and now the results are speaking for themselves. A year later he is still at the top—while others have fallen by the wayside.

"Other stars are beginning to discover that a top tv star's life ends after one big year, then they start down the ladder—the public tires of them. You don't agree? Well, what has happened to Milton Berle, Martha Raye, Jackie Gleason and a few others who were in many a conversation, but now are off the air? They made it big for a year or so, gave most of their take to the Government in income taxes, and now are willing to fit in and out of any program and lead their name to it for a few dollars.

"Yes, there's liable to be a new trend besides in music that Presley might start. He might be a start of a new era of stars' thinking—that they would rather be like Crosby, Cooper, Cary Grant, and hundreds of others, and have a good living for 20 or 25 years—than they would to toss their whole careers in one, or two, or even five years, and then be done.

"One thing is preventing the trend from happening faster—agents, who get 10 or 15% of a star's earnings and want to get all they can as fast as they can—then they can grab another star and keeping going in the big brackets while the ex-stars sit and wonder how they went from a Sputnik to a fizzled-out firecracker."

Around the Ad Agencies

By JACK BERNSTEIN

Lennen & Newell has worked out a new twist for its client the American Gas Assn. Agency says an extensive campaign has been mapped out to call attention to the commercials on "Playhouse 90," "Commercials for the Gas Assn. highlight Bing Crosby and are based on a Christmas theme. It's probably the first time that a commercial got top billing with the fare running second.

City of St. Louis following the Baltimore example has an advertising tax bill in the making. The Advertising Club of St. Louis says it's similar to the one passed in Baltimore, that is, a straight levy of 6% on the advertising in that city. Baltimore's daily newspapers and tv stations this past week initiated suits and asked for a temporary injunction while the constitutionality of the matter was tested. The Advertising Federation of America is planning protests to the proposed St. Louis tax.

Marschall & Pratt, a division of McCann-Erickson has picked up the FRAM Corp account. Client makes oil, air and fuel filters.

Coty has appointed BBD&O to handle its products. Account is re-

portedly worth over \$1,000,000 and was handled by Heineman, Kleinfeld, Shaw & Joseph.

Jacob Ruppert, brewers of Knickerbocker Beer, will shift over to Compton Agency Feb. 15. Warwick & Legler handled the \$2,000,000 account for the past two years.

The olive industry has pooled \$300,000, to be handled by J. Walter Thompson, to make grocers aware of olives.

A \$1,000,000 campaign has been undertaken by the Kroehler Manufacturing Co. to hypno furniture sales. Account is being handled by the Henri, Hurst & McDonald agency.

Alta Products, manufacturers of women's slippers has turned its account over to the Cayton Agency. Grant M. Thompson has been named to director of William Esty. He is a vice president at the agency and serves as a member of the operating committee.

Advertising Council has mapped out a campaign to arouse public interest in taking polio shots. Young & Rubicam is serving as the agency gratis.

William T. Kammerer, formerly with Kenyon & Eckhardt has joined Ted Bates as assistant to the media director.

TV-Radio Production Centres

IN NEW YORK CITY

Billy Friedberg, head writer on the Phil Silvers show, planes to Mexico today (Wed.) to scout possible location sites for filming a couple of the Silvers stanzas there . . . Barbara McNair guests on the "Tonight" show this week . . . Larry Homer doing a series of commercials for Tintair . . . Sal Mineo guests on the Steve Allen show Sunday (8)

Arthur Godfrey and crew in Chi for a couple of weeks, with Godfrey due back in N.Y. for Monday's (9) "Talent Scouts" but Peter Lind Hayes & Mary Healy taking over his morning show for the entire 9-13 week . . . Art Linkletter in over the weekend for promotion on his new book, "Kids Say the Darndest Things," for Prentice-Hall . . . Merle Oberon in from England and "Foreign Legion" filming . . . CBS Foundation has made an unrestricted grant of \$1,000 to Barnard College, honoring the 15-year service to CBS of Dorothy Boyle, manager of program statistics . . . Ronald Dawson doing two shots for the transcribed "Objective" series . . . Dale Garrick, head of the model and talent agency of the same name, leaves this week for the Coast to open new offices there under Ken Cordell, ex-casting director of Ward-Kemp . . . Credit in last week's "Huck Finn" review of the "U.S. Steel Hour" was erroneously given to Marcia Henderson instead of Florence Henderson, who actually appeared . . . Ann Todd cancelled plans to return to London and will stay on the Coast to do "Climax" Dec. 26, following her filming of a vidpic for Alfred Hitchcock.

Peggy King and the Four Lads into the Pat Boone ABC telecast on Dec. 12 . . . John Chapman, N.Y. Daily News drama critic, and writer-producer John Houseman will cross swords tonight (Wed.) on WMCA over the relation of the drama critic to the success or failure of legions . . . WINS' symposium Jack Irv Smith's October Pulse returns were higher than Bill Stern's (who used to have a WINS morning slot) were last April in reverse of the error printed here fortnight ago . . . Josef Dine, of the Dine & Kalms slacker, named to the board of governors of Radio-TV Exec Society . . . Scribner Frita Block's "Out of My Darkness," an hour script prepped for NBC's "Matinee Theatre," was bumped from the original Nov. 21 to yesterday (Tues.); rehearsal space needed to prep the Mary Martin "Annie Get Your Gun" spec . . . Mortimer Becker, national counsel for the American Federation of Television & Radio Artists, and Don Conaway, executive secretary, were in Cincinnati two days last week for huddles with local union officials about the strike against local station WKU . . . Phil Merrill, formerly scripter for Mike Wallace when he was DU Monting it, is out of the Army and has joined J. Walter Thompson as a copy writer on the Ford account . . . Lyman Bryson mended from his third major operation in as many years and back broadcasting.

CBS music director Alfredo Antonini will conduct the premiere performance of a Bellini mass which he discovered in his father's library in Rome during a visit last summer; he'll conduct the Symphony of the Air early in the spring . . . Mary Linn Beller, back to taping after the birth of her child, contender for the "Kitty Foyle" title role (she was in the "Brighter Day" soap recently) . . . CBS-TV "Conquest" director Norton Bloom, just back from Milwaukee, where he filmed segments of the next show (Jan. 19), off again to McDonald, Texas, to film the story of astronomer Gerard Kuiper . . . Leonard Stone, currently in the cast of "Look Homeward, Angel" on Broadway, booked for an upcoming "True Story" on NBC Radio and filming a "Decoy" stanza for Official Films . . . Virginia Gibson of "Your Hit Parade" goes dramatic Jan. 1 when she stars in "The Battle for Wednesday Night" on "Kraft Theatre." Also set for the same show is films veteran Jack Oakie (another comeback?) . . . Entire N.Y. chapter of American Women in Radio & Television will be Mayor Wagner's guests at Gracie Mansion Tuesday (10), when the AWRT hold their fourth annual Christmas party for needy families.

Mike Baker doing an industrial film for Sylvania . . . Harry Reasoner, a reporter-contact with CBS News for the past year, upped to staff correspondent; he's ex-WCCO, and KEYD, Minneapolis, and formerly with USIA in Manila . . . Edith Barstow staging tonight's (Wed.) "Kraft Theatre" . . . Walter Cronkite and CBS Radio's Arthur Peck both off to Nassau to cover the Nassau Trophy Race Sunday (8) and other sports car events during the week . . . Baby girl for Elaine Karp (Lou Cowan's secretary at CBS), born Thanksgiving Day.

ABC-TV, taking over the Ziv telefilm package, has tentatively re-scheduled "Marbormaster" as "Adventure at Scott Island" . . . Second quarter of the upcoming WABC-TV "Roller Derby" was bought this week by Seven Up bottling; first part was taken by Ward Baking . . . Mari Yanofsky, ABC mag editor, out of St. Francis Hospital, Trenton, after illness and now recuperating at home . . . ABC vice Mike Foster's secretary Margie Maier got engaged to a non-trader over the weekend . . . Folk singer Jimmy Rushing into Art Ford's WABD'er Friday (6) . . . Drew Pearson is being griddled by Mike Wallace Saturday (7) . . . Walter Newhouse Jr. rejoins WQXR as salesman after five years . . . WOR Radio is repeating a mental health show done on the "Martha Deane" program last month, which featured Dr. Brock Chisholm, prexy of the World Federation for Mental Health . . . Carlton Fredericks will guest on WABD's Wendy Barrie Show today (Wed.).

IN HOLLYWOOD

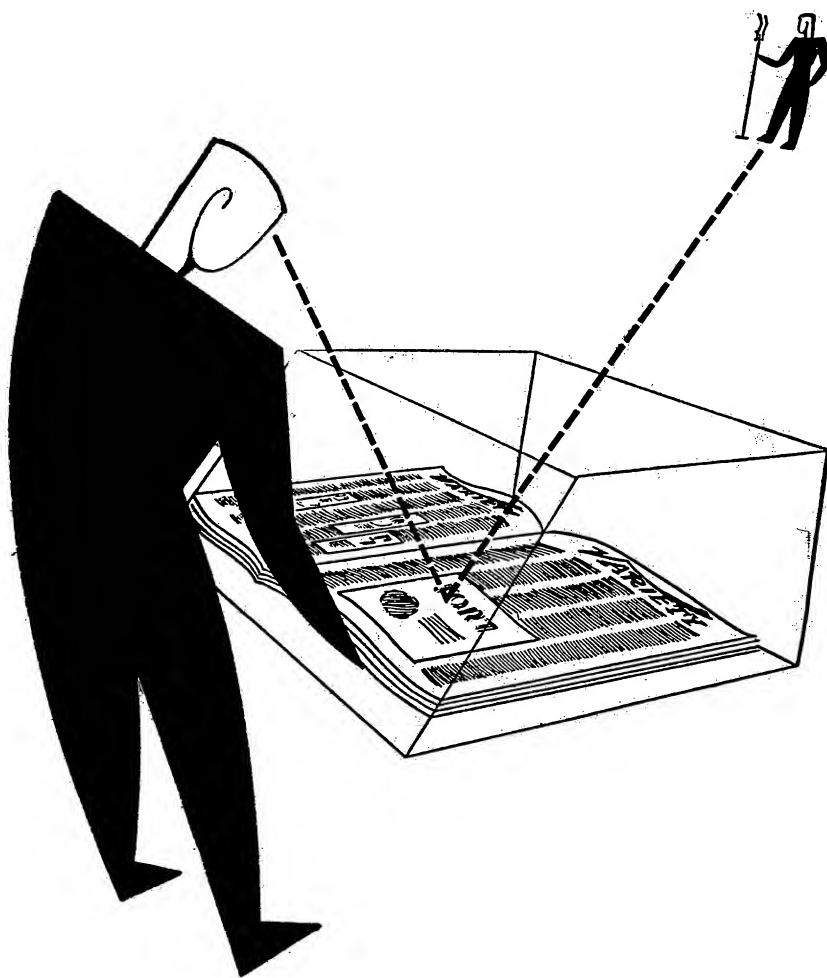
Cy Howard is getting active again and developing a program for Ketyl Smith and Lou Prima next season. Hopes to have a pilot ready for next year's selling season . . . Harold Gilpin, biz manager of Foote, Cone & Belding Hollywood office, and Ken Craig, broadcast manager at the agency's downtown office, take leave first of the year. Hollywood and downtown offices of FC&B are being consolidated into one L.A. operation . . . Alan Livingston, NBC-TV's program vicepres in Hollywood, hoped east to supervise the pilot of "You Know Me Al," based on the Ring Lardner stories of a baseball rookie. That's like putting the cart before the horse, Hollywood going to N.Y. for a film pilot . . . Nelson Gross, former account exec in many eastern ad agencies, succeeded Ken Caldwell as director of domestic advertising for Max Factor, top tv spender on the coast . . . NBC bought 52 "Ruff and Ready" cartoons for Saturday morning showing on its tv stations . . . Shirley Temple may bypass "Beauty and the Beast" as tee-upper for her "Storybook" series on NBC-TV. She figures it isn't strong enough for her to star in as an opener . . . Ed Helwick, formerly with J. Walter Thompson in Hollywood as scripter of holiday specials in radio, now teaching in Denmark on a Fulbright fellowship . . . Jack Bailey's "Queen For a Day" was picked by National Foundation of Infantile Paralysis to kick off the March of Dimes campaign on tv from Warm Springs, Ga. . . Phil Rapp and Joan Davis are teaming up on a new comedy series, "Joan of Arkansas," to be piloted by California National for its parent, NBC-TV. It deals with a femme picked electronically to make the first trip to the moon. Rapp writes, directs and acts as executive producer of the half-hour stanza.

IN CHICAGO

Virginia Marmaduke, newswoman and radio-tv personality (WMAQ and WBKB), has been appointed to membership on Chicago Board of Health by Mayor Richard Daley . . . Kirk Logie has been handed down Jim Troy's NBC-TV mantle as manager of network programs in Chi. Logie and his wife adopted a son, Kirk Hamilton, last weekend . . .

(Continued on page 52)

Sell Yourself! Who Else Will?



Variety's forthcoming 52nd Anniversary Number is the perfect showcase for your advertisement. The review of the Show Business scene, circa 1957, and the canvas of things to come via action and reaction for 1958 will all be highlighted in this Anniversary Number. Special trade analyses, industry appraisals, charts, provocative articles and vital chronological data insure extra readership values for both buyer and seller.

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Jerry's Win, Place & Show Paces 19-Hour Telethon With \$750,000 Response

Every ounce of muscle Jerry Lewis possesses went into his fronting of the Muscular Dystrophy songathon-talkathon-clownathon that spread across 19 hours of WABD, N. Y., television this past weekend. There may have been better organized charity telethons in the metropolitan area but none could have been better. The organization was planned by somebody else, but nonetheless the program was a personal triumph for Lewis. His show drew some \$750,000 by shortly after closing time Sunday.

"These stanzas have a way of getting messy in technique and mauling in tenor but nowhere in the three-and-a-half hour extravaganza is the disturbance excessive or the work of the guest stars sloppy. And one of the chief reasons is that Lewis devoted his large store of energy, wit and patience to keep the show in tow.

Lewis conducted the terrific Lou Brown orchestra, which was there through most of the session. Lewis gun-fought tv cowboy James Garner, played catch with Babe's Frank Torres, swapped stories

MUSCULAR DYSTROPHY TELETHON

With Jerry Lewis, host; Lou Brown orch; guests: Steve Allen, Sarah Vaughn, Didi Goodman, Jill Corey, Arthur and Katherine Murray, Martha Raye, Polly Bergen, Thelma Ritter, Robert G. Lewis, Ted Sater, Harry Belafonte, Kaye Ballard, Doreen Delaney, Teddi King, Peggy Wood, Paul Winchell, Jan Murray, Mike Wallace, George DeWitt, Jerry Marshall, Anthony Perkins, Peter Ustinov, Rudy Vallee, James Garner, Lu Ann Simms, Jim Brown, Fran Allison, Marion Marlowe, Cozy Cole, Cab Calloway, Henry Jerome, Dick Haymes, Ray Boone, Milton Berle, Hal March, Tom Tully, Warners Anderson, David Wayne, Margaret O'Brien, Sam Levene, Kai Winding, Sextet, June Haver, Sonny Fox, Jim Backus, Jack Carter, others

Executive Producers: Arthur Hale, Jules Baker

Producer: Ernie Glucksmann

Directors: Jack S. Arnee, WABD, N. Y., 10 p.m. (Nov. 31)-Sun. (Dec. 1) 10 p.m.

with everybody, interviewed Mike Wallace, kept kids from wandering in and out of the playing area, did the same with adults, who somehow act liked privileged characters whenever they came backstage at one of these affairs, and when the amassed page boys, assistant directors, telephone answers, friends and relatives could no longer hold back some of the audience from slipping through the wavering cordons on to the stage of the Grand Ballroom of the Hotel Roosevelt, Lewis displayed what for the most part was admirable patience and tact.

Credit must also go to Arthur Hale and Jules Baker, who make a living setting up telethons, for keeping the raft of "testimonials" by the name stars on a dignified level. The cynical remember how often in the past how ineffectual, tear-jerked and pompous the pitch for charity has been. The pets, heart victims, or whatever you, sounded. Some might object and say that the prepared scripts by Hale and Baker were patently phony, simply because they didn't come from the heart, but the heart, apparently, can be the source of considerable irritation when so many of the untutored make with their own brand of artifice for the sake of us unwashed.

When the tote board closed Sunday at 5 p.m., Lewis and his many and varied guests (most of 'em listed above) had collected roughly \$702,000 in promises and cash, not a bad tally when compared to the \$575,000 Dean Martin & Lewis drew at closing for the same charity last year. Lewis was not alone for the City of Hope Telethon, but he was in yet for Lewis. Within two hours after the 5 p.m. deadline, another \$50,000 came in building the Sunday sum to \$752,000.

Lewis' tally jumped by about \$300,000 in the last three hours before the final curtain. By then, it is safe to assume that Lewis was forking out coin in testimony to Lewis, while others must have been taking side bets on whether he'd make it to the finish line.

Tele Follow-Up Comment

Frank Sinatra Show

Frank Sinatra, who had his ups on ABC-TV this season with a live leadoff show and his downs with the succession of filmed entries that followed, resorted to live again last Friday (29) with fairly promising results. Not that the opus cleared up all that has ailed the show so far, for it's still wanting in business and substance, but the star was in good voice this time, and he seemed to enjoy the company of guest Dean Martin even though they had little to talk about that was amusing. Most of all, though, the show proved again that you can't beat the immediacy and palpability of a live performance.

Two new writers for the show, Ray Singer and Richard Chevillat, came up with less than an inspired script, one that was full of innocuous patter and routine ribbing, but part of the problem appears to be that Sinatra does not yet have a well defined personal concept for tv. Well spoken and well thought out, he's a little much point in forcing what doesn't come naturally. As a talker, the singer was most convincing and comfortable when allowed to fall into patterns with Martin that were distinctly of the pool room, complete with shoulder scrunching mannerisms. It's an acceptable identity, and the shoe fits.

Sinatra sang "Night and Day" and "Devil Moon" and Martin did "They'll Never Love Me" before the two got together on a medley of tunes they'd each recorded, a piece of business that seemed badly rehearsed, but it had the right effect because the boys seemed to be genuinely enjoying it. Sinatra wound up the show with a potent job on "What Is America to Me," but it was slightly over-produced with a still pageant in the background. A number of pulchritudinous models had walked parts at various points in the show, but without a featured distaster it was like spending half an hour with the boys on the corner.

Show emanated from the El Capitan Theatre in Hollywood and didn't fool much with set illusions and atmosphere, letting the home viewers see a couple of the boys' congestion of equipment and trappings behind the scenes. This kind of production honesty isn't always a virtue, least of all on a show that can use some atmosphere and illusion.

Chapter was underwritten by Bulfinch, with Chestnut setting the alternate spot. Starting in all of Sinatra's shows will be musicals before live audiences.

Les.

The Voice of Firestone

The fact that "The Voice of Firestone" has been around somewhat longer than rock 'n' roll should be of some comfort to partisans of good music. Last Monday (2), in fact, this show marked its 30 years of broadcasting in both radio and television, making it the longest running series on the air. And the basic commodity of this show remains, as always, the high calibre of its musical taste, covering the best in pops, showtunes, light classical and opera. This show's ratings aren't likely to blow anyone over, but there's no doubt that it has a loyal audience which, on a per capita basis, probably has a higher purchasing power than the juve-angled musical seasons.

For its 30th anniversary celebration, "The Voice of Firestone" reprised some of the fave numbers from previous years. From its first show Dec. 3, 1928, it selected "Valencia" and "Only a Rose"; from 1933, "Rio Rita," and an aria from the opera, "Manon," from 1943, the year of this show's first television, "Get By"; from 1948, "My Hero"; and from 1953, another operatic aria, Metonera tenor Brian Sullivan and Dorothy Wareskjold, the San Francisco Opera lyric soprano, handled the vocal assignments with polish backed by an eight-person chorus. Howard Barlow and his symphonic orch were spotlighted in "Carmen" prelude. Hugh James, announcing strikes the right note.

General Electric Theatre

Fred Astaire, hitherto renowned for his dancing, made his tv dramatic debut Sunday (1) on CBS-TV's General Electric Theatre in an amusing fantasy that revealed him as an actor with a flair for comedy. The Jameson Brewer teleplay from a story by John Keasler had a whimsical piece aptly titled "Imp on a Cowbel Lease." It's humor at times took on a gossamer-like quality, but adroit performances by Astaire and a fine

supporting cast translated the script into a diverting half-hour.

Remarkably simple story related what happened to Astaire, a businessman with punctual and precise habits, after a turned down panhandler stuck him with an "imp on a cowbel lease." This imp, it developed, was responsible for leading him into "some kind of subconscious revolt" against convention. Rather than being upset by committing such faux pas as appearing at a board meeting with crew cut and Bermuda shorts, he seemed to be enjoying it.

Also joining in the overall spirit of levity was Joan Tetzel, Astaire's wife with a pronounced sense of humor: Rhys Williams, who contributed a delightful characterization as the tramp; Howard Smith, as a pompous executive, and Margaret Irving, the latter's wife, among others. Robert B. Sinclair directed the proceedings without making the situations appear too far fetched. Lionel Lindon's camera work was good, and there's technical credit in this dramatic entry which William Frye produced for MCA-Revue Productions. Plus accented the value of GE appliances as Christmas gifts: Ronald Reagan, per usual, was an unobtrusive host.

Playhouse 90

String some tin cans to the tail of a cat, let it go, and hear the interesting noises. This somewhat approximate title, the effort of Serling in his "The Panic Button" script, presented last week on "Playhouse 90."

By stringing his series of characters and incidents to an airplane crash and the resulting CAB investigation, and by making these people react to the pressures of the investigation, Serling made enough interesting noises to make a viewer stay with the story. But he never made his people—or even his story—very good.

Serling managed to bounce his little group from incident to incident, from the time the copilot remembers the crash was his own fault, to the time when he hints he's going to blame the dead pilot, to the next instance where he blames the pilot under oath, to the final denouement where he finally admits his guilt in a stimulation of the fatal flight. Serling threw in a few odd characters along the way, a wife who keeps analyzing herself for the copilot, a widow for the pilot, all so much window-dressing with all the believability of manikins.

For all the zig-zagness of the plot progression and for all the tinseltile characterizations, director Franklin Schaffner and stars Lee J. Cobb (the investigator) and Robert Stack (the copilot) managed to keep "The Panic Button" moving along and fairly interesting. Cobb, as per usual, turned in one of those through-the-winger performances that bolstered the script and made it all seem important; Stack gave an excellent portrayal of the sick-at-heart reactions of someone who realizes he's caused deaths—if he wasn't entirely believable, it was the fault of the script in its vague motivational approach. Except for a good stint by Leif Erickson, other performances—by Vera Miles and Marion Seldes—were strictly stock.

Schaffner's fluid staging, particularly some live & film integration that made the cockpit and crash scenes extremely realistic, gave the play the semblance of briskness and movement in a logical direction, something it never really had.

Chan.

Tonight

"Thanksgiving on 'Tonight'" was certainly no turkey. Jean Kerr flounced in bubbling with enthusiasm after attending the Broadway preem of "Look Homeward, Angel," on the life of Thomas Wolfe. Mrs. Kerr, becoming less and less identified as merely "the wife of" Walter Kerr, drama critic of the N. Y. Herald Tribune (who's becoming more and more identified as the husband of Jean Kerr), had her own part to play in the form of a book. Her latest and probably greatest is "Please Don't Eat the Daisies," about bringing up children (four) and kindred subjects stemming from their unique Westchester County abode. If the absorbing palaver passing between the author-playwright-humorist and the confederer, Jack-of-all-trades-Paar, did not excite interest toward the end of the book, nothing will. She was simply colossal; so was the host with the Paars, shaped tones—the man with the

imaginative counter-punch and the gentle riposte.

Paar could have been serious—and he should have been—when he prodded her on becoming a regular on his NBC-TV late-nighter. She would round out what's fast becoming the snappiest repertory troupe in the country, what with the bland and heppery Dody Goodman and the grand and plucky Elsa Maxwell. When? *Trav.*

Mike Wallace Interview

As with so many other onetime tv favorite entries, disenchantment with the "in depth" technique of interviews—Mike Wallace and others—seems to have gripped a sizable cross-section of televisioners. Bennett Cerf, on Wallace's Sunday night ABC-TV series, was a pleasant enough subject, literate, authoritative, frank and interesting. Yet somehow the zing and zest seems to have gone out of so many of these interviews.

Cerf discoursed on television and, while Wallace sought to capitalize on the versatile publisher-author-panelist's observations about too-many-westerns and "Sunday afternoon as an intellectual ghetto" (meaning not at the time, necessarily some of the "best" things are lumped there), he was equally frank in describing himself as a "ham." This frank personal ego makes him go on "What's My Line?" as it has induced him to expose himself to the Wallace interview, he observed.

When Wallace grouped a barrage question of multiple values, Cerf parried that the interviewer "knew" that interrogatory. He applied himself to the main barf: "why do you lend yourself to a panel show?"—by again reiterating that being a panelist made him no tv "expert," per se, and fundamentally, once again, it's "nice" to be on a successful tv show, for "ham," (and, economic) reasons. Wallace pursued that by reading a Chi critic's quote of Cerf's indictment of tv's "sameness," and from that Wallace went into "too much sex" in books, paperbacks and hard-cover alike, with "too much blasphemy" and Catholic group's rating-system as "objectionable for youthful readers." Cerf defended that by accentuating that, proportionately, the percentage is small, and when church pressure groups go after writer like Hemingway, Faulkner, Caldwell, or O'Hara et al., because their works are "salacious," then it is high time for the freedom of the press to be concerned.

Abel.

Ed Sullivan Show

Ed Sullivan's layout on Sunday (1) resembled closely a show by Alan Freed because of its stress upon singers of the r'n'r genre. With this kind of accent, Sullivan seems to be departing from a variety format, since there was very little of that item on his show. Another factor militating against the layout was a lack of movement such as a nearly all-singing show would result in. The two passages where motion entered into the picture were delightful. Martha Ann Bentley galloped through a series of rapid ballet spins for a showstopper and the De Marcos (Tony Bentley) provided a graceful bit of ballroomology that made for an extremely pleasant surprise, despite Tony's fall earlier in the day that was believed would make it impossible for him to perform.

There were some unfortunate factors in the overall plot of the show. Firstly, this was to have been a dream show to be based on a poll conducted by Cosmopolitan magazine. Early in the voting it became apparent that such a layout would be impossible. For example, it would be somewhat difficult to get Steve Allen over to perform to cite one case. Again, the Rays, a rock 'n' roll group, were in an auto accident, necessitating two substitutes. Well—it was just one of those shows.

Other performers outside the array of singers were Jean Carroll, comedienne, with good, laugh-provoking material, who registered as strongly as the material of her contemporaries, who had a work in this show. Another was Douglas Fairbanks Jr., who preceded his major effort by describing a world in crisis. He gave comfort to this suffering globe with the recitation of Kipling's "If."

The musical brigade led off with Ray McKinley's orch in a series of tunes in which three brief vocals were featured and which came off pleasingly. The Crickets, vocal-instrumental foursome in two slots, added little sense for the listeners, as did the unfortunate Rays, (Continued on page 50)

Foreign TV Reviews

DEATH OF A SALESMAN

With Albert Dekker, George Baker, Vera Cook, John Stratton, David Graham, Mavis Villiers, George Woodbridge, Henry Oscar, Robert Arden

Writer: Arthur Miller
TV adaptation: Stanley Mann
Director: Silvio Narizzano
120 Mins., Wed., 8 p.m.

GRANADA-TV, from Manchester

Arthur Miller's "Death of A Salesman" provided Granada-TV with its greatest dramatic triumph to date. It was also apparently the first time the play had ever been done on tv, and the first occasion on which a two-hour drama had been screened on commercial tv. In both cases, it was more than justified.

The programmers brought over Albert Dekker to play the lead role of Willy Loman, the salesman, and in doing so must surely have provided him with the award of best British performance of the year. After the excellent adaptation by Stanley Mann, and the equally good direction by Silvio Narizzano, it seemed that Arthur Miller had written the piece especially for the medium, and made for a feeling of wonderment as to how it had ever been produced on the stage. The programmers were certainly well justified in cancelling a quiz game in order to develop two hours to the production.

The mixture of fact and fantasy, which was the basis of the play, was translated with a great deal of feeling to tv. Camera work ranked among the best, and the sombre set added just that touch of grim reality to the production. The impact of the general outline of the play must certainly must have had 100% of the viewers identifying themselves with at least one of the characters.

Dekker's sensitive performance was notably supported by that of George Baker as Biff, who switched between the role of a 34-years-old who had achieved practically nothing out of life, and a raring-to-go teenager, with equal boxity. Vera Cook, as Linda Loman, gave a tender performance, and John Stratton as Happy, filled the role with a lot of exuberance tinged with pathos. Other notable performances were given by Henry Oscar (Uncle Ben), and George Woodbridge (Charley).

The production created a continuous atmosphere of tension and frustration, which placed the suffering among the best of the year.

Bary.

DER KELLER

(The Cellar)

With Gerhard Vopf, Rudolf Fleck, Dietrich Koerner, Gerhard Lau, Walter Kainz and Hans Lucke.

Producer: TV-DDE
Director: Heinz Selbert
Writers: Guenter Kalhofen, Helmut Schlemmann
90 Mins., Sun. (24), 8 p.m.

East German TV, from East Berlin

Or, most admit that East Germany's tele has greatly improved within the past months. Program-wise, it's now even more substantial than that of West Germany which, of course, is explained by the fact that the Soviet German video hasn't got to struggle along with such financial difficulties as its colleague in the West.

It's a matter of course that large part of the East German program will follow the "party line." Quite frequently now E-Germany's tv comes along with items that really rate highly, such as its evening plays. Acting as well as directing are nearly always a plus in those offerings, while also their technical side deserves at least the classification satisfactory.

Strictly on the positive side this week: "The Cellar," a 90-minute offering adapted from a stage play of the name by Hans Lucke. This is a natural for video. It has only six persons plus one setting. Latter is the cellar of a house somewhere on the East Front during World War II. It houses a communication setup of a Germany Army unit and its inhabitants are a German private (telephonist) and his corporal. Suddenly, the Red Army invades the territory and this small telephone service in the cellar is cut off from its unit. After a while the two German soldiers in the cellar get company, first German tank soldier and then two SS men, all from a detached body of troops. The different characters in the cellar make up the suspense: One of the soldiers wants to surrender himself to the Ivan. The SS men, however, can't do this because they have to face death. The Red Army soldier is captured by the Red Army. The fact that upstairs lies the body of

"Annie" came in bearing the dual sponsorship allegiance of Pontiac and Pepsi-Cola. Whatever the cost, and it was plenty even by today's high-cost-of-tv standards, they got themselves the buy of the season. The commercial intrusions were inoffensively spaced and in themselves slick "productions" as exemplified in the automaker's attractive choreographic sell (to Berlin's music) and Pepsi's personality pitches utilizing Harpo Marx and Hans Conrid. Joan Crawford as the sponsor's wife (backgrounded by musical artist Seals, a Pepsi prexy, and their two children) finished with a Thanksgiving greeting. —Tace

ANNIE CO AMERICA FRONTIER 60 WITNESS

Annie is, of course, Mary Martin whose memorable performance in "Annie Get Your Gun" with co-star John Raitt drew 60 million viewers to NBC Television. This was the largest audience for any program this season.

Television classics like "Annie," "Green Pastures," "Pinocchio" and the "General Motors 50th Anniversary Show" provide dramatic evidence that NBC is making this

CONQUERS A WITH A R RIFLE! MILLION S EVENT

the finest season in television history. If further evidence were needed, it came this week from the Thomas Alva Edison Foundation whose 62 cooperating national organizations voted, for the first time, *all* the coveted annual Edison network awards to programs on the television and radio networks of the

NATIONAL BROADCASTING COMPANY



VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time-day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	PROGRAM STA.	RATING
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PROVIDENCE

Approximate Set Count—1,402,000

Stations—WJAR (10), WPRO (12)

1. Highway Patrol (Adv)	WJAR	Ziv	Tues. 10:30-11:00	26.9	78.0	34.5	Assignment Foreign Legion	WPRO	6.9
2. Harbor Command (Adv)	WPRO	Ziv	Sat. 7:00-7:30	21.7	51.9	41.8	Tombstone Territory	WJAR	18.3
3. Annie Oakley (W)	WJAR	CBS	Fri. 6:30-7:00	21.5	62.0	34.7	CBS News—D. Edwards	WPRO	11.9
4. Death Valley Days (W)	WJAR	McCann-Erickson	Mon. 7:00-7:30	19.5	47.0	41.5	Mama	WPRO	18.8
5. Golden Playhouse (Dr)	WPRO	Official	Sat. 10:30-11:00	19.3	45.3	42.6	News; Big Show	WJAR	20.1
6. Mama (Dr)	WPRO	CBS	Mon. 7:00-7:30	18.8	45.3	41.5	Death Valley Days	WJAR	19.5
7. State Trooper (Adv)	WJAR	MCA	Wed. 10:30-11:00	15.9	38.8	41.0	Circle Theatre	WPRO	21.5
8. Silent Service (Adv)	WJAR	NBC	Wed. 7:00-7:30	15.2	45.5	33.4	Telephone Time	WPRO	16.4
9. 26 Men (W)	WJAR	ABC	Sun. 7:00-7:30	11.2	22.4	50.1	Lassie	WPRO	34.9
10. Secret Journal (Dr)	WPRO	MCA	Tues. 7:00-7:30	10.8	26.7	40.4	Wagon Train	WJAR	28.6

PORTLAND, ORE.

Approximate Set Count—350,000

Stations—KOIN (6), KGW (8), KPTV (12)

1. Sheriff of Cochise (W)	KOIN	NTA	Thurs. 7:00-7:30	38.0	84.3	45.1	Viewpoint	KGW	3.7
2. Highway Patrol (Adv)	KGW	Ziv	Mon. 7:30-8:00	34.6	62.8	55.1	Price Is Right	KPTV	10.8
3. Search for Adventure (Adv)	KOIN	Bagnall	Thurs. 7:30-8:00	30.9	53.7	57.5	Circus Boy	KGW	18.6
4. Last of the Mohicans (W)	KGW	TPA	Tues. 6:00-6:30	21.3	49.5	43.0	Weather; Sports; News	KOIN	19.5
5. The Honeyymooners (Co)	KGW	CBS	Sun. 6:00-6:30	20.3	51.0	39.8	Beat the Clock	KOIN	12.4
6. Jungle Jim (Adv)	KGW	Screen Gems	Thurs. 6:00-6:30	20.0	50.6	39.5	CBS News—D. Edwards	KOIN	18.3
7. Death Valley Days (W)	KOIN	McCann-Erickson	Sat. 10:00-10:30	19.9	38.3	51.9	Mike Wallace Interviews	KGW	18.3
8. Whirlybirds (Myst)	KOIN	CBS	Sat. 9:30-10:00	19.5	30.6	63.8	Lawrence Welk	KGW	33.0
9. Harbor Command (Adv)	KGW	Ziv	Sat. 7:00-7:30	16.4	36.9	44.4	Perry Mason	KOIN	23.2
10. Annie Oakley (W)	KGW	CBS	Fri. 7:00-7:30	15.4	42.5	36.2	Trackdown	KOIN	13.2

MIAMI

Approximate Set Count—302,000

Stations—WTVJ (4), WCKT (7) WPST (10)

1. Code 3 (Adv)	WTVJ	ABC	Fri. 9:00-9:30	31.6	66.4	47.6	Cavalcade of Sports	WCKT	10.9
2. State Trooper (Adv)	WTVJ	MCA	Sat. 9:30-10:00	27.9	47.2	59.1	Your Hit Parade	WCKT	18.7
3. Studio 57 (Dr)	WCKT	MCA	Tues. 9:30-10:00	26.0	51.5	50.5	Men of Annapoli	WTVJ	17.6
4. Mr. District Attorney (Myst)	WTVJ	Ziv	Wed. 10:00-10:30	20.7	65.1	31.8	Fabian of Scotland Yard	WCKT	7.8
5. Secret Journal (Dr)	WCKT	MCA	Wed. 9:30-10:00	20.3	41.3	49.2	U.S. Steel Hour	WTVJ	21.3
6. Inner Sanctum (Myst)	WTVJ	NBC	Mon. 10:00-10:30	18.2	54.5	33.4	Tic Tac Dough	WCKT	10.0
7. Men of Annapolis (Adv)	WTVJ	Ziv	Tues. 9:30-10:00	17.8	34.9	50.5	Studio 57	WCKT	26.0
8. Frontier Doctor (W)	WTVJ	H-TV	Fri. 10:30-11:00	16.0	54.6	29.3	Price Is Right	WCKT	7.8
9. Whirlybirds (Adv)	WTVJ	CBS	Thurs. 10:00-10:30	16.0	42.4	37.7	You Bet Your Life	WCKT	19.1
10. O. Henry Playhouse (Dr)	WTVJ	Gross-Krasne	Mon. 8:30-9:00	15.6	26.2	59.5	Welk's Top Tunes	WPST	23.6
10. Frontier (W)	WTVJ	NBC	Sat. 10:00-10:30	15.4	33.3	46.2	News; Movierama	WCKT	18.1

PEORIA

Approximate Set Count—265,000

Stations—WTVH (19), WEEK (43)

1. Dr. Christian (Dr)	WEEK	Ziv	Wed. 9:30-10:00	42.0	77.3	54.3	Wednesday Night Fights	WTVH	13.9
2. State Trooper (Adv)	WTVH	MCA	Tues. 9:30-10:00	30.2	51.0	59.2	Schlitz Playhouse	WEEK	28.6
3. Captain David Grief (Adv)	WTVH	Guild	Fri. 7:30-8:00	24.5	55.1	44.5	Martin Kane	WEEK	19.6
4. Parade of Stars (Dr)	WTVH	MCA	Mon. 8:00-8:30	23.9	37.5	63.8	Twenty-One	WEEK	39.5
5. Silent Service (Adv)	WTVH	NBC	Tues. 7:30-8:00	23.5	44.3	53.3	George Gobel	WEEK	29.7
6. Stories of the Century (W)	WTVH	H-TV	Sat. 9:30-10:00	23.1	42.4	54.5	Your Hit Parade	WEEK	27.9
7. Men of Annapolis (Adv)	WTVH	Ziv	Wed. 8:00-8:30	22.5	38.8	58.0	Kraft Theatre	WEEK	35.5
8. Harbor Command (Adv)	WEEK	Ziv	Thurs. 8:00-8:30	22.1	36.0	61.4	Pat Boone	WTVH	38.9
9. O. Henry Playhouse (Dr)	WTVH	Gross-Krasne	Sat. 10:00-10:30	20.4	42.1	48.5	News Views	WEEK	27.7
10. Martin Kane (Myst)	WEEK	Ziv	Fri. 7:30-8:00	19.6	44.0	44.5	Captain David Grief	WTVH	24.5

BUFFALO

Approximate Set Count—100,000

Stations—WGR (2), WBEN (4), WBUF (17)

1. Silent Service (Adv)	WBEN	NBC	Sat. 10:30-11:00	28.5	49.6	57.5	Harbor Command	WGR	17.5
2. Highway Patrol (Adv)	WGR	Ziv	Tues. 10:30-11:00	26.4	49.0	53.9	Decoy	WBEN	23.1
3. Sheriff of Cochise (W)	WBEN	NTA	Fri. 7:00-7:30	24.8	53.8	46.1	Lone Wolf	WGR	10.8
4. Whirlybirds (Adv)	WBEN	CBS	Mon. 7:00-7:30	24.5	70.0	35.0	Man Behind the Badge	WGR	5.7
5. Waterfront (Adv)	WGR	MCA	Thurs. 7:00-7:30	24.0	59.9	40.1	Studio 57	WBEN	12.1
6. Decoy (Adv)	WBEN	Official	Tues. 10:30-11:00	23.1	42.9	53.9	Highway Patrol	WGR	26.4
7. Annie Oakley (W)	WBEN	CBS	Tues. 7:00-7:30	22.9	62.4	36.7	Captain David Grief	WGR	11.6
8. Code 3 (Adv)	WGR	ABC	Fri. 10:30-11:00	22.7	38.2	59.4	Person to Person	WBEN	25.3
9. Men of Annapolis (Adv)	WBEN	Ziv	Mon. 9:30-10:00	22.1	32.2	68.6	Welk's Top Tunes	WGR	36.4
10. The Whistler (Myst)	WGR	CBS	Mon. 10:30-11:00	19.7	34.3	57.4	Studio One	WBEN	31.0

NEWS ON TV: TIGER BY TAIL

Guy Mitchell's Mpls. 'Twofer'

Minneapolis, Dec. 3.

Strange situation of two local television stations, WTCN and KMGM, simultaneously airing the same ABC-TV Monday night Guy Mitchell show, occurred here for the first time as a result of ABC manipulation.

WTCN is the local ABC outlet, but it had turned over the Mitchell show to competing non-network KMGM because the particular 9:30 p.m. Monday slot is tied up by a local "Code 3" sponsor.

When an emergency arose and it became necessary for ABC to have the Mitchell show on WTCN in order to live up to its contract with sponsor Max Factor requiring the program to be carried at a certain time on 80% of the network's stations, ABC officials pleaded successfully with its local affiliate to give them the time for just this once.

A new ABC station was scheduled to go on the air in Boston and with that station there'd have been a sufficient number broadcasting the program to avoid a possible sponsor cancellation through failure to live up to all the contract's terms. However, the Boston station didn't get on the air in time for the Mitchell show. Hence the appeal to WTCN.

In accommodating ABC, WTCN moved its "Code 3" and other late Monday night shows back. This action and the show's appearance on two channels at the same time led to much local setwoner confusion.

There was the chance that the Mitchell show would be used by the two local stations permanently at different times. However, Max Factor may cancel show after Jan. 13 telecast.

Cancellation Status

Hollywood, Dec. 3.

Cancellation of the Guy Mitchell series on ABC-TV is reported imminent, but both the web and ad agency deny show has already been given its walking papers. Some reports have it series exits web Jan. 13.

Max Factor, bankroller of the Mitchell show, said here he isn't certain just what the status of the program is, adding "the ratings haven't been good, although it was a good show." He let it be known he wouldn't be too surprised if the show does bow out, but suggested his ad agency, Anderson-McConnell, might know more about it.

Agency said it has no cancellation, and pointed out option date doesn't come up until Dec. 11.

Moscow Slaps New Restrictions On Newsmen on Film Shipments

By IRVING R. LEVINE
(NBC Moscow Correspondent)

Moscow, Dec. 3.

It's never been easy for American radio-TV correspondents to take pictures in Russia for use on American television, but now the Russians have created a new difficulty. It no longer is permitted for correspondents to send film out by air freight.

Since July, 1955, when the leaders who succeeded Stalin were cultivating the so-called "Geneva Spirit," news correspondents have been permitted to send film uncensored and undeveloped out of Russia. It was a chore, nonetheless, at best. Aeroflot, the Soviet airline, has no freight office in town and it was necessary to spend three hours, driving to and from the airport and arranging the shipment, to send out a single roll of film.

Whatever censorship the Russians exercised on film, it was comparatively minor. A radio broadcast script or a newspaper dispatch (such as this) must be submitted to a censor who is never seen. There may be deletions. In the case of film the only censorship was in terms of what a correspondent could or could not shoot. To gain admittance to a

(Continued on page 54)

Rory Calhoun Series

Hollywood, Dec. 3.

Negotiations are on for Rory Calhoun to star in an hour-long western film series for CBS next season.

Web is dickering with Rorvic Productions, owned by Calhoun and Vic Orsatti, for the entry which would be for next season.

British TV Preps Yuletide Formats; Lots of Features

London, Dec. 3.

Old pictures will be playing a large part in this year's Christmas entertainment on British television. No fewer than six will be screened over the holiday period, including "The Gift," starring Charles Boyer and Maureen O'Sullivan, "It's A Wonderful Life," starring James Stewart, Donna Reed and Lionel Barrymore, and "You Were Never Lovelier," with Rita Hayworth and Fred Astaire.

BBC-TV's click show of past years, "Pantomania," which, it's claimed, attracted an adult audience of 13,250,000 last year, will be featured again on Christmas Day, boasting a large cast of show business headlines. But commercial tv will follow the next day with its own spectacular entitled "Santa For Christmas," also featuring a hefty lineup of top talent. This program will run for 90 minutes and will be networked throughout the entire commercial grid by Associated-Rediffusion.

Both channels will carry the Queen's Christmas Day speech, and the BBC has made arrangements for film of the telecast to be rushed to Australia and other parts of the Commonwealth within hours of the actual broadcast. This will be the first time that the Queen's speech has been televised.

Church and carol services will be strongly featured, but much of the program material will remain the same as on normal days, but with a Christmas flavor injected.

MEDIUM STYMIED BY LIMITATIONS

By LEONARD TRAUBE

The state of newscasting on television is more static than most officials concerned with that phase of the medium are willing to admit. Although methods for the gathering of news and putting it on the air are improving all the time, the actual visualization process is, if not deteriorating, at a standstill. The reason does not necessarily lie in lack of skill, ingenuity or competence but in the fact that television is not an ideal medium for purveying spot news—and it may never be.

That the stations and networks have long been aware of this basic, built-in inadequacy is reflected in the fact that they do everything possible to enhance the delivery of the news by "surrounding" it. The devices and abracadabra are familiar—photogenic faces as the dispensers, with or without such identifying hallmarks as lapel flowers, certain types of shirts and/or cravats; and mannerisms, natural or assumed.

Ladies First

Many viewers seem to regard these appurtenances as distractions, if not a complete waste. There seems to be a tendency to load the feminine appeal, and by thus catching the eye of the girls and lady in the house, measuring them for the kill as far as the sponsor's products are concerned. Thus, the "pretty" phase of newscasting comes under the heading of "motivational." It's a form of brainwashing reduced to an innocent state although some quarters are of the opinion that such goings-on point to tv's self-revealing artificiality.

It is in the nature of "news" that what the daily newspapers consider the leading Page 1 stories will frequently be considered in kind by television's newscast programmers. The video newscasts may not be equal to the task of making that news "visual," but they do try to give it pictoriality, whether by still photographs (seen much too often) or motion pictures (not often enough or telling enough, despite great advances in speed and transmission). There are, however, too many occasions when the "lead" story for television will be greatly at variance in position or presentation, or both, with how the daily newspapers treated the incidents or events. Television will fall back upon its conceded inventiveness or imaginativeness in "bending" the news to the available potential as a picture-story. This is where the electronic medium most often falls down, because it is obliged by its structure to "fall back upon."

Read It There, See It Here

Many viewers are often frustrated when, having seen in the newspaper or heard on the radio that such and such happened, they will turn to their television sets only to get a mere relash of an already-familiar story or view a recap overburdened with a mess of still photographs or motion picture film that is uneven, shaky, or not at all representative of the story at all, except perhaps in the secondary elements.

Chet Huntley, the NBC newscaster, said only last week that the viewer can only "absorb" four or five items at the most at one sitting. His reference was, presumably, to 15 minute newscasts, but is applicable as well to the catch-as-catch-can five-minute variety, sometimes backed and extended with "features," weathercasts and the like. What Huntley stated is a great big obvious truth. What can be drawn from his declaration is the conclusion that, unlike newspapers, television newscasts are really self-circumscribed as to the volume it can dispense at one set-side sitting. The wonder, then, is that so many video newscasts—indeed, all of them of 15 minutes or more—compound the felony by deliberately serving up anywhere

(Continued on page 50)

NBC's Continuity Chief Talks Of Sex, Brassieres and 'Bitchiness'

To the Ladies

As part of its year-end build-up for its foreign news staff, NBC News had planned a five-night quarter-hour strip in which each of seven visiting correspondents would get a chance to expound on his particular area. Strip was scheduled for 11:15 to 11:30 p.m. week of Dec. 30 to Jan. 3.

But when news director Bill McAndrew discovered that he'd get no more than a few stations in the east and be blocked out of the midwest with the strip, he decided to look elsewhere and found some "housewives' time," the 2:15 to 2:30 p.m. strip the same week being available. So that Joe Harsch, Ed Newman, Frank Bourgholtzer, Leif Eid, Welles Hagen, Irving R. Levine and Jim Robinson will be playing the matinee trade in their intensive commentary - analysis of foreign affairs.

Stockton Helfrich, NBC's continuity acceptance chieftain, has some interesting things to say about sex, brassieres and attitudes in his November communique, as follows:

Women, swimmin', I'm obviously out of my depth.

Tapering off the last CART, you'll recall I allowed as how it seemed high time all of us turn our minds to the Modern Woman and we Continuity Acceptance characters in particular preoccupy ourselves to a greater extent with whatever specific relationships women have to radio and television censorship.

I am not one to chicken out on a pledge, and the plunge is already taken anyhow. Just hope I half-way keep my head above water, have enough wind for the job, and somehow make the opposite shore.

1. There have been enough phone calls and letters on the Exquisite Form Bra pitches on the Nov. 16 Holiday in Las Vegas broadcast to suggest something. But what? These filmed extolments of a standard undergarment parallel not only handling of advertising in all other media but also fairly accurately reflect our country's current evaluation of what Harriet Van Horne elegantly labels "milady's poitrine." What is more, these specific filmed spots carry on an advertising approach and production handling initiated some time ago and featured for more than a year on ABC's "Stop the Music" and on numerous local schedules, to the best of my knowledge coast to coast.

Parallels and precedents notwithstanding, polite phrasing and poetic persuasion aside, they bothered certain viewers. Women more than men, in mail I personally have seen. (Maybe in a later CART report a more detailed analysis of total mail received will tip the scales away from a preponderance of female criticism; we'll see). Maybe preempting the Perry Como show introduces a new element; maybe a Las Vegas locale weighs the scales; maybe Jayne Mansfield as one of the guest entries, despite careful avoidance of continuity to the commercials themselves and program material in any way stacked as she is, added insult to alleged injury. Lots of things individually acceptable in themselves serve as catalysts one to the other when combined. Maybe here the combination of ingredients plus cumulative feelings brought to the program by certain viewers created "a situation."

I truly do not know, nor do some very mature colleagues working with me. I do know that I personally as a reasonably adult male, husband and parent am concerned over such critical reaction as we have received which articulates itself around words like "indecentcy" and "embarrassing" in the family viewing circle. Mentioned years

(Continued on page 55)

WGN-TV Spots Agronsky On Borrowed Time Deal In Wooing of Tillstrom

Chicago, Dec. 3.

WGN-TV, sole indie in Chicago, got permission from NBC to pick up Martin Agronsky's "Look Here" last Sunday (1) because the local NBC-TV outlet, WNBQ, doesn't carry the show. Sunday's chapter originated from here with Burr Tillstrom of "Kukla, Fran & Ollie" as Agronsky's subject.

Ward Quaal, v.p. in charge of the Tribune-owned station, transacted the one-shot at virtually the last minute, and it replaced for the day a half-hour syndicated film. It's an open secret that WGN-TV has been trying to woo Tillstrom, who is currently at liberty, to the station. WNBQ doesn't carry the Agronsky stanza because of a commitment to Cook County Sheriff Joseph Lohman for a local public affairs series.

Comr. Lee Deplores Too Many Abuses Of Television Code

Minneapolis, Dec. 3.

Here to address a Minnesota Broadcasters Association meeting, Federal Communications Commission member Robert E. Lee charged the television industry with continuous flagrant violations of its code. It's time tv quits "insulting family tastes," he warns.

Unless the industry "cleans up" forthwith censorship looms for it and the FCC will spank offending stations, Lee predicted.

The commissioner pointed out that the FCC itself is not a censoring body, but that it can, however, review a station's performance every three years and determine if the station is acting in the public interest.

(Continued on page 55)

GROOM T OR C AS 'SABER' REPLACEMENT

Hollywood, Dec. 3.

"Truth or Consequences," currently on NBC as an across-the-board daytime, is being groomed as the replacement for the British telefilmport, "Saber of London," which may be axed this month.

Web hasn't decided if "T or C" would also continue in the daytime slot. Another NBC show due to exit this month, that of Nat King Cole, will probably be replaced with an audience participation program not yet selected.

Pouring a
58 great



REBECCA
Laurence Olivier,
Joan Fontaine
Winner of 2 Academy
Awards and 5 nominations



**THE BELLS OF
ST. MARY'S**
Ingrid Bergman,
Bing Crosby
Winner of 1 Academy
Award and 7 nominations



HIGH NOON
Gary Cooper,
Grace Kelly
Winner of 2 Academy
Awards and 5 nominations

NTA's

"Champagne

from the studios of 20th Century-Fox,



THE EVE OF ST. MARK
Vincent Price,
Anne Baxter
★★★★—New York
Daily News



MY FRIEND FLICKA
Roddy McDowell,
Rita Johnson
★★★★—New York
Daily News



CLAUDIA AND DAVID
Robert Young,
Dorothy McGuire
★★★★—New York
Daily News

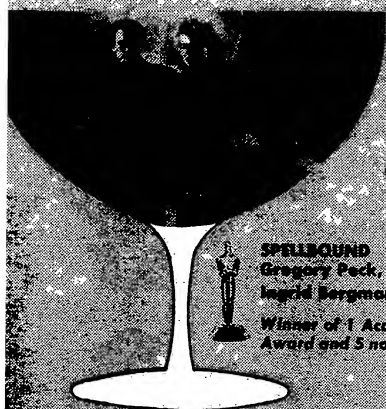
For Bubbling Ratings and Effervescent Sales...

sparkling new group of
feature films for '58...



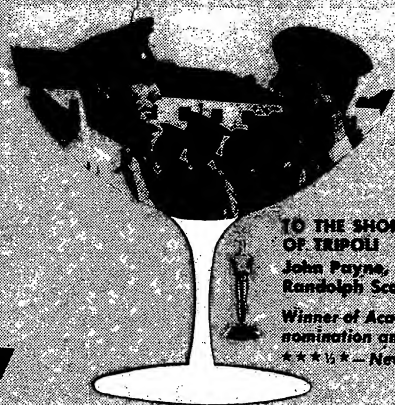
THE THIRD MAN
Joseph Cotten,
Orson Welles

Winner of 3 Academy
Award nominations



SPELLBOUND
Gregory Peck,
Ingrid Bergman

Winner of 1 Academy
Award and 5 nominations



**TO THE SHORES
OF TRIPOLI**
John Payne,
Randolph Scott

Winner of Academy Award
nomination and

★★★★★—New York Daily News

Package"

David O. Selznick and Stanley Kramer

POP will go very large rewards for you from
NTA's rare new "Champagne Package."

A glorious case of 58 feature films that are sure
to produce lively ratings and effervescent sales
when they're shown on your TV station.

How can you miss—with these magnificent feature
films from the prize vineyards of 20th Century-

Fox, David O. Selznick, Stanley Kramer, and
other fermenters of choice entertainment?

So remove the cork from NTA's important new
"Champagne Package" now! It's such a good
year—1958—when you can fill it with 58 distin-
guished masterpieces. Wine-steward, champagne
for all, please!



Toast wire,
phone, or write:

NATIONAL TELEFILM ASSOCIATES, INC.

60 West 55th Street, New York 19, N. Y., Plaza 7-2100

After January 1st, 1958 — new address: 10 Columbus Circle, New York 19, N. Y. JUDSON 2-7300

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical film show are as accurate as could be ascertained from a multiplicity of station and other data.

ATLANTA

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	TOP COMPETING SHOWS OCTOBER 1957	ARB RATING
1. NAUGHTY MARIETTA — Jeannette MacDonald, Nelson Eddy; 1935; MGM; MGM-TV	Century Playhouse Sun. Oct. 13 10:00-11:55 p.m. WSB	16.4	19.2	12.8	77.7	Trackdown..... WAGA Falcon Takes Over, Twi Feature Theatre..... WLW-A Big Shot, Twin Feature Theatre..... WLW-A	7.1 3.6 2.4
2. BILLY THE KID — Robert Taylor, Brian Donlevy; 1941; MGM; MGM-TV	MGM Late Show Sat. Oct. 12 10:00-11:45 p.m. WSB	14.8	15.8	14.2	58.7	On Dangerous Ground, Gold Cup Movies..... WLW-A News; Scores; Weather..... WLW-A	8.9 5.8
3. MRS. MINIVER — Greer Garson, Walter Pidgeon, Teresa Wright; 1942; MGM; MGM-TV	MGM Playhouse Sun. Oct. 13 2:30-5:00 p.m. WSB	14.5	15.8	13.1	55.6	Pro-Football..... WAGA News..... WAGA Algeria Aflame..... WAGA	16.7 7.8 5.1
4. DRAGONWYCK — Gene Tierney, Vincent Price; 1946; 20th Century Fox; NTA	Armchair Playhouse No. 2 Sat. Oct. 12 4:00-5:30 p.m. WSB	9.7	10.3	9.2	51.1	All Star Golf..... WLW-A Apache Rose, Roy Rogers Feature..... WAGA	3.1 7.9
5. THUNDER IN THE VALLEY — Lon McAllister, Peggy Ann Garner; 1947; 20th Century Fox; NTA	Armchair Playhouse No. 1 Sat. Oct. 12 2:00-4:00 p.m. WSB	9.3	10.8	7.8	64.6	Bunker Bean, Movietime, U.S.A..... WLW-A Gene Autry Feature..... WAGA Queen Elizabeth..... WAGA	1.3 3.1 4.9
6. A GUY NAMED JOE — Spencer Tracy, Irene Dunne, Van Johnson; 1943; MGM; MGM-TV	MGM Request Performance Fri. Oct. 11 10:55-12:45 a.m. WSB	8.3	9.4	3.9	58.5	Studio 57..... WAGA World News; Iron Curtain Premiere Performance..... WAGA	8.3 3.6
7. ON DANGEROUS GROUND — Ida Lupino, Robert Ryan; 1951; RKO; C&C	Gold Cup Movies Sat. Oct. 12 9:30-11:00 p.m. WLW-A	8.1	9.2	6.4	23.0	Your Hit Parade..... WSB Billy the Kid, MGM, Late Show..... WSB	26.8 15.1
8. APACHE ROSE — Roy Rogers, Dale Evans; 1947; Republic; MCA-TV	Roy Rogers Feature Sat. Oct. 12 4:30-5:30 p.m. WAGA	7.9	8.9	6.9	38.3	Dragonwyck, Armchair Playhouse No. 2..... WSB	9.4
9. SAHARA — Humphrey Bogart, Dan Duryea; 1944; Columbia; Screen Gems	Late Show Tues. Oct. 8 10:55-12:30 a.m. WSB	7.6	8.6	5.8	67.9	Love Is News, Starlight Movies..... WAGA	4.5
10. ABOVE SUSPICION — Joan Crawford, Fred MacMurray; 1943; MGM; MGM-TV	MGM Late Show Thurs. Oct. 10 10:55-12:30 a.m. WSB	6.7	9.4	5.0	57.3	Captain From Castile, Starlight Movies..... WAGA	4.8

SYRACUSE

1. HOWARDS OF VIRGINIA — Cary Grant, Martha Scott; 1940; Columbia; Screen Gems	Sunday Movietime Sun. Oct. 20 6:00-7:30 p.m. WSYR	21.8	23.3	19.7	55.5	20th Century Lassie..... WHEN	10.9 29.7
2. AFRICAN QUEEN — Humphrey Bogart, Katherine Hepburn; 52; United Artists; UA TV	Star Theatre Sat. Oct. 19 11:30-1:15 p.m. WHEN	18.6	20.1	15.3	81.2	Lawrence Welk..... WSYR Tars and Spars, Hollywood Showcase..... WSYR	12.4 1.1
3. SMASHING THE SPY RING — Ralph Bellamy, Fay Wray; 1939; Columbia; Screen Gems	Hollywood Matinee Fri. Oct. 18 1:00-2:25 p.m. WSYR	18.0	18.5	16.9	88.2	Kay's Kitchen..... WHEN As the World Turns..... WHEN	2.4 3.4
4. REBECCA OF SUNNYBROOK FARM — Shirley Temple, Randolph Scott, Jack Haley, Bill Robinson; 1938; 20th Century Fox; NTA	Shirley Temple Sat. Oct. 19 1:30-3:00 p.m. WHEN	11.2	12.4	10.4	47.9	Sports Drama..... WSYR Football Preview..... WSYR NCAA Football..... WSYR	4.2 7.6 18.8
5. LITTLE TOKYO, U.S.A. — Preston Foster, Brenda Joyce; 1942; 20th Century Fox; NTA	Hollywood Matinee Wed. Oct. 16 1:00-2:25 p.m. WSYR	10.3	10.8	10.0	72.5	Kay's Kitchen..... WHEN As the World Turns..... WHEN Beat the Clock..... WHEN	2.4 3.2 3.6
6. THE AWFUL TRUTH — Cary Grant, Irene Dunne; 1938; Columbia; Screen Gems	Hollywood Matinee Mon. Oct. 21 1:00-2:25 p.m. WSYR	10.0	10.8	9.2	75.8	Kay's Kitchen..... WHEN As the World Turns..... WHEN Beat the Clock..... WHEN	2.4 3.6 3.6
7. TWENTIETH CENTURY — John Barrymore, Carole Lombard; 1934; Columbia; Screen Gems	Hollywood Matinee Thurs. Oct. 17 1:00-2:25 p.m. WSYR	9.9	10.4	9.2	72.3	Kay's Kitchen..... WHEN As the World Turns..... WHEN Beat the Clock..... WHEN	3.0 4.6 4.0
8. LOVE IS NEWS — Tyrone Power, Loretta Young, Don Ameche; 1937; 20th Century Fox; NTA	Hollywood Playhouse Tues. Oct. 15 1:00-2:25 p.m. WSYR	9.3	9.6	8.8	69.4	Fashions at Lunch..... WHEN As the World Turns..... WHEN	5.0 4.8
9. SONG OF ARIZONA — Roy Rogers, Gabby Hayes; 1946; Republic; MCA-TV	Roy Rogers Feature Sun. Oct. 20 12:00-1:00 p.m. WSYR	8.5	9.2	7.6	55.9	Movie Matinee..... WHEN Wild Bill Hickok..... WHEN	4.0 9.0
10. MEN FROM BOYS TOWN — Spencer Tracy, Mickey Rooney; 1941; MGM; MGM-TV	Star Theatre Fri. Oct. 18 11:20-1:15 a.m. WHEN	8.2	9.6	6.4	59.9	Martin Kane..... WSYR Tonight..... WSYR	6.4 5.3

'Subliminal Not For Us' Sez NBC

"Subliminal perception" got still another setback this week when NBC prexy Robert Sarnoff issued a communique to all veepees, station managers and division and department heads notifying them that the network wants no part of it. Said Sarnoff:

"We have been receiving inquiries as to NBC's position on 'subliminal perception' as an advertising technique in broadcasting. This refers to the use of broadcast messages or impressions which are below the level of conscious perception.

"It is NBC's position that in the light of the present lack of knowledge of the effects and implications of such technique, employing it in broadcasting would be improper.

"This memorandum constitutes a directive that NBC will not accept or use 'subliminal perception' messages for broadcast over our television or radio network or station facilities, or in material prepared for broadcast by the National Broadcasting Co. or by California National Productions. Any inquiries on the subject from representatives of advertising agencies, advertisers, the press, program producers or other persons outside the organization should be answered on the foregoing basis.

"Our position on the matter is in accord with a recent recommendation of the NABT Code Review Board that any proposals to use the tv medium in the process called 'subliminal perception' be referred to the Board immediately for review, and that experimentation or use of the process should not be permitted on the tv broadcasting medium pending such review and consideration."

FCC: 'Nothing To Worry About'

Washington, Dec. 3. Noting the "considerable publicity" given recently to "subliminal perception" advertising, the Federal Communications Commission gave assurance last week that the public has nothing to worry about from the possible use of technique in television.

"The posture of the problem is such," the agency declared in a Public Notice, "that the public interest is not in immediate danger of being adversely affected. Ample proof has been given of the recognition by tv licensees of their responsibilities and obligation to operate their stations in the public interest."

Commission said that two companies appear to be promoting "SP" and that one has offered to demonstrate it on a closed-circuit system but has advised that it has made no demonstration of the technique over the air. It's understood that the Commission will accept the offer providing the demonstration can be held in Washington. Facilities to try out the technique have been offered by at least one local station.

One tv station, agency disclosed, has been experimenting with "a form" of "SP" transmitting only station promotional announcements with "negative" results. It's understood the station is WTWO (TV) in Bangor, Me.

Although "SP" is reported to have been demonstrated successfully several months ago on a motion picture screen in New York by Subliminal Projection, Inc., there is considerable doubt that the technique can be applied to television. It's understood that certain FCC engineers are highly skeptical of its applicability and are taking a "show me" attitude.

But whether it is feasible or not, the agency recently advised Sen. Charles E. Potter (R-Mich.), a member of the Interstate Commerce Committee, that it has the authority to ban its use. In its Public Notice reference to license "responsibilities," the Commission, in effect, warned stations against its use.

Agency's "PN" was issued as a result of numerous inquiries from individuals, members of Congress, and the broadcast industry.

Detroit Lakes, Minn. — Herb Gross and Associates of Minneapolis are the new owners of radio station KDLN here. They acquired it from the Detroit Lakes Broadcasting Co. comprising two localities for a price that wasn't announced.

Estimated Weekly Network TV Program Costs

Nighttime and Daytime Overall Costs Include: Production Expenses, Actors, Musicians, Writers, Freelance Directors, Set Construction, Commercial Announcements, Royalties, Agency Directors

COSTS DO NOT INCLUDE TIME CHARGES

Figures Are Gross—Including Agency Commission

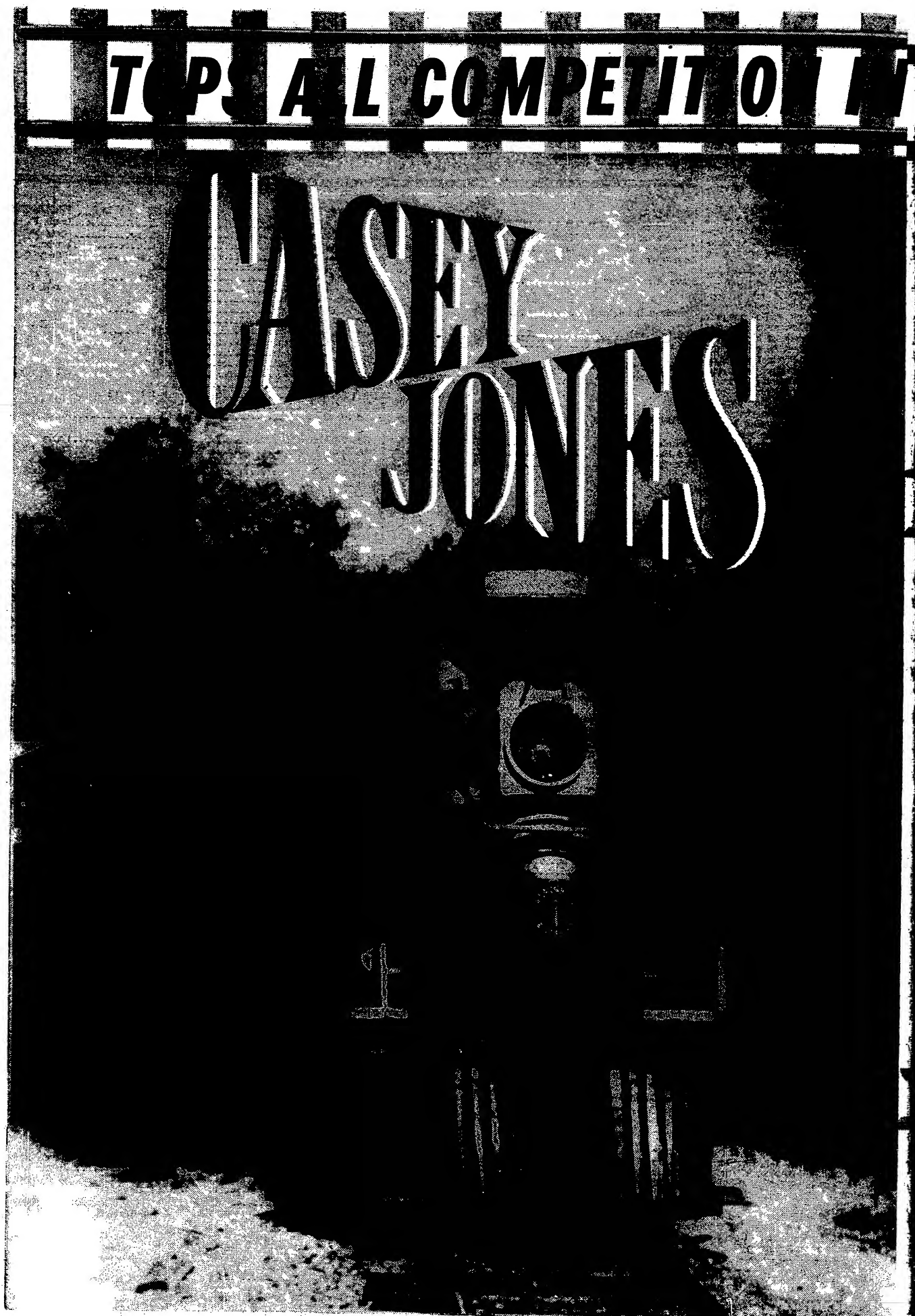
Agencies listed by initials: Anderson-McConnell; Batten, Barton, Durstine & Osborne; Benton & Bowles; Campbell-Ewald; Campbell-Mithun; Cunningham & Walsh; Doherty, Clifford, Steers & Shenfield; Doyle Dane Bernbach; Dancer, Fitzgerald & Sample; Erwin, Wasey, Ruthrauff & Ryan; Foote, Cone & Belding; Fuller, Smith & Ross; Guild Bascom & Bonfigli; J. Walter Thompson; Kenyon & Eckhardt; Kastor, Farrell, Chesley & Clifford; Keyes, Madden & Jones; Lennen & Newell; McCann-Erickson; MacManus, John & Adams; Norman, Craig & Kummel; Needham, Louis & Brorby; Ogilvy, Bens & Mather; Sullivan, Stauffer, Colwell & Bayles; Wherry, Baker & Tilden; Young & Rubicam.

PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER
Adventures of Jim Bowie	ABC	\$38,000	Amer. Chicle Co.	DF&S	Louis F. Edelman
Adventures of Ozzie & Harriet	ABC	33,500	Eastman Kodak	JWT	Ozzie Nelson
Adventures of Rin Tin Tin	ABC	30,000	Nat'l Biscuit Co.	K & E	Herbert B. Leonard
Adventures of Robin Hood	CBS	37,500	Johnson & Johnson	Y & R	Sidney Cole
Steve Allen Show	NBC	100,000	Wildroot	BBD&O	
			Greyhound	Grey Advt.	Jules Green & Bill Harbach
			Pharma - Craft	JWT	
American Bandstand	ABC	1,725	S. C. Johnson & Son	NL&B	
Andy's Gang	NBC	8,000	General Mills	DF&S	Tony Mammarella
Eve Arden Show	CBS	40,000	Seven-Up	JWT	
			Minnesota Mining	BBD&O	Frank Perri
Armstrong Circle Theatre	CBS	45,000	Lever Bros.	JWT	Al Lewis
As the World Turns	CBS	3,000	Shulton	Wesley Assoc.	
		(Per Segment)	Armstrong Cork Co.	BBD&O	Robt. Costello
Assignment Foreign Legion	CBS	30,000	Procter & Gamble	B & B	Charles Fisher
			Pillsbury Mills	C-M	
Bachelor Father	CBS	37,500	Vick Chemical	Morse Internat'l	
Red Barber's Corner	NBC	4,000	Swift & Co.	McC-E	
Beat the Clock	CBS	2,500	P. Lorillard	L&N	M. Smedley Aston & Anthony Bartlett
		(Per Segment)	Amer. Tobacco Co.	BBD&O	Harry Ackerman
			Slate Farm Ins.	NL&B	Craig Allen
			Vick Chemical	Morse Int.	Bud Collyer & Jean Hollander
Big Benny Show	CBS	55,000	Atlantis Sales	JWT	
Polly Bergen Show	NBC	40,000	Libby, McNeill & Libby	JWT	
Big Payoff	CBS	2,400	General Mills	DF&S	
Big Record	CBS	100,000	Gerber Products	D'Arcy	
Bold Journey	ABC	27,500	Johnson & Johnson	Y & R	
Pat Boone Chevy Showroom	ABC	44,500	Eastman Kodak	JWT	
Bride and Groom	NBC	2,500	Purex Corp.	Edw. Weiss	
		(Per Segment)	Mogen David Wine	Edw. W	
			Sunshine Biscuits	C & W	
Brighter Day	CBS	2,250	Nestle Co.	Bryan Houston	
		(Per Segment)	Nestle Co.	McC-E	
Broken Arrow	ABC	34,500	Amer. Tobacco Co.	BBD&O	Hilliard Marks & Ralph Levy
Buccaneers	ABC	10,000	Max Factor	DDB	Irving Mansfield
Burns and Allen	CBS	45,000	Colgate-Palmolive	Byran Houston	Walt Frammer
Sid Caesar Invites You	ABC	50,000	Gen'l Motors	D. P. Brother	Jack Philbin
The Californians	NBC	38,500	Kellogg Co.	Leo Burnett	
Captain Gallant	NBC	25,000	Pillsbury	Leo Burnett	
Chevy Show	NBC	180,000	Armour & Co.	FG&B	
Cheyenne	ABC	70,000	Ralston Purina	GB&B	Julian Lesser
Circus Boy	ABC	30,000	Chevrolet	Campbell-Ewald	Tom Naud
Climax	CBS	75,000	Brillo Mfg. Co.	JWT	Roger Gimbel
Club Oasis	NBC	45,000	Drackett Co.	Y & R	
Colt 45	ABC	35,000	Lehn and Fink	McC-E	
CBS Morning News	CBS	1,000	Mentholum Co.	JWT	
		(Per Segment)	Minnesota Mining	MacMJ&A	
Comedy Time	NBC	3,500	Procter & Gamble	Y & R	Teresa Lewis
		(Per Segment)	Miles Laboratories	Goefrey Wade	Allan Armer & Mel Epstein
			Ralston Purina	Gardner	
			Kellogg	Leo Burnett	Hannah Weinstein
			Sweets Co. of America	Henry Eisen	
			Carnation Co.	EW&R	Rod Amateau
			General Mills	BBD&O	
			(Alt. wks.)		
			Helena Rubi	OB&M	Hal Janis
			Singer	Y & R	Felix Felst
			Lever Bros.	Y & R	
			Heinz	Maxon	Serge Glykson
			Chevrolet	Campbell-Ewald	Henry Jaffe
			General Electric	Y & R	William T. Orr
			Kellogg	Leo Burnett	Norman Blackburn
			Mars	Knox Reeves	Herb. B. Leonard
			Chrysler	McC-E	Edgar Peterson
			Liggett & Myers	McC-E	Bud Cole
			Campbell	BBD&O	Wm. T. Orr
			General Motors	D. P. Brother	CBS News
Perry Como Show	NBC	135,000	Chesebrough	JWT	Bob Masson
			Kraft Foods	JWT	
			General Foods	Y & R	
			Mentholum Co.	JWT	
			Miles Lab.	Goefrey Wade	
			Minnesota Mining	BBD&O	
			Pharmaco	DCS&S	
			SOS Co.	McC-E	
			Welch	Richard Manoff	
			Amer. Dairy Assoc.	C-M	Robt. S. Finkel
			Kimberly-Clark	FC&B	
			Knemark Mfg.	Emil Mogul	
			Noxema	SSC&B	
			RCA	K & E	
			Sunbeam	Parrin-Paus	
			Williamson-Dickie	Evans & Assoc.	Bryan Blisney
			P. Lorillard	& N.	Jules Goldstone
			Chesebrough	McC-E	Paul Henning
			R. J. Reynolds	Wm. Esty	
John Daly and the News	ABC	5,300	Amer. Chicle Co.	Ted Bates	ABC News
			Evimude Motors	Crammer-Krasselt	
			Nat'l Carbon	Wm. Esty	
			Plymouth	Graht	Don Feddersen
			General Foods	B & B	Parke Levy
			Sterling Drug	DFS	Harry Danziger & Edward Danziger
Dick and the Duchess	CBS	37,500	Mogen David Wine	Edw. Weiss	Sheldon Reynolds
			Helene Curtis	Gordon Best	
Disneyland	ABC	100,000	Derby Foods	McC-E	
			General Mills	Tatham-Laird	Walt Disney
			Reynolds Metals	Clinton Frank	
			General Foods	Y & R	

(Continued on page 46)

TOPS ALL COMPETITION IN

CASEY JONES



IRST 4 CITIES REPORTING!!

ATLANTA — WAGA-TV

RATING*

CASEY JONES **22.2**

IF YOU HAD A MILLION 11.1

ASSIGNMENT ATLANTA and JOHN DALY and the NEWS 4.4

SACRAMENTO — KCRA-TV

RATING*

CASEY JONES **31.6**

EVE ARDEN 19.4

SUGARFOOT 9.9

Here's the train you can't afford to miss!

American Dairy Association, Ronson, Esskay Quality Meats (5 Markets),

Dr. Pepper Beverages, Holsum Bakery, Central Power and Heat, and Hammond Organ

are just a few of the many happy passengers riding to new high ratings with "Casey Jones"!

... And Casey and his famous Cannonball Express are now delivering the mail!

New York, Chicago, Los Angeles, Philadelphia, Cleveland, Boston,

Washington, D.C., San Francisco and 52 other leading cities too!

It's time for *you* to climb aboard ... *make your reservation today!*

BALTIMORE — WJZ-TV

RATING*

CASEY JONES **19.3**

ROBIN HOOD 17.3

CORRALING the COLTS 15.3

OTHERS 0.8

DETROIT — WWJ-TV

RATING*

CASEY JONES **16.9**

STATE TROOPER 15.7

MEN of ANNAPOLIS 9.3

SPORT FOCUS and

JOHN DALY and the NEWS 8.5

DON'T MISS THIS TRAIN! CALL OR WIRE!

*TRENDX

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

NEW YORK
711 Fifth Ave.
Plaza 1-4432

DETROIT
709 Fox Bldg.
Woodward 1-3979

CHICAGO
230 N. Michigan Ave.
Franklyn 2-3696

HOLLYWOOD
1334 N. Beachwood Dr.
Hollywood 2-3111

NEW ORLEANS
1032 Royal St.
Express 3913

TORONTO
102-108 Peter St.
Empire 3-4096

Aussie TV Loaded With U.S. Shows-- And They Love It

Upbeat Sydney, Dec. 3. Yankee-brand tv shows here is reported as a real hypo for commercial operators as year's end approaches after prior heavy sledding with so-so fare. Dollar freedom to purchase top U.S. shows has set local tv operators on a lighter road for the new year, with the commercials looking for the black in balance sheets after a tough and costly initial span.

Commercial TCN, operated by the Packer Group, powerful news-paper combo, is finding solid sponsorship backing with Yankee fare, including "Gunsmoke," "Cheyenne," "Have Gun, Will Travel," "Zorro," "Disneyland," "San Francisco Beat," "Celebrity Playhouse," plus "Hour of Mystery," "O.S.S.," and "Captain Z-Ro."

Commercial ATN, likewise news-paper-backed, is hitting the popularity jackpot with top U.S. product, such as "The Steve Allen Show," "The Perry Como Show," "Dragnet," "Superman," "Burns & Allen Show," "Highway Patrol," "Wild Bill Hickok," "Susie," "Boston Blackie."

Aussie tv payees sure like their entertainment raw presently, according to current surveys, with the U.S. fare tops.

Although there has been some talk of bid to introduce pay-tv here next year, major commercial executives can't see this eventuating either next year or in the future. Understood the government wouldn't greenlight new idea until tv becomes more firmly established. Down Under—it's currently only in first year, with a load of obstacles still to be overcome.

Gigaret Accounts

plus production taking a beating from "Wyatt Earp" and faring no better than a 19.8 average for the 90-minute Tuesday night stretch.

Since ABC-TV has a \$3,000,000 stake in Sinatra's tv welfare, there's a two-way stretch in the dilemma of the singer and his showcase. Sinatra, apparently, recognizes it, too, and is willing to play ball in a bid to upgrade the entry, expressing a willingness to do more live stanzas and work before a live audience. (ABC and McCann, it's understood, had made overtures for an every-week-all-live show and tossing the already-made films in the ashcan.) Last Friday's Sinatra show went live, but the upgraded rating (15.0) was disappointing.

Over the past few weeks there have been trade rumblings concerning the Lucky Strike account (also \$20,000,000) at BBDO, with more than one Madison Ave. agency casting envious glances toward the lucrative biz. However, vehement denials (right up to yesterday) have emanated from the BBDO precincts that the account was in jeopardy. Nevertheless, it's no secret that American Tobacco's Hit Parade filter hasn't exactly been going places, despite a \$6,000,000 investiture to get things rolling. Even in the face of BBDO denials, there have been sporadic guessing games as to who might wind up with the account. Some mention Young & Rubicam (it presently has no major ciggie account, having lost Kent to Lennen & Newell). Others hazard a guess at Cunningham & Walsh, which lost the Chesterfield biz to McCann. Others say, don't write off Emerson Foote in any speculation. Foote, newly-installed as chairman of the board at the Geyer agency, tossed out the Lucky Strike biz (then worth \$12,000,000) during his prexyship of Foote, Cone & Belding some years back, in the days when the late George Washington Hill was given the agency brethren a hard time.

Des Moines—Wm. J. Scharton has been named general manager of KIOA, Des Moines, succeeding John H. Pace who will become general manager of two radio stations in California. Scharton formerly was with Meredith Engineering Co., tv and radio operation of Meredith Publishing Co. as a member of the staff at KPHO, Phoenix.

Estimated Weekly Network TV Program Costs

Continued from page 43

PROGRAM	NET- WORK	COST	SPONSOR	AGENCY	PRODUCER
Do You Trust Your Wife	ABC	3,000 (Per Segment)	Firestone	Grey	Jim Morgan
Dragnet	NBC	42,500	Liggett & Myers	DFS	Jack Webb
			Schick (Alt. wks.)	B & B	
Edge of Night	CBS	2,500 (Per Segment)	Procter & Gamble	B & B	Chas. Pollacher
			Fla. Citrus Comm.	B & B	
			Standard Brands	JWT	
			Pet Milk	Gardner	
			Pillsbury	C-M	
			Vick Chemical	Morse Int'l	
Douglas Edwards with the News	CBS	5,000 (Per Segment)	Atlantis Sales	JWT	
			Brown & Williamson	Ted Bates	CBS News
			Amer. Home Prod.	Ted Bates	
			Amer. Can	Compton	
Father Knows Best	NBC	42,500	Lever Bros.	JWT	Eugene B. Rodney
			Scott Paper	JWT	
Eddie Fisher Show	NBC	115,000	Liggett & Myers	McC-E	Jule Styne
			RCA & Whirlpool	K & E	
Football, NCAA Nat'l Games	NBC	750,000 (Per 1 1/4 Hr. for season)	Libbey-Owens-Ford	F&S&R	Perry Smith
			Sunbeam	Perris-Paus	
			Zenith	Earle Ludgi	
			R. J. Reynolds	Wm. Esty	
Ford Show	NBC	42,500	Bristol Myers	DCS&S	Bud Yorkin
Arlene Francis Show	NBC	2,600 (Per Segment)	Ford	JWT	Alan Beaumont
			Bourjois	Lawr. Gunbinner	
			Burlington Mills	Ben Sackheim	
			Minnesota Mining	MacM, J&A	
			Sterling Drug	DFS	
Fury	NBC	22,500	Border	B & B	Leon Fromkess
			General Foods	B & B	
GE Theatre	CBS	42,500	General Electric	BBD&O	Wm. Frye
Gillette Cavalcade of Sports	NBC	60,000	Gillette	Maxon	NBC Sports
George Gobel Show	NBC	115,000	Liggett & Myers	McC-E	Alan Handley
			RCA & Whirlpool	K & E	
Arthur Godfrey's Talent Scouts	CBS	40,500	Lipton	Y & R	Janette Davis
			Toni	North	
Arthur Godfrey Time	CBS	3,800 (Per 1 1/4 Hr.)	Libby	JWT	Will Roland
			Armour	N. W. Ayer	
			Peter Paul	DF&S	
			Singer	Y & R	
			Standard Brands	Ted Bates	
			General Foods	Y & R	
			Bristol-Myers	Y & R	
			Simoniz	Y & R	
			Pharma-Craft	JWT	
			Mutual of Omaha	Bozell & Jacobs	
I've Got a Secret	CBS	30,000	R. J. Reynolds	Wm. Esty	Gil Fates
Kraft Television Theatre	NBC	50,000	Kraft Foods	JWT	Maury Holland & Stanley Quinn
			Campbell	BBD&O	Rudy Abel
Lassie	CBS	35,000	Remington Rand	Compton	Harry Ackerman
Leave It to Beaver	CBS	37,500	Procter & Gamble	Compton	Louis F. Edelman
Life & Legend of Wyatt Earp	ABC	35,000	General Mills	DF&S	
			Lever Bros.	BBD&O	Tom McKnight
Life of Riley	NBC	39,500	Brown & Williamson	Ted Bates	Jaime Del Valle
The Line-Up	CBS	39,000	Procter & Gamble	Y & R	
Art Linkletter's House Party	CBS	3,800 (Per Segment)	Lever Bros.	BBD&O	John Guedel
			Pillsbury	Leo Burnett	
			Kellogg	Leo Burnett	
			Swift	McC-E	
			Campbell	Leo Burnett	
			Simoniz	Y & R	
			Standard Brands	JWT	
			A. E. Staley (alt.)	EW&R	
			Toni (alt.)	North	
			General Mills	DF&S	Jack Chertok
			Nestle Co.	McC-E	
			General Mills	DF&S	Jack Chertok
			Amer. Home Prod.	Ted Bates	John Taylor
Lux Show Starring Rosemary Clooney	NBC	42,500	Lever Bros.	JWT	Joseph Shribman & Dik Darley
			Schick	B & B	Charles Issacs
Gisele MacKenzie Show	NBC	42,500	Scott Paper	JWT	
			Kaiser	Y & R	Wm. T. Orr
Maverick	ABC	80,000	Procter & Gamble	B & B	Warren Lewis
Meet McGraw	NBC	36,000	Participating		Walt Disney
Mickey Mouse Club	ABC	3,200 (Per 1 1/4 Hr.)	General Foods	B & B	Terrytoons
			Colgate-Palmolive	Ted Bates	
Mighty Mouse Playhouse	CBS	7,750	Colgate-Palmolive	Ted Bates	Don Feddersen
			H. J. Reynolds	Wm. Esty	Warner Taub Jr.
Millionaire	CBS	35,000	Colgate-Palmolive	L & N	
Mr. Adams & Eve	CBS	37,500	Max Factor	A-McC	Phil Cohan
Guy Mitchell Show	ABC	35,000	Brillo Mfg. Co.	JWT	Wilbur Stark & Jerry Layton
Modern Romances	NBC	2,800 (Per Segment)	Corn Prod.	McC-E	
			Kraft Foods	JWT	
Garry Moore Show	CBS	2,500 (Per Segment)	Sterling Drug	DFS	
			Johnson & Johnson	Y & R	Herb Sanford
			Lever Bros. (wkly.)	JWT	
			Yardley	N. W. Ayer	
			Dow Chemical (wkly.)	MacM&A	
			Vick Chemical	Morse Internat'l	
			Campbell (wkly.)	Leo Burnett	
			Nestle	McC-E	
			California Packing	McC-E	
			Sunshine	C & W	
			Fla. Citrus Comm.	B & B	
			General Foods	B & B	
			General Mills	DF&S	
			Hoover (wkly.)	Leo Burnett	
			(All alt. unless noted)		
M-Squad	NBC	36,000	Amer. Tobacco Co.	SSC&B	John Larkin
			Hazel Bishop	Raymond Spector	
Patrice Munsel Show	ABC	40,000	Buick	Kudner	Robt. Schuler
			Frigitaire		
Name That Tune	CBS	22,500	Amer. Home Prod.	Ted Bates	Al Singer
			Kellogg	Leo Burnett	
NBC Matinee Theatre	NBC	18,000 (Per Hour)	Bissell	NW Ayer	Albert McCleery
			John H. Breck	HA&R	
			Chesbrough	JWT	
			Corn Products	C. L. Miller	
			Kraft Foods	JWT	
			Minnesota Mining	MacM&A	
			Procter & Gamble	B & B	
			Whirlpool	K & E	
			Ronson	NC&K	Reuven Frank
NBC News	NBC	1,150 (Per 1 1/4 Hr.)	U. S. Rubber	F. D. Richards	Sam Gallu
Navy Log	ABC	35,000			

Continued on page 47

Estimated Weekly Network TV Program Costs

Continued from page 46

PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER
Oh! Susanna	CBS	37,500	Nestle	Bryan Houston	Alex Gottlieb
Omnibus	NBC	75,000	Helene Curtis	Edw. Weiss	Robert Saudak
Original Amateur Hour	NBC	17,500	Aluminium Ltd.	JWT	Lewis Graham
O.S.S.	ABC	36,000	Union Carbide	J. M. Mathes	Jules Buck
People Are Funny	NBC	32,500	Hazel Bishop	Raymond Spector	John Guedel
People's Choice	NBC	40,000	Mennen	McC-E	E. J. Rosenberg
Perry Mason	CBS	90,000	R. J. Reynolds	Wm. Esty	Ben Brady
Person to Person	CBS	35,000	Toni	North	John Aaron & Jesse Zousmer
Playhouse 99	CBS	125,000	Borden	Y & R	Martin Manulis
Dick Powell's Zane Grey Theatre	CBS	45,000	Amer. Home Prod.	Y & R	Hal Hudson
The Price Is Right (daytime)	NBC	3,000 (Per Segment)	Purex	Edw. Weiss	Robt. Stewart
The Price Is Right (nighttime)	NBC	27,500	Libbey-Owens-Ford	FS&R	Henry Mynatt
Queen for a Day	NBC	3,000 (Per Segment)	Amer. Oil	Jos. Katz	Irving Pincus
Real McCoys	ABC	35,000	Hamm Brewing	C-M	D. Dorto & J. Payne
Restless Gun	NBC	37,000	Time	Y & R	H. E. Danziger
Saber of London	NBC	22,500	Bristol-Myers	BBD&O	Frank Ross
Sally	NBC	38,000	Philip Morris	Leo Burnett	Frank P. Rosenberg
Schlitz Playhouse	CBS	40,000	Amer. Gas Assoc.	L & N	Alec Snowden
Scotland Yard	ABC	30,000	Kimberly-Clark	PC&B	Myron Golden
Search for Tomorrow	CBS	2,250 (Per Segment)	Allstate Ins.	Leo Burnett	Roy Winsor
Secret Storm	CBS	2,000 (Per Segment)	General Foods	B & B	Edward R. Murrow & Fred W. Friendly
See It Now	CBS	100,000	Ford	JWT	Chas. Skinner
Sergeant Preston of the Yukon	CBS	35,000	Alberto-Culver	Goefrey Wade	Ralph Levy
Shower of Stars	CBS	100,000	Chesebrough	JWT	Ed Montagne
Phil Silvers Show	CBS	42,500	General Foods	Y & R	Wm. Self
Frank Sinatra Show	ABC	70,000	Lanolin Plus	KFC&C	Dallas Bower
Sir Lancelot	ABC	10,000 (Reruns)	Lever Bros.	BBD&O	Merrill Heatter
\$64,000 Challenge	CBS	40,000	Mentholatum Co.	JWT	Mert Kopli
\$64,000 Question	CBS	40,000	Miles Lab.	Goefrey Wade	Cecil Barker
Red Skelton Show	CBS	45,000	Minnesota Mining	BBD&O	Walt Framer
Strike It Rich	CBS	3,500 (Per 1/4 Hr.)	S.O.S. Co.	McC-E	Herb Brodtkin
Studio One	CBS	60,000	RCA	K & E	CBS News
Sunday News Special	CBS	3,500	Spiedel	NC&K	Wm. T. Orr
Sugarfoot	ABC	70,000	Alberto-Culver	Goefrey Wade	Marlo Lewis
Ed Sullivan Show	CBS	90,000	Amer. Home Prod.	Geyer	Whitney Ellsworth
Superman	ABC	10,000 (Reruns)	Brown & Williamson	KM&J	Alfred Hitchcock
Suspicion	BC	100,000	Corn Prod.	C. L. Miller	Alan Miller
Tales of the Texas Rangers	ABC	28,500	Lanolin Plus	KFC&C	S. Mark Smith & Mort Abrahams
Tales of Wells Fargo	NBC	38,000	Mentholatum Co.	JWT	Colbert Clark
Telephone Time	ABC	40,000	Miles Lab.	Goefrey Wade	Nat Holt
The Thin Man	NBC	38,000	Minnesota Mining	BBD&O	Jerry Staggs
This Is Your Life	NBC	45,000	Procter & Gamble	DFS	Edmund Beloi
Danny Thomas Show	CBS	40,000	Park & Tilford	Grant	Axel Gruenberg
Tic Tac Dough	NBC	22,500	Procter & Gamble	DFS	Louis F. Edelman
Tic Tac Dough (daytime)	NBC	2,500 (Per Segment)	Sandura	Hicks & Greist	Hudson Faucett
Today	NBC	850 (Per Part.)	S.O.S. Co.	McC-E	Stan Green
Tombstone Territory	ABC	35,000	Standard Brands	Ted Bates	Barry & Enright
Tonight	NBC	1,500 (Per Part.)	Star-Kist	Honig-Cooper	Jac Hein
To Tell the Truth	CBS	22,500	Toni	North	Frank Pittman & Andy White
			Participating		Perry Cross
			Pharmaceuticals	Parkson	Gil Fates

(Continued on page 50)

Cleve. TV-Dailies In New Evaluation Of News Breaks

Cleveland, Dec. 3.

This area's three tv stations cracked the established 11:45 p.m. news release to announce the candidacy of the mayor of Cleveland as a gubernatorial candidate in the Democratic primary in May despite a press conference promise to toe the line.

Release cracking came with the 11 p.m. newscast when it became apparent the three daily papers had "ganged up" on Mayor Anthony J. Celebrezze to set the late release so that the papers—Press, News and Plain Dealer—could have a Thanksgiving Day break.

With the dailies issuing only one holiday paper, they prevailed on the mayor to use his 4 p. m. news conference (27) to make his announcement. KYW radio-tv news director Sanford Markey pointed out that the late hour release not only violated the long-standing 7 a. m., 7 p. m. time break, but would lose the mayor the vast Northern Ohio tv audience. The 7 a. m. (for afternoons) and 7 p. m. (for morning) releases had prevailed in this area for at least 10 years.

Mayor Celebrezze, however, asked for this exception in light of difficult exigencies. Following issuance of his prepared statement to the fourth estate, he then met with radio and tv newsmen for interviews.

Each tv station—WEWS, WJW-TV and KYW-TV—broke the release, although there was no collusion. WEWS' John B. Hughes phoned the mayor in advance; WJW-TV news director Ken Armstrong also spoke to sources close to the mayor while KYW's Markey wired the mayor saying:

"After careful consideration . . . it is our firm conviction that views of such community importance can not be held beyond our 11 p. m. newscast. To do so would be to shirk our responsibility to the citizens of this area. Our newscast, at 11 o'clock at night, reaches the maximum audience in Ohio and information of such magnitude as the decision of the Mayor of the City of Cleveland in his relationship to the State of Ohio cannot and should not be held. For the community's good, and in light of our broadcasting industry's undeniable and vital role in modern journalism, we feel your statement must be released with its fullest impact and significance."

Newsmen on the papers later admitted had "we been put in a similar box we certainly would not have held the release beyond our key edition, the Home Edition, and the 11:45 p. m. release hour, for us, is tantamount to missing the Home Edition and making only the final edition for afternoon papers."

The 11:45 p. m. release was timed for the appearance of the Plain Dealer's first edition that caters primarily to the out-of-Greater Cleveland circulation.

Broadcasting officials noted combined newspaper circulation of three dailies was around 1,000,000, while three tv stations, including WJW-TV Sohio network, was well over 3,000,000 sets.

ROY RICH NAMED BY BRIT. SOUTHERN TV

London, Dec. 3.

Roy Rich, for the last three years in charge of production for British Lion Films, has been appointed Controller of Programs for Southern Television, the company formed to operate the new commercial tv outlet to serve the South of England. He'll take up his post on Jan. 1.

Southern TV, which represents a combination of forces of the Rank Organization, Associated Newspapers and Amalgamated Press, has taken over the Plaza lecture theatre, Southampton, which will be converted into a studio. The theatre is owned by the Rank organization.

Fort Worth—There were 640,000 television sets in the Fort Worth-Dallas area as of Dec. 1, according to Harold Hough, Director of WBAP-TV here.

“If you heard conflicting accounts of the same incident on different stations, which station would you believe?”

By a vote of almost 3-to-1, listeners chose the CBS-Owned Radio Station over the leading Independent station.*

THIS is only one question from an exhaustive study which sheds new, research-documented light on radio's most elusive question: are listeners worth more when tuned to one station than to another?

For years perceptive time-buyers have known there was more to evaluating stations than slide rule measurements. They know that rating services alone can't predict which station is most likely to deliver more customers for a client. In the absence of qualitative data, advertisers have had to rely on subjective judgments when appraising stations.

But appraisal by intuition is not enough. To give concrete support to the subjective judgments, the CBS-Owned Radio Stations commissioned Motivation Analysis, Inc. to study the attitudes of listeners to the C-O and the leading Independent stations.

In depth interviews 1200 listeners* were asked dozens of questions. They spent 1500 hours answering the questions and then giving reasons for the answers, insuring a complete, uninhibited response. Some of the questions were subtle and indirect; others, forthright and provocative. Here are a few of them: *"When you first turn on your radio, for what reason do you put it on? ... What types of programs do you like the most? ... Which of the following descriptive terms (big-small, authoritative-not authoritative, etc.) would you use to describe the stations you listen to?" ... and "What is your idea of a big radio station?"*

Having compiled data on attentiveness, authority and respect—having assembled a complete picture of the listeners' sentiments, the interviewers then asked the decisive question:

"Which one radio station has the most believable commercials?"

After 100,000 tabulations, these three basic differences were found between audiences:

1. Listeners pay more attention to the C-O stations than to the leading Independents.

2. Listeners regard the C-O's more favorably than the Independents.

3. Listeners believe the C-O stations more than the leading Independents .. both their programs and their advertising.

This is a time when, more and more, advertising budgets are being asked to deliver customers, not just listeners. This study will help you select with greater assurance the right station. It is available for your inspection at your nearest CBS-Owned Radio Station or CBS Radio Spot Sales Office.

*From a recent study conducted in the six major U.S. markets (New York, Los Angeles, Chicago, San Francisco, Boston, St. Louis) where there is a CBS-Owned Radio Station.

*The sample was divided into three groups: those who were fans of the CBS-Owned station, those who were fans of the leading Independent, and a control group of fans equally loyal to both stations. Fans were defined as listeners who spent more than half of their time listening to one station.

WEEL, Boston; WBBM, Chicago
KNX, Los Angeles
WCBS, New York; KMOX, St. Louis
KCBS, San Francisco

C-O

CBS-OWNED RADIO STATIONS

News-on TV

Continued from page 39

from eight to a dozen and more items.

On the occasions when the national or local news is so overpowering that the leading item consumes in time what would otherwise be devoted to half-a-dozen items, television often shows that this, "big story," is made to order for the medium. But, the trouble is that these big stories cannot be manufactured or "packaged," and the medium has trouble enough backing the story with the pictorial elements when the lead item is extended to occupy half or more of the quarter-hour time.

Evils On The Inside

There is, of course, the matter of making the pious comparison between the news sense of newspaper editors and the news sense of television news editors. The best tv news editors and reporters are nothing if not aware that that there are too many video "editors" and "reporters" not very well grounded when it comes to the classical "nose for news." This is where television slips show gorgeously.

On the other hand, there are a good quota of tv newscasters who are not only good writers and newsmen, with a background of both radio-tv and newspaper work, but they are alert to the limitations of the tv medium. These craftsmen, accepting the limitations, work to video's strength, and try their best to bypass the artificial and the banal. That they are not always successful, however, stems from the fact that they all have bosses, and the boss, i.e., the station's or network's news director, can be just as tough as his opposite number on the newspaper. Moreover, and this is the significant thing, the news director is already bound by certain tenets, committed to paper or stored in his hatch, against the day when he has to exercise his privilege of the divine right of the news director. Words and phrases that will pass in a newspaper are verboten—or he thinks they are verboten—on television. Moreover, while violence can easily be described in a newspaper article, the picturization of that same violence, where such pictures are available, may affect the sensibilities, deemed not fit for children, etc.

Money An Evil?

Hovering about this whole condition, and perhaps larger in its effect than any other consideration, is the fact of sponsorship of newscasts. News purists, as well as many newsmen of good will who are flexible, adaptable and reasonable, abhor the idea of an underwritten newscast. Without taking sides on this, the issue can be reduced to absurdity by a couple of illustrations bearing kinship to each other.

It is not necessary to make a supposition in the first instance, which is this: A few years ago, in connection with one of the early reports on the cleared "scare" one of the major video newscasts passed up the story, which was Page 1 in many of the leading newspapers of the nation. It is hardly necessary to mention that there was "cigarette money" behind the newscast. Necessary to mention, however, is that the news director could not have been more in heat about the error of omission than if his house had burned down. His hands were tied. He had no authority over the program. He is blameless.

Now for a supposition—Take an extreme one, so nobody will be hurt and no shoe will fit. Suppose the Government of the United States decided suddenly that it needed 5,000 automobiles. Suppose the decision called for 5,000 Chevrolets. This would constitute important general news for the newspapers. Would the Ford Motor Co. object to having anything said about that subject on a tv newscast that it happened to sponsor or participate in?

JIM HANLON'S CHI POST

Chicago, Dec. 3.
Jim Hanlon, WGN Inc. public relations chief, has been elected prez of Chicago Unlimited.
He's in New York this week sitting in on the tv committee of the Brotherhood campaign.

Estimated Weekly Network TV Program Costs

PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER
Trackdown	CBS	36,000	Amer. Tobacco	BBD&O	Vincent Fennelly
Treasure Hunt	NBC	25,000	Socony	Compton	Bud Granoff
True Story	NBC	5,000	Sterling Drug	DFS	Stark-Layton
Truth or Consequences (Daytime)	NBC	3,530 (Per 1/4 Hr.)	Alberto-Culver	Geoffrey Wade	Ed Bailey & Ralph Edwards
Turn of Fate	NBC	40,000	Amer. Home Prod.	Geyer	
Twentieth Century	CBS	35,000	General Foods	Y & R	
			Lehn & Fink	McC-E	
			Lever Bros.	BBD&O	
			Miles Lab.	Geoffrey Wade	
			Minnesota Mining	MacMJ&A	
			Sterling Drug	DFS	
			Alcoa	FS&R	Robt. Fellows
			Goodyear	Y & R	
			Prudential Ins.	Reach, McClinton	Burton Benjamin
					Stephen Fleischman
					James B. Faichney
					Leslie Midgley
					Albert Wasserman
Twenty-One	NBC	35,000	Pharmaceuticals	Parkson	Robt. Noah
United States Steel Hour	CBS	55,000	U. S. Steel	BBD&O	Marshall Jamison
The Verdict Is Yours	CBS	3,100 (Per 1/4 Hr.)	General Mills	DF&S	Eugene Burr
			Toni	North	
			Atlantis Sales	JWT	
			Libby	JWT	
			Swift	McC-E	
			Fires	Sweeney & James	Fred Heider
Voice of Firestone	ABC	15,000	Edsel	FC&B	Richard Lewis
Wagon Train	NBC	100,000	Drackoff Co.	Y & R	
			Lewis Hom	McC-E	
			Phillip Morris	N. W. Ayer	Ted Yates
			Mennen	McC-E	Lester Malitz
			Miles Labs.	Geoffrey Wade	
			Dodge	Grant	Edward Sobel
Mike Wallace Interview	AEC	11,500	Dodge & Plymouth	Grant	Edward Sobel
Wednesday Night Fights	AEC	23,000	Carter	SSC&B	Maurice Ungar
Lawrence Welk Show	AEC	40,000	Phillips-Van Heusen	Grev	
Lawrence Welk's Top Tunes & New Talent	ABC	40,000	Pharmaceuticals	Parson	Ed Jurist
West Point	AEC	12,000 (Reruns)	Helene Curtis	McC-E	Gil Fates
What's It For?	NBC	25,000	Remington Rand	Y & R	
What's My Line?	CBS	25,000	General Motors	MacMJ&A	Barry Wood
Wide Wide World	NBC	150,000	Kellogg	Leo Burnett	Wm. F. Broidy
Wild Bill Hickok	CBS	35,000	Kellogg	Leo Burnett	Wm. F. Broidy
Wild Bill Hickok	ABC	10,000 (Reruns)	Sweets Co. of Amer.	Henry Eisen	
Paul Winchell Show	ABC	14,500	Hartz Mountai	Geo. Hartman	Carl Jampel
Walter Winchell File	ABC	37,500	Revlon	C. J. LaRoch	Bert Granet
Woody Woodpecker	ABC	20,000	Kellogg	Leo Burnett	Walter Lantz
Jane Wyman Show	NBC	35,000	Hazel Bishop	Raymond Spector	Jane Wyman
			Quaker Oats	NL&B	
You Asked for It	ABC	17,500	Skippy	GB&B	Cran Chamberlin
You Bet Your Life	NBC	45,000	DeSoto	BBD&O	John Gudel
			Toni	North	
Loretta Young Show	NBC	42,500	Procter & Gamble	B & B	John London
Your Hit Parade	NBC	45,000	Amer. Tobacco Co.	BBD&O	Dan Lounsberry
			Toni	North	
Zorro	ABC	54,000	AC Spark Plug	D. P. Brother	Walt Disney
			Seven-Up	JWT	

SPECS, SPECIALS, ETC.

Annie Get Your Gun	NBC	500,000	Pepsi-Cola	K & E	Richard Halliday
AT&T Science Series	NBC	250,000	Pontiac	MacMJ&A	
Lucille Ball-Desi Arnaz Show	CBS	350,000	AT&T	N. W. Ayer	Frank Capra
Conquest	CBS	100,000	Ford	JWT	Desilu
Du Pont Show of the Month	CBS	190,000 (Average)	Monsanto Chem.	Gardner	Michael Sklar
Hallmark Hall of Fame	NBC	150,000	Du Pont	BBD&O	David Susskind & Richard Lewine
High Adventure with Lowell Thomas	CBS	225,000	Hallmark	FC&B	Geo. Schaefer
Bob Hope Show	NBC	275,000	General Motors	C-E	Gil Ralston
Las Vegas Specials	NBC	125,000	Plymouth	N. W. Ayer	Jack Hope
Jerry Lewis Show	NBC	235,000	Johnson Motors	JWT	
Pied Piper	NBC	375,000	Exquisite Form	Grey	Jack Rayel
Shirley Temple Story Book	NBC	120,000	Oldsmobile	DP Brother	Ernest Glucksmann
			Liggett & Myers	McC-E	Hal Stanley
			Breck, Inc.	N. W. Ayer	Alvin Cooperman
			Hills Bros.	N. W. Ayer	
			Nat'l Dairy Prod.	N. W. Ayer	

TV Follow-Up Comment

Continued from page 34

who had a valid excuse. There were also Bobby Helms, who disked "My Special Angel" into the pop bestsellers, and Sam Cooke, who also plattered out a topseller with "You Send Me." He registered mildly in two slots. His record personality seems much stronger than his sight-added values.

And between this kind of singing came Polly Bergen in a pair of tunes. Her surroundings weren't of the kind that a singer of her stature should get, but nonetheless she scored with "Mean to Me," and "Smoke Gets in Your Eyes," which although overdramatized was nonetheless potent bit.

Sullivan used a more personable opener with his gathering the cast in front of the cameras at outset and the Kodak commercial geared to the "Open Me First" campaign was effective.

Steve Allen Show

The "Steve Allen Show" last Sunday (1) night was generally okay. The comedy sketches with Martha Raye and Errol Flynn had some funny moments but in the overall weren't too potent. Miss Raye was involved in demonstrating how reduction number on television "Hit Parade" might look if anything went wrong.

This followed a prior exhibition of a smooth workover of the same number for contrast. The fouled-up segment was a little too exaggerated.

Miss Raye also appeared in a "To Tell A Lie" takeoff on tv's "To Tell The Truth" panel show. The "Truth" panelists were caricatured by Rita Gam (Polly Bergen), Tom Posten (Ralph Bellamy), Miss Raye (Kitty Carlisle) and Don Adams (Hy Gardner). The panel had to pick out the real Errol Flynn in a lineup comprising the actor, Louis Nye and Don Knotts. The stint started off humorously but wore thin after a while. Miss Gam, incidentally, wasn't identified on the show.

Besides appearing as part of the panel, comedian Adams was spotted in an effective solo delivery. He's got some good material, with his football coach routine a standout. On hand for some pleasant songstering were singers Jimmy Dean and Jennie Smith. The latter scored on "Sometimes I'm Happy," as did Dean on "Sandy Sleightfoot." The Dean sequence also paved the way for some novel lensing in reducing a trio of dancers to a fraction of the size of the singer's face. Miss Raye, in a straight vocal switch, did a nice job on "Come

Rain or Come Shine." Repts and mascots of the Army and Navy football team also appeared on the show. Jess.

Lassie

"Lassie" show is now in its fourth year, which represents impressive longevity. This is the kind of property whose audience is loyal and no quotes around the word are needed. It's canine opera, corny and/or sentimental, full of adventures that have happy endings and crises that turn out right—always involving agreeable folks, young and old, and, of course, friend Lassie. The program has had its share of accolades.

Aforementioned loyalty of the audience—it goes particularly well with parents accompanied by their youngsters—might not have been questioned previously but was put to a strain Sunday (CBS-TV, 7:30 p.m.) when an unduly abrupt change was pulled. Cast shifts were required due to the death several months ago of George Cleveland (who had continued as "Gramps" posthumously via the advance-filmed episodes), and perhaps the restlessness of the regular talent or change for the sake of a change.

But it all came about too suddenly, and clumsily. There was no segue from one chapter to the next. Sunday's half-hour opened with a solemn setting as the performers were seen mourning the death of the "Gramps" character.

This doubtless jolted many a viewer, for only the previous week "Gramps" appeared hale and hearty.

It was with like suddenness, and without any kind of story ground-work, that Cloris Leachman and Jon Sheppard came on the scene, acquired the farm that had been tenanted by "Gramps" and Jan Clayton and Tommy Rettig, and adopt seven-year-old Jon Provost. Miss Clayton and Rettig thus exit the show, leaving Jon, Sheppard and Miss Leachman to continue the adventures with Lassie. Gene.

Frontiers of Faith

Morton Wishengrad was not as successful dealing with the subject of brutality as he has been in handling whimsy. His "The Assassin" on last Sunday's (1) "Frontiers of Faith," produced for NBC-TV by the Jewish Theological Seminary was less than satisfactory in portraying a German expatriate spending his life making up for the senseless murder of a German Jewish statesman by learning Hebrew and saving Jews from Nazi wrath.

Frederick Rolf was Rodin, a German in the French Foreign Legion in the late 1930's, who was alternately brutal and awkwardly kind. He sank to screaming and brooding, but it was more the script's fault than his own; it was impossible trying to convey personality changes as suddenly as Wishengrad demanded them. Art.

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Represented by CBS Television Spot Sales.

Radio-TV Production Centres

Continued from page 32

Harold Safford, WLS program director, doing the 12:30 p.m. "Dinner-bell" program from the International Livestock Show this week. Educational station WTTW notches its second year of telecasting next Wednesday (11) . . . WBK television minutelong bulletins every weeknight to help the FBI track down most-wanted fugitives. On Dec. 14 station is starting "Sports Illustrated Spectacular," series of six monthly hourlong shows produced jointly by Sports Illustrated magazine and Children's Chamber of Commerce. Polk Bros. is picking up the tab . . . WBBM has tapped DePaul U. physics prof. Dr. Dan Q. Posin for new "Adventure in Space" radio series . . . Mike Walden doing play-by-play of Wisconsin U. home basketball games for second straight year on WTMJ, Milwaukee . . . Charlie Hanson, WISN radio personality in Milwaukee, makes his tv debut this week on WISN-TV as host of a new panel quiz show.

IN LONDON

BBC-TV will screen a Christmas Day tribute to Gene Kelly . . . Three prize winners who won the titles TV Bathing Beauty Queen, TV Fashion Queen and TV Adonis of Great Britain in ABC-TV's Summer TV show, "Holiday Town Saturday Night," left London for an eight-day trip to Bermuda, with a return journey via New York and Montreal on Sat. (30). The trip is part of their prize . . . Max Bygraves headlined the bill of Associated Television's "Sunday Night At The London Palladium" (1). The show also marked the last appearance of Hughie Green as emcee. He'll be replaced by Alfred Marks . . . Extracts from speeches made at the Jubilee Dinner of the Concert Artists' Association, including those made by Arthur Askey and Barbara Kelly, were aired by BBC-TV on Mon. (2) . . . Tonight (Wed.) Associated-Rediffusion's offbeat program "Out Of Step" will feature witchcraft.

IN WASHINGTON

Jay Royen, former publicity and promotion head at WRV, named public relations director of the Committee for a National Trade Policy, a group working for expanded world trade . . . Dorothy Looker and Evelyn Davis, co-producers of WTOP's award-winning juve tv show, "Ask It Basket," plane to Puerto Rico this month as guests of that government to instruct the government-owned station in uses of tv for educational purposes . . . Newell Schwin, tv sales manager for Terrytoons, here as guest of National Society of Arts and Letters to talk about use of animation in education . . . Warner Anderson, star of CBS' "The Lineup," and Marshall Reed, who plays Inspector Asher on show, presented a Juvenile Delinquency plaque to town's Boys' Club in recognition of group's work in combatting juve crime.

IN SAN FRANCISCO

Charley Stern's hosting a new nightly two-hour deejay show on KROW, Oakland. It's called "Music for Lovers Only," includes only pops and memory tunes and has a gimmick whereby listeners are supposed to phone in and state problems concerning romance over the air, with other listeners then responding with over-the-air answers. One thing, it's a good preview for Stern, who's marrying later this month . . . Don Mozley, KCBS news director, elected president of the Northern California chapter of Sigma Delta Chi, journalism tong . . . David W. Parker, director of educational programming for KPBC, addressed a meeting of the Frisco chapter of the Federal Bar Association . . . Like Don Sherwood, Waldo the Clown will be a casualty of KGO-TV's introduction of Metro films at month's end . . . Ben Draper, exec producer of "Science in Action," spoke at Stanford on the subject, "TV—The Monster in Your Living Room" . . . Joseph Alioto, the lawyer representing Sam Goldwyn in Goldwyn's antitrust suit against 20th-Fox, National Theatres and Fox West Coast, appeared on the KQED-Roger Boas half-hour, discussed urban redevelopment learnedly.

IN BOSTON

Long awaited WHDH-TV, Channel 5, took the air on Tuesday (27) after postponement from previous week because of bad weather which hampered finale operations at the transmitter giving the Hub four commercial tv stations . . . Fred B. Cole, WHDH diaker, goes with WHDH-TV as weather forecaster . . . Tom Tully and Warner Anderson of "Lipstick" made rounds for WNAC-TV Monday (2) here with p. a.'s at Police headquarters, Louise Morgan Show, Charlestown Boys' Club with flack Ruth Silvano and greeted the Hub tv writers at a Towne-House party hosted by Phyl Doherty, p.r. and adv. dir. . . Rex Trailer, WBZ-TV's cowboy personality, and Pablo made a p. a. at Gilchrist tv town . . . Jay McMahers, formerly of WMEX, and Jess Cala of WNDU-TV, South Bend, Ind., added to WHDH-TV staff . . . Charles Bartley, piper on WHDH-TV's Ray Dorey Show, had her new RCA Victor LP, "Weekend of a Private Secretary" released this week . . . Joe Kelly, WHDR farm director, nabbed an award by Nat. Assn. Radio and Farm Directors . . . College football week celebrated on WNAC-TV with Globe sports editor Jerry Nason and Hy Hurwitz doing interviews.

IN CLEVELAND

Dorothy Fuldheim, WEWS newshen, planning April tour to Europe with tourist group . . . Gary Davis joined JWTV program-promotion department . . . Ralph Mayher, KYW-TV cameraman, en route home from fire, was caught in midst of cops-robber gun duel and filmed sequence . . . Jimmy Dudley reports baseball confab for WERE from Colorado Springs . . . Wes Hopkins, winner of KYW auto sales disk stint, back from Miami victory vacation . . . Ralph Hansen, KYW-TV program manager, to Georgia for Westinghouse confab . . . Ed Sullivan hosted by WGAR's Carl George at Rotary Club talk . . . Paul Orgrill's "Cesare" on "Jungle" ended long 10-minute nightly KYW-TV stand (29) at 11:20 . . . JWTV dropping ABC Saturday Met for FM pick-up as possible prelude to ending net affiliation in January.

IN MINNEAPOLIS

At annual meeting here Minnesota Broadcasters Association reelected president Ken Hance, KSTP, Twin Cities; 2nd vice president Harry Linder, WKIM, Willmar; 3rd vice president Bob DeHaven, KYSM, Mankato, and secretary-treasurer Larry Haeg, WCCO, Twin Cities. Miller Robertson, WTCN, Twin Cities, was not a candidate for reelection because he's resigning from WTCN to move to the West Coast. Wayne Williams, WLOL, Twin Cities, replaces him as 1st vice president and on the directorate which remains the same otherwise except for Don Olson, KTRF, Thief River Falls, elected in place of H. L. Dell, KODE, Fergus Falls, who declined reelection . . . Mike Secrest, formerly with Stor's WTIX, Houston, named program supervisor of the William John's four radio stations, including Twin Cities' WMIN . . . WTCN-TV sportscaster Frank Buetel chosen as narrator for the 1957 U. of Minnesota football highlights film to be exhibited around state. It's his second successive year in that capacity.

IN PORTLAND, ORE

Gale Storm due in town Dec. 6-9 for the Meier-Frank Hi-Ten ball and the Toy and Joy Makers Shindig . . . Gene Phelps, KPTV engineer boss, gets kudos for doing a herculean job for his station and com-

petish during strike . . . KGW-TV and KGW are the most promotion minded outfits around. They're always giving something away . . . Ed Leahy and his "Mr. Moon" tv show on KOIN-TV is one of the top shows around and could be tapped by a network . . . KPFT's "High Time" featuring Gene Brender is packed to the limit daily. This may also get network ogle . . . Feature editor of Panorama Pacific, Tom Moore was a Portland visitor this week . . . Heck Harper's "Circle 8 Hootdown" seen weekly on KGW-TV has gone Pacific NW network . . . Konnie G. Worth is now featured on KGW-TV and KGW . . . KOIN and KOIN-TV is one of the few stations still having a studio orch. Red Dunning has held the baton post there for years.

IN DETROIT

"Detroit Today and Tomorrow" is a new half-hour, color film Sunday afternoon-WJW-TV series designed to highlight changes in the Detroit scene. The Detroit Tomorrow Committee, composed of civic-minded community leaders, is producing the series . . . WJR's news department has been expanded and assignments are revised. Newcomer is John Schuback, who will do the 11 p.m. and midnight weekend broadcasts and 8, 9 and 12 (noon) broadcasts Sunday. Other assignments are Dan Kirby, 5, 6, 7 a.m.; William Sheehan, 8 a.m. and noon; Phil Lenhart, 9 a.m. and 5 p.m., and Jim Vinal, 6 and 11 p.m. . . . To bally acquisition of \$2 million worth of MGM films, CKLW-TV sent "Leo the Lion," "Popeye," and a model to the stores and outlets of its sponsors to autograph pictures and distribute program schedules.

IN PHILADELPHIA

Clarabell rode the TV Guide float in the Gimbel Thanksgiving Day parade. In the lineup were Taylor Grant, WRCV-TV newscaster, Sally Starr, WFIL-TV cowgirl, and Bill Webber, WFIL deejay . . . Norman Cash, president of the Television Bureau of Advertising will be guest speaker at the December meeting of the Television and Radio Advertising Club of Phila., at the Barclay (4) . . . Dell Parks, WRDQ, Chester, doing a luncheon show-biz interview session from the Pilgrim Lounge, Drexel Hill . . . According to recent FCC rulings, Phila. is one of 20 markets approved as base for fee-tv experiments . . . WCAU to air series of Cleveland Orchestra broadcasts starting Dec. 7 . . . "Adventures in Numbers and Space," Westinghouse film series, done by local outfit, Ralph Lopatin Productions. Lopatin was a former WRCV-TV lenser . . . Tom Moorehead's annual Christmas party for underprivileged children skedded for WFIL-TV (21) . . . Ann McDonnell, who studied at the U. of London on a Fulbright scholarship, has joined the WCAU-TV publicity dept. . . Larry Ferrari, former WFIL-TV organizer, appeared on the Lawrence Welk program (2).

IN DALLAS

Andrew Sidaris, WFAA-TV director, and his crew will feed the Southern Methodist U.-Notre Dame football game from here Saturday (7) to Chicago and eastern outlets. Fracas won't be tv-ed in the southwest . . . Ralph Widman, ex-WFAA sports announcer, who left to become general manager at KBCS, new Grand Prairie ailer, joined local John E. Pearson Co. branch as a station rep and sports announcer . . . Joe Leonard Jr., head of WDAF, Gainesville, and proxy of Lin Records, help open house at the Press Club here to intro the locally-based male vocal trio, The Chuck-A-Lucks, and Lin's newest platter, the Chuck-A-Lucks' "Devil's Train" and "Who Am I?" . . . Penny Singleton, debuting at the Adolphus Hotel's Century Room as a nitery act, on Jerry Haynes' WFAA-TV cross-the-board how to plug Jane Russell's WAIF program . . . Hefty coverage given by WBAP-TV, Fort Worth; WFAA-TV and KRLL-TV, Dallas to King Mohammed V's Texas visit.

IN PITTSBURGH

Radio and Television Club will hold its annual Christmas party at Buffalo Inn in South Park Dec. 14 . . . Sportscaster Joe Tucker just chalked off 21 years at WWSW . . . Fred McWilliams appointed assistant director of radio and television department, under B. Kendall Crane, at Duquesne U. Since WDUQ-FM, the campus station, first went on the air in 1949, McWilliams has been its chief engineer . . . Ed Belfer, CBS cameraman, back to the West Coast after holidaying here with his family . . . TV Guide celebrated its seventh anni by tossing a dinner for the entire staff at the Chinatown Inn . . . Sterling Yates and Nancy Fingal will be "Santa's Helpers" on Ch. 2 for 10 minutes every afternoon, Monday through Friday, on Ch. 2.

Inside Stuff—Radio-TV

New York's Metropolitan Educational Television Assn. which has been in existence on paper about two years and actively staffed (30) for some months will probably use up its \$500,000 by spring. It's expected that a campaign to raise funds will then be undertaken. It has 17 organizations tied in.

As usual the academicians have difficulty agreeing among themselves about what to do and how. Some educators feel that the recent to-do about the N.Y. Public Library wanting out of the "War" show was not a question of lack of courage but lack of program technique. As such educators express themselves the art of balancing views still eludes many of those who try their wings on the sustaining air.

AT&T has come across with enough circuits to allow the entire NBC-TV network to be run on a standard local clock-hours basis 52 weeks a year, according to Lawrence H. (Bud) Rogers, bossman of WSAZ-TV, Huntington, and chairman of the DST subcommittee of the NBC Affiliates.

Rogers said that AT&T last week confirmed it will provide necessary additional TD-2 microwave circuits to insure that the midwest area bounded by Cincinnati, Detroit and Huntington will be served by the new NBC videotape delayed feed for savings time starting in April. Rogers' subcommittee will conclude details in a final meeting with telephone officials today (Wed.).

The boss of the Radio Advertising Bureau washed his hands of the municipal tax on advertising recently initiated in Baltimore, and declared "We see no further point in attempting to persuade the Mayor or the Council that they erred." Statement was made by Kevin Sweeney.

Sweeney said the next step was for the media to take their arguments to court and to the public. "We have offered our service and counsel to our member stations when they start to persuade the public that this action should be reversed."

Clair McCullough sparking an Hawaiian trip for the VIPs—the Broadcasting Mission to Europe of 1945—as a footnote to their annual reunion during the NARTE convention in Los Angeles April 27-May 1. One idea of chartering their own plane is cold, because of the varied itineraries and schedules, but planning to get "the lei-of-the-land" so far are McCullough, John E. Fetzer, J. Leonard Reinisch, Sol Talshoff, Joe Csida. Probably going: William S. Hedges, Morris S. Novik, Harry C. Wilder, John S. Hayes. The others for the moment are "definite maybes."

Radio Followup

Mitch Miller Show
Rev. Dr. Randolph Ray's book, "My Little Church Around the Corner," the Actor's Church on East 29th Street, N. Y., was the basis of an entertaining gab session on Mitch Miller's weekly one-hour stanza on CBS radio. On hand were the Rev. Dr. Randolph Ray, rector of the church, and a trio of his parishioners, Tallulah Bankhead, Peggy Wood and Dennis King, who contributed a flock of show biz anecdotes involving the church and other matters.

King, in particular, came up with several amusing stories about his apprenticeship in England as a "call boy." (At the suggestion of Tallu, "in order to avoid any misunderstanding." King explained that a "call boy" was a perfectly legitimate job involving the cueing and prompting of the players.) There was also a good bit about John Barrymore, while Miss Wood gave an interesting character sketch about the late George Arliss. Tallu, on her part, admitted that she wasn't a "dedicated" artist, a charge made by Richard Maney in his recent book, "Fanfare."

The actors and the reverend, sparked by Miller's queries, blended into a smooth-flowing conversational ensemble. The interruptions for commercials were necessary, but why three or four pop songs had to be thrown in is not clear. If the gab can't hold the listener, then the three or four disks played on the show won't change the situation. And if the gab is good, as it was, then the disks only serve to break up the atmospheric continuity. *Herm.*

TV Unions

Continued from page 23

engineers at the station's Mt. Wilson transmitter. The fifth day is worked at time-and-a-half and Saturday and Sunday work demands double time payments by the station.

The reason underlying the demand for a four-day-week is creation of a cushion against the advent of tape, which will make it possible for networks to do all their taping for live programs between 9 to 6 on weekdays, and then show the tape product at its normal prime time. Loss of prime time or weekend work, which is when most engineers and technicians are kept busy these days, requires, in the eyes of unions, some compensation, and the compensation is in a new overtime potential, only gained by shortening the work week.

Scenic Artists
The "messiest" contract negotiations anticipated by the networks is with Local 829, of the United Scenic Artists, part of the Brotherhood of Painters, Decorators & Paperhangers of America. Contract, which covers set designers, costume designers, scene painters, etc., has historically been the toughest the webs have had to firm up. Confused situation has ended up before fact-finding committees and mediation boards in the past.

Stagehands' Local 1 is a three-network dicker in the live programming area. Negotiations are now in session in New York. The Coast counterpart's negotiation don't begin for a year yet.

IATSE, Local 644, N.Y. contract means a relatively small bargaining session since it only covers newsfilm cameramen at NBC and CBS. (Contract of news soundmen and electricians, Local 52 of IA, has a year to run, the soundmen and electricians comprising the major share remaining in any newsfilm arrangement.)

In the film field there are two pacts to be negotiated. Screen Actors Guild, which will stress greater payments on reruns of spot commercials, meets shortly to re-do its Codified Contract on commercials with agencies and producers on both Coasts.

The newly-organized Screen Directors International Guild in New York is currently bargaining with the N.Y. Film Producers Assn. A SDIG spokesman this week reaffirmed that his 268-man union, claiming 90 to 95% of all N.Y. film directors, is by and large asking the same minimums (\$550 to \$600 weekly) as the Screen Directors Guild on the Coast on theatrical and tv program celluloid. However, the guild is requesting a "slightly lower scale" for directing commercials, industrials and documentaries.

TERRIFIC RATINGS
for **GRANADA'S**
NEW SIXTY MINUTE SHOW

CHELSEA at NINE

* **NIELSEN RATINGS**

LONDON 71% NORTH 81%

WHAT THE LONDON NEWS CHRONICLE SAID:

"This Granada show is one which casts its net wide. Every week it comes up with some act which some would never occur to the producer of any other programme.

"What is even nicer, it presents everything with a kind of informed enthusiasm."

THIS WEEKLY PROGRAM HAS PRESENTED

Mischa Elman, Diahann Carroll, Dora Bryan, George Reich and Company, The Crad Players of Algiers, Julius Katchen, Stephane Grappelly, Adele Leigh, Raphael de Cordova and His Spanish Company, Bernard Braden, Eleanor Summerfield, Les Compagnons de la Chanson, Nigel Patrick, Lilo, Les Mains Joly, Gillian Lynne, Alan King, Marcel Marceau, Jeannie Carson, Moira Shearer, An-

ton Walbrook, Shura Cherkassky, Charles Laughton, Yehudi Menuhin, Anton Dolin, Charles Trenet, Ballet de Bejart, Malcuzyński, John Gilpin (London Festival Ballet), Sir Donald Wolfitt, Ferrante and Teicher, Joyce Grenfell, Sister Rosetta Tharpe, Paul Gilbert, Richard Tucker, The Royal Danish Ballet.

GRANADA TV NETWORK

36 Golden Square, London, W.1, England

Foreign TV Reviews

Continued from page 34

a brutally tortured partisan.

It seems certain that the Russians will think he has been killed by the soldiers downstairs. (In fact, one of the five did it.) While each of the five has his own opinion about the continuance of his life (the SS, of course, wants to fight on), the solution seems to be found when one of the three German Army soldiers shoots the two SS men. But the murderer of the partisan and his intention was to make the Russians believe the SS did it. So he too gets his punishment. He is shot by one of the two remaining fellows. The latter now go upstairs to surrender themselves as they feel they have nothing to fear.

Although the message of this doesn't come off very clear, one is thrilled from beginning to end. Very realistically, this piece makes it understood how brutal people in war can get and that sometimes it's nearly impossible to evade killing unless one wants to get killed himself. It's a piece that forces upon meditation and probably every viewer will build his own opinion about it. High suspense, good acting, very realistic dialog (occasionally only a bit too talky) and a fluent direction make this technically perfect offering a first-class tv item. It should have stateside tv possibilities. *Hans.*



MICHAEL CHIMES and HIS FAMILY

An Unusual Harmonica Musical Attraction

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DOLORES HAWKINS

• EPIC RECORDS •
Business Mgr.—DON SEAT
New York - Beverly Hills

THE HUMAN TOUCH

With Robert Urquhart, Finlay Currie, Pauline Jameson, Jack Stewart, John Cairney, Christine Pollen, Ian Fleming, Nigel Anshony, Mary Peach, Russell Walters, Leslie French

Writers: J. Lee-Thompson, Dudley Leslie
Producer: George More O'Ferrall
60 Mins., Sun., 9:30 p.m.
ABC-TV, from Manchester

The fight for the recognition of chloroform as an anesthetic by Dr. James Y. Simpson, a young Edinburgh surgeon of the last century, proved good material for this 60-minute teleplay. But as has happened often in the past, the time allotted to the production was inadequate for all the characters to become firmly established. However, this point was overcome to a great extent by good acting and production.

Dr. Simpson (Robert Urquhart) was a humanitarian who rebelled against the common practice of performing operations while the patient was still fully conscious. His claim that chloroform was a safe and sure way of alleviating pain was not at first accepted by the medical profession, and his persistent fight for its recognition almost cost him his job, his reputation and his claim to sanity.

The story was gripping and revealing in that it took a slice out of history. Urquhart gave a notable performance and was strongly supported by Pauline Jameson as his understanding wife. Finlay Currie was not at his best in the role of Professor Syme, the medical chief, and was often hesitant over his lines, but the supporting cast was good. *Bary.*

THE GATHERING DUSK

With Google Withers, Michael Hordern, Ann Walford, Myles Eason, Esther Lawrence, Wilfred Brambell

Producer-Director: Lionel Harris
Writer: George Voskovec
60 Mins., Fri., 9 p.m.
ASSOCIATED TELEVISION, from Birmingham

"The Gathering Dusk," adapted for tv by George Voskovec from a story by Honore de Balzac, proved to be 60 minutes of old fashioned melodrama: with stock situations and dated twists to the plot which were more amusing than gripping. The two leads, Google Withers and Michael Hordern, fell into the atmosphere of the piece by heavily overacting.

Set in an isolated, bleak French mansion during the latter part of the 18th century with howling gales blowing through its gaunt corridors, the plot revealed how a beautiful but neglected wife (Google Withers) was almost caught out by her cruel, cold, but jealous husband (Michael Hordern) while entertaining her lover. She hid him in a cupboard, but her husband caught on and had the closet walled up with the lover inside, and then tried to convince his wife that she was mad and only imagined that there was any knocking on the wall. *Bary.*

Foreign TV Followup

Sunday Night at the London Palladium

Mario Lanza made his British tv debut on this Associated Television show (24) "at long last," as he put it, and staked himself a

socko reception early on in his routine by pouring out the schmalz on warm audience by telling them how wonderful they were. The voice was good as he demonstrated in three numbers, but Lanza appeared awkward in front of the cameras. His choice of rendering was a series of songs all hits associated with his name — "Because You're Mine," an aria from Tosca, and "The Loveliest Night Of The Year."

George Holmes, a novel entertainer who combines some fancy dancing with a touch of magic in producing an endless stream of lighted cigarettes from his mouth, scored well. Les Mathurins, a couple of fast moving acrobats who combine their routine with humor, were good, and Les Mathurins, a couple of peppy females from Latin America sang and danced tropical beat numbers with plenty of zip.

Hughie Green, resident emcee, who also handled the "Beat the Clock" intermission, handed out a cash prize of \$3,100 to a couple of contestants who won the jackpot by catching table tennis balls in balanced cups and saucers. Resident song and dance line, the George Hadden Dancers and the regular troupe of Cyril Orndell's orch was good. *Bary.*

Chelsea At Nine

The stage party to celebrate the fifth anniversary of the London legit champ, "The Mousetrap," at the Ambassadors Theatre, was used as the basis for Granada-TV's weekly 60-minute light entertainment show, "Chelsea At Nine" (24). The party was probably a great success at the theatre, but it came over as a rather dull, private affair, in which the viewer was an intruder when broadcast. Some of the top names in British show business were there, among them Cicely Courtneidge who gave out with a couple of songs, "Things Are Looking Up," and "Vitality" which added a little sparkle to the long procession of artists who made their appearances from time to time.

The rest of the program, presented in its normal fashion, kept up a pretty high standard with Bernard Braden filling the role of emcee with a pleasing touch. The majority of entries were in the highbrow vein, including Hephzibah Menuhin, the pianist sister of Yehudi, who played two pieces, Chopin with a degree of skill and a lot of feeling. Ram Gopal provided an exotic, free flowing solo dance, and Les Mains Joly, from Paris, a very clever puppet act who used only their gloved hands to illustrate a story. This was their second appearance on the show.

In the lighter vein was another French act, Les Compagnons de la Chanson, a team of nine males who blended to make pleasant close harmony on a couple of songs, including, their discolor, "The Jimmy Brown Song." Braden joined forces with Eleanor Summerfield in a funny telephone sketch. Resident song and dance line, The Granadiers, were in extra special good form with a well presented rendering of "Racing With The Clock" from the "Pajama Game." The Peter Knight orch was up to its usual high standard. *Bary.*

What The Papers Say

Art Buchwald, Paris columnist of the New York Herald Tribune, brought a load of humor to Granada-TV's weekly breakdown of current events, "What The Papers Say" (25). Complete with a large cigar, the writer sat back for 15 minutes and expounded his views on news presentation in the British press. The banner headlines devoted to the trial of several British politicians had been awarded \$7,000 each in a libel action against a newspaper, amazed Buchwald, who commented: "In America, papers try to bury news of successful libel actions because they don't want to encourage such cases."

Gem story of the program related how the journalist had got caught up with several British press men who were keeping watch in the Savoy Hotel while Princess Margaret was dining there with friends. Buchwald had no idea she was in the room, and was equally in the dark when the reporters said: "So you know they're here too." Eager to know what it was all about, the American played along by adding non-committal remarks to the conversation until he overplayed his hand after getting on the wrong track by asking, did anyone know if there was a lawyer involved yet? *Bary.*

Schenectady — Turnaway crowds the first weekend at the new studios of WRGB and WGY led the stations to repeat "Open House" Saturday and Sunday (26-27).

Moscow Ban

Continued from page 39

factory or a school, for example, it was necessary to apply for permission which might or might not be granted.

Except for occasional interference by an over-zealous citizen, a self-appointed vigilante, who resented a correspondent shooting film of a line at a store, there were no restrictions on filming ordinary street scenes and news events.

For American correspondents in Moscow, it is double duty. Four organizations with tv film outlets have representatives in Moscow: NBC, CBS, Telenews (the International News Service correspondent), and Movietone (the United Press correspondent). It is not an unusual sight on May Day or Revolution Day in Red Square to see any of these correspondents juggling a camera while trying simultaneously to take notes for a broadcast and perhaps, also, operate a portable tape recorder.

The current ban on airfreight film shipments developed this way: a correspondent was told at the airport by a customs official that film, developed or undeveloped, would no longer be accepted for shipment out of Russia. All four newsmen affected appealed to the Press Department of the Foreign Ministry which took the matter under study. Several days later a Department spokesman telephoned to say that it had been an error of some customs personnel to have passed film during the past two years and more. There were, he explained, no regulations in Russia that provide for film shipments.

Since the correspondents have been permitted to take pictures of a number of events: the Revolution Day parade in Red Square, a news conference of Soviet Sputnik scientists, and various receptions attended by the Soviet leaders Khrushchev, Bulganin, Mikoyan and New Defense Minister Malinovsky.

At least one correspondent, leaving the country on a brief trip, declared to customs officials that he was carrying film with him and no objection was raised. Thus, it would seem that the ban on formal airfreight shipments of film is intended to discourage film shipments—to make the task of shooting tv film more difficult—but not entirely to rule it out.

Recently an American correspondent was speaking to Yuri Zhukov, a Soviet official, chairman of the State Committee for Cultural Relations with Foreign Countries. He raised the question of film shipments. The reply may indicate the reason for the Soviet action:

"Some of your colleagues," he said, "have taken pictures that would make it impossible for a mother to recognize her own child."

Which may be taken as a Soviet way of saying that the Russians are displeased with film shown of the Soviet way of life on American television.

Meany's Ruling

Continued from page 39

mediation, Meany took over and arbitrated.

He exhorted the two unions to "meet the responsibilities which they owe to their members, to the general public and to NBC as the employer" by avoiding further quarrel on the subject.

In his decision, Meany made it clear that he did not consider it a jurisdictional dispute, since RTDG did not invade the established collective bargaining relationship between NABET and NBC. "On the contrary," he said, "the 1956 RTDG agreement explicitly and carefully recognizes NABET's established bargaining relationship . . . and simply secures for the program directors those rights of direct communication with the technical crew not barred by the NABET agreements."

"Further, since no one's job is at stake, I do not think it proper to describe this controversy as a jurisdictional dispute. Nothing more is involved than whether certain types of instructions may on some types of program be issued by the program director."

Meany wrapped it up by noting that "RTDG has not waived or abandoned its rights . . . To the contrary, it has made every reasonable effort to assert those rights in the face of NABET's adamant opposition."

Salberg Exits CBS For Marshall & Coch Agcy.

Murray Salberg has exited as director of program promotion for CBS Radio after 10 years and is joining the Marshall & Coch agency in N. Y. as director of radio and tv. He's being replaced at CBS by Bob Sullivan, until recently advertising manager at WOR and WOR-TV, N. Y. Sullivan will get the title of manager of merchandising and program promotion.

Salberg joins Marshall & Coch Dec. 9, with his first assignment the formation of a radio-tv department. Agency, a little over a year old, has been serving smaller advertisers in print media and hopes to be able to build a rep in radio-tv as well for service to smaller clients who get lost in the big-agency shuffle.

Puerto Rican Baseball 'Imported' Via WHOM

WHOM, Spanish-language radio, started airing Puerto Rican baseball for New Yorkers on Tuesday (3). Ballantine brewery has imported a sked of 26 games of the regular Puerto Rican League for 60-minute recaps at 10 p.m. weekdays and 3 p.m. on Saturdays.

Series will run into January on WHOM, featuring games by teams from San Juan and San Turce, the two P.R. cities which, according to the station, gave New York most of its Puerto Rican population. Replays will be announced by Jose Diaz.

EVERY BUSINESS ORGANIZATION SHOULD OCCUPY ITS OWN BUILDING!

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125 West 43rd Street, New York The Town Hall Annex Building

5 STORIES, ELEVATOR, PARTLY AIR-CONDITIONED 7,500 Sq. Ft. Formerly Offices of "THE TOWN HALL OF THE AIR"

2nd Floor Suitable for Rehearsal Hall; Air-Conditioned

Rent This Building at \$3.50 per Sq. Ft.

Buy and your rent will be less — operating expenses approximately \$1.25 per Sq. Ft.

Inspection by appointment — Informal

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TEmpleton 8-6600

"The House Blandings"

Dreamed About?

You can have it WITHOUT his headaches. Strategically located, professionally and spiritually, in Westport, Conn.

MARY SMALL Capital 7-7167

EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

3 West 48th St., N.Y.C. Tel. PL 7-5000

THEY LOVE ME IN BALTIMORE

30.8

WJZ-TV, ARB

Fri., Oct. 11,

11:15 P.M.

MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • Judson 2-2000
Saturday and Sunday (26-27)

Com'l TV Bows In Germany Jan. 1

Frankfurt, Dec. 3.

At last, the long-awaited commercial television is coming to Germany, with half programs slated for the start of the year.

Everhard Beckmann, chief of the Hessischer Rundfunk (local radio and television station of Frankfurt), has just announced that Hessischer Rundfunk Television is starting a half-hour of commercial programming nightly between 7:30 and 8 p.m., with Jan. 1 as the starting date.

The local station will work with the Bavarian Rundfunk at Munich and the Southwest Rundfunk, so that a commercial product could buy simultaneous time on all three stations.

Comr. Lee

Continued from page 39

of the stuff I see on tv." Lee told reporters. "You don't have to give your children money to go to the movies, but you can't stop them from turning on tv.

"I don't like cheap commercials, but I dislike much tv entertainment even more. I resent the bad clothes, the allusions, the hints, the unspoken, all indicating sex.

"Little of this material would be on tv if the industry observed its code. I don't like private censor and pressure groups, but I prophesy that video will be brought under their control unless it mends its way immediately.

"TV stations are not just gasoline stations, operating under the free enterprise system. The frequencies belong to the people. The people just let the stations use the frequencies. The FCC acts in the people's interests. In that capacity, it likes to have several stations in each community give a variety of public services."

Triple Spotting

Continued from page 28

gets shortchanged by the station in that a few seconds is clipped off the national time at the closing of one show and at the beginning of another to sneak in a local commercial.

The station justifies this act by saying it's the only way they can survive: that through the rest of the day they just don't have the demands on radio for advertising and if sponsors and agencies want their commercials in this time period then they have no choice.

Philadelphia — WCAU stations will give complete on-the-scene coverage of the AFL-CIO Convention beginning Dec. 5 in Atlantic City, N. J. George Lord, stations' special events director, will cover the entire convention directly from Convention Hall on a daily schedule of three "live" broadcasts and frequent bulletins throughout the day and evening.

SOMETHIN' SMITH

and THE REDHEADS

Currently HOLIDAY HOTEL Reno, Nev.

December 9 GUY MITCHELL SHOW ABC-TV

Epic Records Bookings—GAC

Business Mgt.—DON SEAT New York Beverly Hills

DO YOU NEED ME?

Young man, complete education, newspaper and magazine background as writer, also experienced in radio and tv as "man behind the scene." Knowledge of music, dramatics, current figures. Will make excellent "MAN FRIDAY" for active producer. Write ALBERT ELIAS 105 W. 55th St., New York City.

Sex & Brassieres

Continued from page 39

ago in one of these CARTs is Dr. Albert Ellis' "The Folklore of Sex," a sober study of discrepancies in American morality between practices and preachments. Dr. Ellis found "truly dreadful and depressing" the inconsistencies in the "thoughts, feelings, and actions of the everyday common-garden-Variety American male and female."

You cannot be in Continuity Acceptance work as long as we have and still be thrown easily by reactions you did not anticipate. You just try to learn from them. And sometimes you get your dander up and suggest maybe those squawking have something to learn, too. Especially when between the lines of the criticism there are "truly dreadful and depressing" revelations. Oh, well... let's go on to page 2.

2. That canine pun on "there is no business like show business" on Kraft's Nov. 8 entry, given feminine gender, also has a bearing. A local matron found it vulgar even in context, wanted to wire us scoring the word "bitchiness," but found Western Union wouldn't accept her wording. As Carl Watson puts it in a letter to her, "It is quite possible they may be attaching a significance or an associated meaning to the word which was not present in the context of its use during the broadcast. This well intended reference drew congratulations from several newspaper and trade columnists in reviewing the play and was in their opinion a mature use of an expression which helped describe character and lend imagination without being inherently vulgar." Carl's check of several slang sources revealed general agreement among the experts that the word means something in the neighborhood of "petty complaint" or "backbiting." It is certainly not profane, it is realistic and idiomatic for an adult program with a record of good taste such as Kraft Television Theatre.

3. VARIETY last month reported that a nudist show on commercial television in Britain draped no fig leaves and brought no criticism. Can you picture a like attempt here? I am "going on" 47 and visualize a score or more of additional years before I shuffle off, but do not expect to see parallels here. Of news-making ventures over there. (I trust the bira-ad resistors will be relieved.) We're still "the colonies."

What are we all learning while the analysts of our culture discuss the current lineups of the battle of the sexes? Is it sufficiently clear to men that a Pyrrhic victory for Modern Woman is no less a problem for men? None of the serious writers, thank goodness, are crowing over contemporary female difficulties. Much as most of mankind has learned that Negro slavery enchainment whiter, as well, it would appear haphazard solutions to the problems of women are equalled by a haphazard piling up of problems for the men in their lives. Net result, neither sex "wins."

Yankees

Continued from page 29

llam Esty) initiated a switchover for next spring. WINS consented to the move which broke their contract.

WINS said that it was amenable to the change because five to six months of the year, the Yankee play-by-play eliminated one of its better paying stanzas, an afternoon platter-spinning session fronted by Jack Lacy, whom the station described as one of its biggest moneymakers. Station said that the spotty summer status of Lacy's show would put WINS in dutch with some of his bankrollers, who have preferred guarantees on the stanza's continuation in the summer.

Another reason it so easily conceded, WINS explained, is that under the new program chieftancy of Mel Leeds, the station is trying to develop "consistent sound," which cannot be done with baseball cutting jagged edges into a regular sked.

Whether Ballantine will again sell half the Yankee game coverage to Winston cigs, which also come out of Esty and which shared the cost last season, is not definite. Ballantine's Yankee pact gives it

the right to sell off parts of the home and away games to other sponsors.

The new WGM pact, like the one it aborted with still a year to go, is for five years. A good part of it, WGM disclosed is on a firm basis.

In New York television, the Yanks have reassigned the rights to WPIX. Yankees admit they'd like to do their whole 155-sked on the tv'er, but don't know at the moment whether it will happen, since the ballteam is engaged in figuring additional line charges—which can be pretty costly—on away games. Some away games will be carried for sure.

IBEW

Continued from page 28

cision pointed out, evidence that CBS' custom was to assign the disputed work to IBEW.

Several months ago, before IA and IB workers got involved in an embroglio over which was to place the lighting for a WCBs telecast of the Antoinette Perry light awards to be made from the Waldorf-Astoria, the network and IB signed a no-strike agreement. At the time, CBS refused both IB and IA contractual jurisdiction over remote lighting, with the matter remaining unresolved.

But in April, the network told IB that the work was being given to the IA men, who were being assigned to do the Perry awards on April 21. The day of the telecast IA stage hands installed the lighting, IB men then installed duplicate lighting, but without CBS okay. When CBS protested to IBEW, a 1212 rep warned that 1212 would not operate the cameras and mike equipment, over which they do have undisputed jurisdictional control at CBS. In the ensuing foulup, the owned and operated station found it impossible to do the remote, which was to have been sponsored by Pepsi-Cola.

Ghi's Restraint

Continued from page 27

importance in a true perspective. That's an obligation too."

Newscasts here cited the ghoulish habits of Gein but left out the grisly details, mentioning for instance Gein's looting of graves but omitting the strewn bones and similar lurid items that color the story but aren't essential to the news. CBS newsmen showed the exterior of the killer's farm and caught him being taken away but didn't venture inside the house of skin, litter and skulls.

Story broke at airtime for WBBM-TV newscaster Fahey Flynn, who read the newswire cold and finched at the line, "There was a heart in a pot on the stove," but rushed through it. Thereafter, the station's news department avoided such details.

"Newspapers aren't wrong for printing the more gory details," Garry says, "but we're two different media. Even the newspapers use discretion in the kind of pictures they'll run. On the air the criterion is: Does it serve the public good? Once you've determined what is a warranted public service. There are certain facts the public has no inherent right to know."

NARTB Goes to Bat for Hi-Fi Service; Pinpoints Public's 11,000,000 FM Sets

Washington, Dec. 3.

With industrial users of radio eyeing the FM band for more spectrum space for point-to-point services, the National Assn. of Radio and TV Broadcasters went to bat last week before the Federal Communications Commission in behalf of the high fidelity service.

In comments filed in connection with the agency's current review of the 25-890 mc allocations, which includes the 83-108 mc band occupied by FM, the trade organization pointed to the growth of the service and estimated that 11,000,000 FM sets are now in the hands of the public.

"Recent events," NARTB told the Commission, "give every evidence of a new demonstration of interest in FM on the part of the public and broadcasters alike. For example, FM-only stations have increased from a low of 59 on Sept. 1, 1953, to 81 on Sept. 1, 1956, to 101 on Sept. 1, 1957, to 115 on last Nov. 1. Furthermore, in at least two major markets there are more applicants than there are FM channels remaining to be assigned."

Altogether, said NARTB, there are some 532 commercial FM stations on the air. (In addition, about 30 are under construction). "On the score of listenability alone," the association declared, "frequency modulation has become an integral part of the American household."

NARTB noted that many daytime AM stations depend on FM to serve their communities at night. And even the fulltime AM operator must often duplicate on FM to overcome the problem of interference at night.

Recently, the American Petroleum Institute suggested to the Commission that a part of the FM band be diverted to nonbroadcast uses in order to meet the growing requirements of the oil and other industries for radio services. Other industry users of radio are behind the API move.

CBS-TV Daytime Biz

CBS-TV has landed some scattered daytime business, picking up the Stokely-Camp Chicken of the Sea Tuna business, some of which had also gone to NBC, and adding to it orders from Bristol-Myers (Bufferin) and Pittsburgh Plate Glass.

Biggest benefactor, from the new business is "The Verdict Is Yours," which gets two alternate-week quarter-hour sponsorships. Pittsburgh Plate goes to Garry Moore, and the remaining tuna coin goes into "As the World Turns."



Mgt.: William Morris Agency

Garry Moore

Continued from page 28

do this anymore. "After eight years, I'm secure but not creating."

Moore isn't sure what he wants to do after September—he insisted on being able to give his staff a year's notice of the cancellation, hence the timing of the announcement—but he's still under exclusive contract to CBS, continuing his nighttime "I've Got a Secret." Among other things, he'd like to do some kind of Sunday afternoon show "wedding education and entertainment," and would like to be able to come up with an interview program involving interesting people.

Moore's CBS pact still has two years plus options, and the web could have insisted he continue his daytime stanza. But after Moore indicated he'd had it, the web went along with his decision, and is now hoping Moore's sponsors will stay with the show right through to the end.

Ziv

Continued from page 31

wide range of reorders, the same advertisers buying fresh Ziv shows. For example, Olympia Beer, no Ziv newcomer, has inked for a 35-market Coast buy on the new property set for spring, "Target," a dramatic anthology themed for story impact, and to be hosted by Adolph Menjou, another Ziv vet.

Currently in production at Ziv studios are "Harbor Command," "Sea Hunt," "Highway Patrol," all in syndication, as well as "Harrowmaster" and "Tombstone Territory," networked, in addition to pilot production on a few other series. There are telefilm houses such as MCA TV which have a far greater production schedule, but those houses are not accented towards the syndication market as Ziv is.

Metro TV

Continued from page 31

when Hal Roach Sr., worked under the Metro fold, and about 140 cartoons. Other shorts include "John Nesbitt's Passing Parade," "Historical Miniatures," and the Pete Smith group.

On the feature library front, Metro TV has packaged a new group of 52 pix, with eight other pix set as a "bonus" for one station market. Plan is for the one Metro pix a week under an "MGM Theatre" label, with the slotting of the other eight pix up to the stations.

Metro's studios near London are being prepped for commercial tv film production, with estimates now going out to RCA, Vicks Chemical and Procter & Gamble for commercial production there.

ZIV SETS THE PACE WITH

4 OUT OF 10

TOP SYNDICATED SHOWS IN SAN FRANCISCO

Time after time in city after city ZIV SHOWS RATE GREAT

- #2 HIGHWAY PATROL
- #5 MEN OF ANNAPOLIS
- #7 DR. CHRISTIAN
- #10 MR. DISTRICT ATTORNEY

ARB, May '57

ZIV TELEVISION PROGRAMS INC.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Sam Cooke (Keen): "FOR SENTIMENTAL REASONS" (Duchess?), the oldie, turns up a crackerjack current-style version by Sam Cooke who should continue his hot disk pace with this slice. "DESIRE ME" (Guild?) is another strong ballad entry in the same groove.

Kay Starr (RCA Victor): "HELP ME" (Hill & Range?), a romantic, religious ballad with a definite beat and an arresting lyric, is delivered for maximum returns by Kay Starr. "THE LAST SONG AND DANCE" (BVC?) also gets a lilting waltz workover for solid returns.

Barbara McNair (Coral): "BOBBY" (Sheldon?) is a swinging item delivered stylishly by this songstress in her Coral bow. "TILL

"IT'S YOU" (Brandom?) has less impact.

Jack Jones (Capitol): "FOR CRYING OUT LOUD" (Roosevelt?), neat ballad, is delivered in fine crooning style by Jack Jones whose major influence has undoubtedly been Frank Sinatra. "BORN TO BE LUCKY" (Danby?) has a catching lyric.

The Lane Bros. (RCA Victor): "DON'T TEMPT ME BABY" (Marks?) is a driving rhythm tune with potential for the current teenage market. "A LOVER'S HEART" (Rush?) is smoothly handled ballad.

The Sugarmines (Brunswick): "I-I COULD LOVE YOU" (Gilt?), a fast, offbeat rocking ballad, is sold by a colorful vocal. "YOU'LL



LAWRENCE WELK

And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

Artist	Title	Label
1. Original Cast	West Side Story	Columbia
2. Sound Track	Around World 80 Days	Decca
3. Original Cast	My Fair Lady	Columbia
4. Frank Sinatra	Where Are You?	Capitol
5. The Weavers	At Carnegie Hall	Vanguard
6. Original Cast	Jamaica	RCA Victor
7. Nat King Cole	Just One of Those Things	Capitol
8. Harry Belafonte	Calypsos	RCA Victor
9. Original Cast	Bells Are Ringing	Columbia
10. Mantovani	Film Encores	London
11. Harry Belafonte	Sings of Caribbean	RCA Victor
12. Ella Fitzgerald	Sings Rodgers & Hart	Verve
13. Nat Cole	Love Is The Thing	Capitol
14. Sound Track	Pal Joey	Capitol
15. Sound Track	Pajama Game	Columbia
16. Count Basie	Basie in Lodon	Verve
17. Pete Seeger	Favorite Ballads	Folkways
18. Roger Williams	Fabulous Forties	Kapp
19. Original Cast	Simply Heavenly	Columbia
20. Modern Jazz Quartet	Modern Jazz Quartet	Atlantic

Best Bets

SAM COOKE	FOR SENTIMENTAL REASONS	Desire Me
KAY STARR	HELP ME	The Last Song and Dance
BARBARA MCNAIR	BOBBY	Till There Was You
JOHNNIE RAY	SOLILQUY OF A FOOL	Miss Me Just a Little

THE WAS YOU (Frank?), from "The Music Man" score, is a fine ballad.

Johnnie Ray (Columbia): "SOLOQUY OF A FOOL" (Beachmont?) is excellent material, with an unusual melodic line and lyric, for a dramatic production by Johnnie Ray. "MISS ME JUST A LITTLE" (Acuff-Rose?) is a more familiar entry.

The Twin-Tones (RCA Victor): "JO-ANN" a typical rock 'n' roll ballad, is delivered in equally typical style by this pair of 16-year-old twins, Jimmy & Johnny Cunningham, from Long Island, who also wrote this song. "BEFORE YOU GO" is another rhythm item in which the lyric is not too important. Rounding out this extended play set, "MY DANCING LADY" is more kid stuff, rocking music. "ONE MAIL A DAY" is a change-of-pace slow ballad, but in precisely the same idiom as the other tunes.

Otis Blackwell (Atlantic): "MAKE READY FOR LOVE" (Progressive-Shalimar?), a rocking tune whose title refrain is tinged with indigo implications, stands out: via the unusual delivery of Otis Blackwell, who writes his own material. "WHEN YOU'RE AROUND" (Progressive-Shalimar?) is in a more familiar vein.

Kitty Kallen (Decca): "CRYING ROSES" (BVC?), a very sentimental number, gets a similarly-keyed rendition by Kitty Kallen. "I NEVER WAS THE ONE" (Forster?) is an okay, conventional ballad.

Doris Day (Columbia): "WALK THE CHALK LINE" (Meridian?), a bouncing number with a neat lyric, gets an attractive rhythm workover by Miss Day. "SOFT AS THE STARLIGHT" (Daywin?) is a classy romantic ballad.

The Gaylords (Mercury): "MAGIC SONG" (Pearl?), a rock 'n' roll tune with an offbeat lyric, gets a neat workover by this combo. "O MARI" (Pure?), an old Italo tune, is lighly handled with Italian lyrics.

Clint Miller (ABC-Paramount): "DOGGONE IT, BABY, I'M IN LOVE" (Hill & Range?), a bouncing folk-flavored tune, gets a catching version by this easy-voiced performer. "BERTHA LOU" (Robin Hood?) is a fair rocking item.

Seger Ellis (Kapp): "I'M NEVER THE LOVER" (Garland?), an okay ballad, is vocalled in fair style by Seger Ellis, who also clefted. "WHO IN THE SAM HILL IS SAM HILL" (Ellis?) doesn't come off as a novelty idea.

Johnny Pate Quintet (Federal): "SWINGING SHEPHERD BLUES" (Benell?), performed by this small combo with a flute lead, has an unusual sound that could earn it plenty of spins. "THE ELDER" (Armo?) is another interesting instrumental, also spotlighting the flute.

Valerie Carr (Roulette): "YOU'RE THE GREATEST" (Love?), a solid ballad, is belted home effectively by this savvy songstress. "OVER THE RAINBOW" (Feist?) is also given a neat slice.

Lillian Brooks (MGM): "SORRY" (Brandom?) is a conventional ballad handled in straightforward style by this open-voiced songstress.

HAVE EVERYTHING (Gilt?), the slow ballad side, is more routine stuff.

Gloria Wood (Columbia): "BACK DOOR" (Amenra?), a fast rhythm item, is handled in slick style by this songstress against a good jazzy background. "MR. SORROW" (Amenra?) is a strong torch song. Sharon Strauss (Target): "BLUE JEAN BLUES" (Opportunity?), a cute rocking tune slanted for the teenagers, is delivered in suitable rockabilly style by a kid songstress. "RATTLIN' AROUND" (Opportunity?) is another fast rhythm tune delivered in broken-note fashion.

McGulley Sisters (Coral): "SUGAR TIME" (Nor-Va-Jak?) is a catching novelty idea projected via a colorful ensemble vocal. "BANANA SPLIT" (Rosemeadow?) is another cute teenage-slanted item. The Neptunes (Glory): "FRAIDY CAT" (Simon-Bryden?), a rocking number, gets one of those unintelligible slices by a group that has, however, the right kind of sound. "AS LONG AS" (Simon-Bryden?) is a good ballad for this idiom.

The Turbans (Herald): "CONGRATULATIONS" (Angel?), a slow rocking ballad with the usual lost-love motif, is projected in excellent style for the idiom, this crew featuring a high-pitched tenor. "THE WADDA-DO" (Angel?) is a tricky uptempo item.

The Four Preps (Capitol): "IT'S YOU" (Frank?), from the Meredith Willson score to the legit musical, "The Music Man," is a fine ballad

belied with a strong beat by this vocal combo. "26 MILES" (Beechwood?) is a cute tune about Santa Catalina, a natural for the local Chamber of Commerce. Kathy Nelson (Liberty): "SANTA DEAR" (Ort?) is a moppet's plea for presents and it comes out sticky. "GIMME A LITTLE KISS WILL YA HUH" (ABC?) will hold up despite this juve treatment.

Frank & Jack (Jossie): "JINGLE BELLS" (Management?) gets a wild recitation and a wider sound effects insertion for scattered yocks. "T'WAS THE NIGHT BEFORE CHRISTMAS" (Management?) gets same treatment for same results.

*ASCAP. †BMI.

British Pop Reviews

London, Dec. 3.

Alma Cogan (HMV): "WHAT YOU'VE DONE TO ME" (Berry) has the usual laugh-in-the-voice gimmicks familiar to Cogan listeners, and as always the spirit is infectious. "THAT'S HAPPINESS" (Francis, Day) is one of her best to date.

Hene Day (Nixa): "BEAT UP THE TOWN" (Essex) is another lively jump number, and showcases Hene Day's driving chirping. She has a warm, throaty voice, and on the slower "COME BY SUNDAY" (Essex) gives it a nifty work-out.

Terry Wayne (Columbia): "MATCHBOY" (Aberbach) follows the teenage tradition of almost unintelligible lyrics with a driving beat. On "YOUR TRUE LOVE" (Aberbach), you can tell what he's singing about.

"On Bourbon Street With The Dukes of Dixieland" (Vol. 4) (Audio Fidelity) and "Minstrel Time" (Vol. 5), with the same orch, continues the string of stand-out jazz sets by this dixie combo. The Dukes of Dixieland, a young combo from New Orleans, play with zest and color in smooth, integrated performances. The repertoire in Vol. 4 consists of such familiar classics as "Royal Garden Blues," "Sensation Rag," "When The Saints Go Marching In," et al., but they come out fresh and swinging. In Vol. 5, the Dukes dish up with some public domain material, including Stephen Foster songs like "Jeannie With The Light Brown Hair" and "Old Kentucky Home," among others, also with foot-stomping beat. The quality of the sound of these disks is standout, adding an extra dimension to the musical impact.

Sammy Davis Jr.: "It's All Over But The Swinging" (Decca). One of the staples of the package market, Sammy Davis Jr. keeps churning out fine collections of standards. In this set, Davis delivers an excellent songbook including some numbers that have not been over-exploited. In this category are "I Guess I'll Hang My Tears Out To Dry," "Where's That Rainbow," "Better Luck Next Time," and "It Never Entered My Mind." Orchs under the baton of Morty Stevens and Jack Pleis supply slick backgrounds.

"The Pied Piper of Hamelin" (RCA Victor), recent NBC-TV spec which is due to get theatrical exhibition, "The Pied Piper" shapes up as a difficult score for translation into a disk package. Although the story is essentially slanted for the juves, the songs are too tricky

for appeal in this direction. A couple of songs are pop flavored, but the lyrics by Hal Stanley and Irving Taylor, set for the most part to Grieg's music, are generally designed for this specific tale. Joseph Sargent handles narration between songs lucidly, while Van Johnson and a vocal ensemble deliver the songs in pleasing style.

Ernie Heckscher Orch.: "Dance Atop Nob Hill" (Verve). Part of the recent surge of hotel and society bands on wax, Ernie Heckscher's band, regulars at the Fairmont Hotel in San Francisco, delivers a tasteful program of standards in clear, danceable arrangements. Heckscher serves up 34 standards in a dozen medleys. Another large-sized order of standard is served up on Seeco Records by Milt Saunders, on in a set titled "Dancing At The Tavern On The Green," the Central Park, N. Y. spot. Saunders ranges over the gamut of tempos from foxtrots to tangos and cha chas, all done in straightforward style for parlor dancing. From the Statler Hotel in San Francisco, Dick Stabile's orch in a Tops label set also plays for dancing, but with a more swinging beat orchestrated in big band style. Stabile is spotlighted on sax in a dozen varied numbers.

"The Weavers on Tour" (Vanguard). A follow-up to their classic, "At Carnegie Hall" album for the same label, The Weavers, who are on the comeback trail, have another first-rate folksong package, including a couple of the past hits such as "Zena, Zena" and "On Top Of Old Smokey." Once again, this quartet swings some highly interesting material, including work songs, religious, tall tales, Civil War numbers, Hebrew tunes, etc., with their infectious style.

"George Feyer and Orchestra Plays Jerome Kern" (Vox). George Feyer, the Hungarian-born pianist whose numerous albums for Vox have ranged over the global music catalog, including Broadway, here meets up with one of the most melodic of all showtune composers, Jerome Kern. Feyer, backed by a stringed orch, plays in his rich and easy keyboard style such evergreens as "The Way You Look Tonight," "They Didn't Believe Me," "Smoke Gets In Your Eyes" and other songs of that calibre.

Lional Hampton Orch.: "Jivin' the Blues" (RCA Camden). Out of the RCA Victor archives, this low-priced RCA sub-label is "re-printing" some great swing sides by Lionel Hampton moving in the late 1930s with various combos. Hampton is spotlighted on vibes, piano, drums and vocal in a top-notch jazz exhibition. The sound quality of these resurrected sides are entirely satisfactory. Also on the Camden label in the jazz series is a set of oldies by the Count Basie orch. titled "The Count," another bargain for the jazzophiles.

Teddy Phillips Orch.: "Concert In The Sky" (Decca). This package is an interesting attempt to recreate the styles of some top maestros, instrumentalists and performers of the past. It's a good offbeat peg for the presentation of a flock of familiar oldies associated with personalities like Al Jolson, Mildred Bailey, Ben Bernie, Glenn Miller, Bunny Berigan, Henry Busse, Eddy Duchin and others. The takeoffs of the instrumentalists are generally okay. Vocalist Russ Carlyle gets a quality of the late Russ Colombo, while Lenny Collyer does a creditable carbon of Jolson. Marg Little's impression of Mildred Bailey also comes off well. Ken Nor-

(Continued on page 62)

VARIETY

10 Best Sellers on Coin Machines

1. YOU SEND ME (6)	Sam Cooke	Keen
2. JAILHOUSE ROCK (8)	Teresa Brewer	Coral
3. SILHOUETTES (6)	Elvis Presley	Victor
4. APRIL LOVE (4)	Steve Gibson	Cameo
5. WAKEUP LITTLE SUSIE (8)	Pat Boone	ABC-Par
6. KISSES SWEETER THAN WINE (2)	Everly Bros.	Dot
7. BAUNCHY (2)	Jimmie Rodgers	Cadence
8. MELODIE D'AMOUR (7)	Bill Justis	Phillips
9. CHANCES ARE (10)	Billy Vaughn	Dot
10. MY SPECIAL ANGEL (5)	Ernie Freeman	Imperial
	Ames Bros.	Victor
	Edmundo Ros	London
	Johnny Mathis	Columbia
	Bobby Helms	Decca
	Sonny Land Trio	Prep

Second Group

I'M AVAILABLE	Margie Rayburn	Liberty
FASCINATION	Jane Morgan	Kapp
PEGGY SUE	Buddy Holly	Coral
LEICHTENSTEINER POLKA	Will Glahe	London
PUT A LIGHT IN THE WINDOW	Four Lads	Columbia
LITTLE BITTY PRETTY ONE	Thurston Harris	Alladdi
JUST BORN	Perry Como	Victor
ALL THE WAY	Frank Sinatra	Capitol
BE BOP BABY	Ricky Nelson	Imperial
HONEYCOMB	Jimmie Rodgers	Roulette

Figures in parentheses indicate number of weeks song has been in the Top 101

H'WOOD'S DISK-VERSIFICATION

Capitol Takeover of Angel (Both EMI) Puts Label in a Key Longhair Groove

Hollywood, Dec. 3. Capitol Records, a subsid of Electric & Musical Industries (EMI) of England, is taking over Angel Records, another EMI subsid, next month. In intra-corporate reorganization, the stock of Angel Records, known as EMI (U.S.), was sold by the parent EMI company to Capitol.

Dario Soria, who has headed Angel Records since it was launched about four years ago, owned 25% of EMI (U.S.). To effect the sale to Capitol, EMI of England exercised its option to buy Soria's shares. Soria is not joining the Capitol organization but he said that he probably would stay on with the British EMI company in a consultant capacity. Since 1953, Angel has developed a catalog of 500 titles and has sold around 4,000,000 albums.

Capitol prexy Glenn E. Wallichs stated that the Angel sales organization will be merged with Capitol Records Distributing Corp on Jan. 2. No changes in the Angel formula are anticipated, Wallichs said. The "Great Recordings of the Century" Angel series, which Soria announced last week, will be handled via the new setup. The acquisition of Angel Records gives Capitol one of the most important longhair catalogs in the field.

Angel Records was set up in 1953 in the U. S. as the U. S. outlet for British EMI. The latter had previously distributed its line through Columbia Records, but the contract between the two companies was not renewed in 1952. Soria, who headed his Cetra-Soria label, was then named president of Angel, and his wife, Dorle J. Soria, former publicity director of the N.Y. Philharmonic, moved over to the new company as head of artists and press relations.

A couple of years ago, the British EMI company bought out Capitol Records around \$17,000,000. Wallichs, who was one of the founders of the Capitol label on the Coast, continued in the prexy slot.

Disneyland Disks On Global Rocket

Disneyland Records is moving in on the global disk picture. Diskery, Walt Disney's recording operation, has set distribution deals in European, South American and Far East countries. Deals also include the Mickey Mouse Club line which Disneyland takes over from ABC-Paramount the first of the year.

Foreign outlets set to handle the Disneyland-Mickey Mouse product are in England, France, Italy, Germany, Denmark, Brazil, Australia, New Zealand, Hong Kong, India and Japan.

MRS. SAUL H. BOURNE INVITED TO ASCAP BD.

Mrs. Bonnie Bourne, who has taken over the operation of Bourne Music following the death of her husband, Saul H. Bourne, in October, has been invited to become a member of ASCAP's board. She'll be the first woman to serve on the Society's directing body.

Following the regular board meeting last week, the publishers, in caucus, decided to name Mrs. Bourne to fill the vacancy created by her husband's death. Mrs. Bourne is due to be elected by the whole board at the next regular board session late this month.

RCA Pacts Urbie Green

Urbie Green, trombonist who has been fronting the Benny Goodman band on tour while BG relaxes, has been inked by RCA Victor. He'll record with his own band.

It's expected that he'll use the same sidemen that Goodman hires for his dates.

Cadence's 5th Anni

Cadence Records, Archie Bleyer's diskery, is marking its fifth annl tomorrow (Thurs.) at the Hudson Guild Neighborhood House, N.Y., with a party for 500 youngsters.

Everley Bros., Andy Williams and The Chordettes will sing. A couple of vocal combos with the neighborhood kids will also entertain.

Tap Greenspon As Exec V.P. In Big Col Shift

A major reshuffling of exec assignments at Columbia Records last week brought Herbert M. Greenspon up to the newly revived post of exec vicepresident. Post had been unfilled since Goddard Lieberman moved up to the prexy spot a few years ago when James B. Conkling ankled the firm.

Greenspon, who had been director of operations, also takes on a wider scope of activity. In addition to his supervision of manufacturing and technical operations, he'll oversee research and development, electronic products, transcription services and Cryton Precision Products. The artists & repertoire, record club, foreign operations and other staff functions will continue to report to Lieberman.

Hal B. Cook, veepee of Columbia Records Sales Corp., will continue to be responsible for development and direction of marketing and merchandising programs. Cook will report to Lieberman through Greenspon's office. He'll also continue to direct Col's district sales (Continued on page 62)

PLATTER MONEY PLUS PIC PLUGS

By HERM SCHOENFELD

Full-scale entry of the motion picture companies into the disk field, not only for pic exploitation possibilities but for the hard coin profit potential in platters, is now taking place. Reorganization of the MGM record company (see separate story), the recent entry of United Artists into the music business and Paramount's buyout of Dot Records a couple of years ago, are indicative of Hollywood's growing interest in the disk market.

It's reported that 20th Century-Fox is eyeing a disk subsidiary. Among the labels in which 20th-Fox is reportedly interested is Roulette Records, a relatively new company which has the Rama, Gee and Tico lines. Roulette in recent months has been among the most active of the indies in grabbing up talent and scoring with clicks.

Execs of United Artists, which bows with its initial release next week, think of disks as a natural ally of the picture business. Both industries are now pitching primarily to the same teenage audience, who account for the bulk of record sales as well as a fat chunk of the picture boxoffice.

Talent Angles
In some respects, the music biz is shaping up in the Hollywood mind as the new hub of show biz. Disks have not only shown a remarkable ability to sell pictures where titles tunes are concerned, but in recent years have been among the chief developers of new b.o. talent. The case of Elvis Presley, whose disk clicks catapulted him into the top money pic contracts, has been duplicated by other 'ames such as Pat Boone and Sal Mineo. Other pic talent has been quick to sense the promotional pl... involved in a disk hit and the Hollywood trail towards the recording studios has been steady for the past year.

UA's prospectus for its disk company may involve a new concept for the pic business' relationship (Continued on page 62)

MGM Splits Into Separate Arms, Disk & Mfg.; Maxim Tops Platters; Sherman Succeeds Him at Epic

'Col. Bogey' to the Fore

The "Colonel Bogey" march which is included with the theme from "The Bridge on the River Kwai" on disks by Mitch Miller (Columbia) and Art Mooney (MGM), is one of the first marches written by English composer Kenneth J. Alford (pen name for Bandmaster Ricketts of the Argyle and Sutherland Highlanders).

As a young soldier, venturing on a golf course for the first time, he seemed to be pursued by two irate divot-diggers yelling "Fore." Failing to attract his attention, they whistled two notes (C-A). These notes introduce the March which he called "Colonel Bogey," after the golfing term meaning one above par.

UA Label Sets 33 Distribs in U.S., Three Elsewhere

United Artists Records, disk subsidiary of the film company which bows with its first release next week, has now lined up 33 independent distributors in the U. S., plus wholesalers in Canada, Hawaii and Puerto Rico. Harold L. Friedman, sales director, lined up the full complement of distribs in the last three weeks. The UA label plans an across-the-board operation covering both the single and package market.

Distribs in the key cities are as follows: Albany—Seaboard Distributing; Atlanta—Southland; Boston (Continued on page 62)

In a sweeping realignment of its recording biz activity, Loew's has split up its MGM Records subsid into separate recording and manufacturing divisions.

Move also marks Frank Walker's exit from the disk biz, after 40 years, the last 10 as head of both the recording and manufacturing divisions for MGM. Loew's prexy Joseph R. Vogel to head the recording division. Frank Cocchiarale, present head of the manufacturing outlet, will continue as general manager of that branch.

Walker, who launched the MGM label in 1917, moves over to Loew's, of which he is a vice-president, as a consultant. He's currently president of the Record Industry Assn. of America and will hold on to that post until his term expires early next year. In his long tenure in the recording field, Walker had been associated with both Columbia and RCA Victor.

Maxim, who takes over the MGM helm Dec. 23, has been pop artists & repertoire chief at Epic Records for a little more than a year. He had been assisting Mary Hazman in that spot until latter exited the firm and subsequently moved over to Decca.

Goddard Lieberman, prexy of Columbia Records, Epic's parent company, said, "Arnold Maxim has contributed greatly to the growth of our Epic label. We are, of course, sorry to see him leave, but we wish him every success in his new association."

The manufacturing plant, which presses MGM platters as well as recording for other companies, is in Bloomfield, N. J. The split-up, traders say, now puts the burden of accomplishments on the recording division since it will now (Continued on page 61)

Presley 'Poison' To Vancouver Air

Vancouver, Dec. 3. Vancouver's six radio stations have once again proposed a ban on Elvis Presley diskings. The last time was the "Houn' Dog" era, with all outlets pacting to boycott the singer's hits, led by the city's top deejay, Jack Cullen, who was one of the last to relent.

Presley's Christmas album, described by a Calgary broadcaster as "most degrading," is going to get short shrift here, say the jockeys, but the probability is that the rock 'n' roller's caroling will be in the Top 10 come Yuletide.

Calgary's 'Me Too'

Calgary, Alta., Dec. 3. Radio station CKXL has announced a programming ban on Elvis Presley's new album of Christmas songs.

Said a station spokesman: "Presley's latest release has, we feel, no place on our station. We have the album for audition—it speaks for itself."

He said station officials had decided that to give such a performance over the air "would not be in the interest of good broadcasting."

"Presley sings the Christmas songs exactly as we expected he would," the station spokesman said. "It is one of the most degrading things we have heard in some time."

Presley was described as "panting" through such hymns as "Silent Night" and "O Little Town of Bethlehem."

At CFEN it was denied that an actual ban has been put on the album but a station spokesman admitted the album "would not be played because it happens to be in lousy taste."

See Page 33

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Minn. B'casters in There Swinging For BMI Against 'Rapacious' ASCAP

Minneapolis, Dec. 3.

The Minnesota Broadcasters Assn. has joined in the fight to keep Broadcast Music Inc. alive and will use "every possible influence" to thwart present efforts in Congress to pronounce a death sentence for the music licensing organization.

Action was decided upon at the MBA's annual meeting here after hearing Glenn Dolberg of New York, BMI vicepresident, in charge of station relations, warn the broadcasters that they're facing the threat of finding themselves again at the "mercy" of the "rapacious" ASCAP, at a heavy cost to their pocketbooks.

The broadcasting industry must bestir itself vigorously and without delay to help thwart the present "plot," allegedly conceived by ASCAP, to eliminate BMI from the music field, Dolberg declared. He reminded the MBA members how they had to pay "through the nose" when ASCAP had its music monopoly back in the '40s.

MBA went on record to call upon all of the Minnesota Congressional delegation to support the "competitive principle" in the music licensing field. Copies of the resolution will go to all Minnesota Congressmen and its two U.S. Senators.

The resolution points out that music is a basic ingredient in the broadcasting industry's format today and that the licensing of it was "prohibitively high" prior to BMI's advent. Also cited is the fact that the number of authors, composers and writers has been greatly enlarged with the advent of licensing competition.

British Disk Best Sellers

London, Dec. 3.

Mary's Boy Child... Belafonte (RCA)
Be My Girl... Dale (Parlophone)
Party... Presley (RCA)
I Love You Baby... Anka (Columbia)
That'll Be Day... Crickets (Vogue-Coral)
Remember You're Mine Boone (London)
Wake Up Susie... Everly Bros. (London)
Bank, Frank... Vaughan (Philips)
Tammy... Reynolds (Vogue-Coral)
Diana... Anka (Columbia)

CAN'T AFFORD WORCESTER

Philadelphia's Recent 14th Trip There Was Last

Philadelphia, Dec. 3.

Philadelphia Orchestra's appearances at the Worcester (Mass.) Musical Festival, made annually since 1944, have been terminated. Eugene Ormandy and orchestra made 14th and last visit Oct. 14.

C. Wanton Balis, Jr., of the Orchestra Association, regretted that "increasing costs of operation and travel have made it impossible to continue."

Hans Hoehn

has written a survey of the Reich Record Industry, with accent on the

German Disk Links With Yank Labels

another Editorial Feature in the upcoming

52d Anniversary Number of

VARIETY

6 Name Pipers' 1-Niters At San Antonio Auto Show

San Antonio, Dec. 3.

Six name singers, Don Cherry, Bobby Breen, June Valli, Joni James, Steve Lawrence and Andy Williams, will take turns headlining the entertainment at the 1958 San Antonio Auto Show, Jan. 17 to 22, at Bexar County Coliseum.

Bob and Charles Coffen, of the Double C Promotions, announced the array of "big record stars" who will rotate at the show sponsored by the San Antonio Auto Dealers Assn. for the benefit of Little League baseball.

In addition to aforementioned, there will be other continuing entertainment during the six days. The Four Coins will appear nightly. They and three acts, the Maxwells, Phil Laurence & Mitzl and the Great Donald, will be backed by the Herman Waldman band.

Inside Stuff—Music

Rock 'n' roll music, which may be slightly over the hill in popularity, but which probably will be around for some time yet, possesses one distinct plus—its beat has made dancing a popular pastime with teenagers. So Woody Herman stated to VARIETY during intermission of a concert last week at the Music Hall in Troy, N.Y. The veteran bandleader, who does not feature rock stuff, pointed out that "a generation was sort of lost during World War II, when kids had no one to teach them dancing." The tempo of rock 'n' roll, when it came along, was such that youngsters picked up dancing easily, he added. High popularity for dancing is important to the future of bands, Herman emphasized.

Herman, whose teenage daughter travelled with him for two summers and who gradually switched from fondness for rock 'n' roll to a liking of other types of jazz (currently, the esthetic), believes that, with age, comes musical selectivity and discrimination. As they grow older, teenagers lose their love for "rock."

Taking a philosophical stance, Herman commented that "older people's musical tastes are apt to be reactionary, from the viewpoint of youth. Remember how older folks reacted against swing, back in the 1930s and early 1940s? What will be the next trend in popular music? Herman did not know. He thought that rested most "with publishers and with radio." The latter is an influential medium in fostering musical preferences, Herman declared.

Pat Ballard, vet ASCAP songwriter and a member of the Songwriters Protective Assn., is taking exception to the SPA stand in support of the ASCAP songwriters vs. Broadcast Music Inc. In a letter to SPA prexy Burton Lane, who recently defended the SPA position in a report to the membership, Ballard stated he was opposed to the attempt to destroy BMI. "ASCAP," he said, "was adjudged a monopoly and without BMI, it would again be a monopoly. Do you think it better for the networks to abandon their holdings in BMI and sell them to hundreds of little guys who really might, if owning local stations, become shortsighted? The Peatman performance records... show that ASCAP songs receive the preponderance of network usage."

Mills Music has taken over the catalog of Pigott & Co. Ltd., of Dublin, for the U.S. and South America. The Pigott catalog consists of material for piano, violin solos, ensembles, ballets and romantic and comic operas.

The Songwriters Protective Assn. got its knuckles rapped last week by the N. Y. Herald Tribune for distributing without permission a reprint of an article by John Crosby which appeared in the Trib's tv and radio mag in October. Trib veepee A. V. Miller, in a letter to (Continued on page 62)

Harry Revel Back In a Mood Groove

Composer Harry Revel will be repayed by five new mood music albums early next year. Revel was one of the pioneers in the mood music field, having written "Music Out of the Moon," a Capitol LP click for Les Baxter 10 years ago.

Since then, Revel has written music for such mood sets as "Peace of Mind" for Billy May at Capitol, "Perfume Set to Music" for Les Baxter at Capitol, "Music From Outer Space" for Stuart Phillips at MGM, and "And So to Sleep" for Hugo Peretti at Mercury. He's also got a new batch of pop tunes, on which he collaborated with Johnny Burke, being readied for the publisher rounds. On the Broadway tuner level, Revel has "Packaged in Paris," which he wrote with George Marion Jr., and "Hell on Wheels," with lyrics by Edward Eager and book by Ed Chodorov, in the works.

Mills Music Back As A 2-Act With Cotton Club

Mills Music and the Cotton Club Revue are back together again. Publishing firm, which had been closely associated with the w.k. Cotton Club shows of the 1930s, has latched on to the score for the Cotton Club Revue—1958 Edition, opening in Miami Beach Dec. 20.

Score for the new show was written by Benny Davis and Clay Boland. There are about eight tunes being readied for a Mills push. Among them are "Sweeter Than Sweet" and "Never Had It So Good."

Si Rady's U.S. Return

Si Rady, RCA Victor staffer who had been liaison exec between the U.S. homeoffice and the company's foreign affiliates, returned to New York last week enroute to his new post with the label on the Coast.

Rady has been named a musical director with the recently expanded Victor Coast setup now headed by Bob Yorke.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk. Artist, Label, Title

			New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titch-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Kansas City—(Katz Record Ctr.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	SAM COOKE (Keen) You Send Me	2	2	3	1	10	3	2	3	1	6	1	3	8	2	8	2	9	7	125			
2	3	PAT BOONE (Dot) April Love	5	2	5	2	10	8	3	7	3	10	4	6	3	5	3	3	2	106				
3	5	FRANK SINATRA (Capitol) All the Way	4	4	1	10	4	7	4	8	6	4	7	2	7	1	8	88						
4	2	ELVIS PRESLEY (Victor) Jailhouse Rock	1	3	6	3	8	2	4	5	4	5	1	10	80									
5	15	BOBBY HELMS (Decca) My Special Angel	6	7	5	4	2	2	5	9	2	2	66											
6A	6	REYES (Cameo) Silhouettes	3	2	8	3	2	4	7	6	6	58												
6B	9	THURSTON HARRIS (Aladdin) Little Bitty Pretty One	8	4	5	6	2	2	9	1	4	58												
8	11	BILL JUSTIS (Phillips) Raunchy	7	3	5	1	6	9	1	45														
9	8	EVERLY BROS. (Cadence) Wake Up Little Susie	6	1	9	4	1	9	5	42														
10	4	JOHNNY MATHIS (Columbia) Chances Are	1	2	5	9	10	6	9	41														
11	16	WILL GLAHE (London) Leichtensteiner Polka	5	9	10	8	5	2	4	6	37													
12	17	JIMMIE RODGERS (Roulette) Kisses Sweeter Than Wine	1	9	10	8	10	10	8	4	35													
13	13	RICKY NELSON (Imperial) Be Bop Baby	3	9	7	9	1	10	4	34														
14	7	ERNIE FREEMAN (Imperial) Raunchy	7	1	5	1	10	1	31															
15	12	AMES BROS. (Victor) Melodie D'Amour	5	1	5	7	10	10	28															
16	10	JANE MORGAN (Kapp) Fascination	4	4	6	8	7	26																
17	14	BUDDY HOLLIS (Coral) Peggy Sue	9	9	7	7	10	3	21															
18		JOHNNY MATHIS (Columbia) Twelfth of Never	7	7	7	2	8	20																
19		DANNY & JUNIORS (ABC-Par) At the Hop	7	4	8	9	8	19																
20	22	PERRY COMO (Victor) Just Born	9	6	5	6	18																	
21		BILLY VAUGHN (Dot) Raunchy	1	5	16																			
22		STEVE GIBSON (ABC-Par) Silhouettes	7	3	12																			
23		PERRY COMO (Victor) Ivy Rose	8	7	11																			
24		JERRY LEE LEWIS (Sun) Great Balls of Fire	6	6	10																			
25	23	MARGIE RAYBURN (Liberty) I'm Available	10	6	8	9																		

Lean Days for Picassos of Platters As Album Art Takes on Familiar Look

Paralleling problems in the repertoire phase of disk packaging, art directors are facing an exhaustion of new ideas for album covers. At the present time, about 85% of all album covers now use four-color photography, a condition which is giving a monotonous look-alike quality to packaged merchandise.

Striking covers for the album product are the keys to getting exposure in a retail store. Bob Jones, RCA Victor art chief, points out, however, that a good cover can't sell an album if the merchandise in the groove doesn't stand up. But a striking cover can save worthy material from getting lost in the shuffle.

Jones believes that four-color photography has been overdone and that art work on albums may shift to a more sophisticated approach. He pointed to the possibility of using more illustrations or graphic art, as a departure from photographic realism.

Jones speculated that the popularity of photos may stem from the public conditioning by video and the picture magazines. He agrees that photos will always play an important role in album art, but would like to see a more flexible approach to cover art.

The widespread use of photography for album art has led both RCA Victor and Capitol Records to set up their own studios for such work.

Grab 1,500 of 'Em In Boston Raids On 'Hot Biscuits'

Hundreds of alleged obscene records, nabbed by a squad of Hub detectives in two raids Friday (29) and valued at more than \$6,000, brought a check of stores selling disks and of distrib firms Saturday (30). It was the first such raid in local history.

Lt. Edward F. Blake, who led the raids on a Back Bay record shop and a company warehouse in the South End, said that officers are seeking other local disk stores which may have bought the platters from the same wholesaler. Blake said he would seek warrants against both the retailer and the distrib in municipal court.

More than 1,500 platters including LPs, were seized. About 400 of the disks had blank labels and many others bore only suggestive titles, police said. The raids, it was stated, climaxed a three-week investigation after a number of parents had complained that the recordings were being peddled to their teenage sons and daughters.

After receiving search warrants from Judge Elijah Adlow, who listened to several of the selections, vice squad members conducted the raids. (Judge Adlow recently blasted rock 'n' roll affairs after a Boston Garden rock show which resulted in court appearances of several audience members.)

Police said the records were sold to teenagers at \$6.50 each. Some of the disks were recorded in French, police said, and others contained voices that sounded like those of Hollywood personalities (perhaps simulated—Ed's note). Envelopes, with pictures of scantily clad females, encased a number of the albums.

Many of the platters were of the blank label type, not crediting the performing artists. As a result of the raids, a close check is being made of all record firms to stop the sale of pornographic disks that could be considered damaging to the morals of teenagers.

Blake said two plainclothes detectives went to the Back Bay store last week and bought a record with a blank label. This was later played before Judge Adlow. The raiders seized 40 disks at the store and the rest at the distrib firm. They also nabbed several tape recordings.

Decca 25c Divvy

Decca Records has declared a regular quarterly dividend of 25c per share on the company's capital stock. It's payable Dec. 30 to stockholders of record Dec. 16.

Between Auto Shows And Old College Yell, Marshard's in Clover

Boston, Dec. 3. Harry Marshard, the Hub-based society orch leader, is musical director for the Boston Auto Dealers' "Stars and Cars" show at Commonwealth Armory running Nov. 30 through Dec. 8. Marshard, who arranged the musical theme under the title of "Fascination," brought in Jane Morgan, whose album of that name has just been released; Phyllis Ponn, ballerina, and the Buddy Thomas line (10).

Following auto date, he planes out with 25 men for the champagne circuit deb balls in Philadelphia, Detroit, Cincinnati, St. Louis, Cleveland, Chicago, Buffalo, New York and back to Boston.

This has been one of the biggest years since 1932 on the college dance circuit, Marshard says. While football heroes have come and gone and are currently in a sad state, Marshard goes on with the same kind of music he's played for the past 25 years. The style, he says, has a society tempo with a dixieland beat. "This style continues," he says, "and is now more popular than before."

2-Level Jazz at Carnegie Only Half Clicks; Femmes Don't Come Off as Cats

Jazz came to New York's Carnegie Hall on two levels Friday night (29), an all-female group convening at the upstairs Recital room and a modern male concert blowing in the big hall. The ladies merely demonstrated that, as far as jazz goes, their place is still in the kitchen.

Only Melba Liston, who arranged and tromboned for the Dizzy Gillespie band (which was playing below), out of all the staffers, was of downstairs caliber. While the basic trio Jean Galvis, an imaginative pianist; Elaine Leighton, a strong drummer, and Gloria Bell, bass, can stand on their own as competent jazzmen, a skilled harpist like Betty Glammann could not fit her difficult instrument into the jazz bracket, while Morgana King, the evening's vocalist, didn't have a mike to give her voice the electronics it needed. The Peter Long-Charles Rosen production was half rehearsed and the small hall was half-filled.

The big bash in the main room was a two-session benefit for the Morningside Community Center, produced by Kenneth Lee Karpe, and a professional job on all counts. First show was said to be near capacity and midnight house must have been a good 60% full. Program moved briskly under the smooth emceeing of "Voice of America's" Willis Conover.

The Gillespie band was the mainstay of the evening, its big bright sound warming and feeding the audience. Austin Cromer's voice and Lee Morgan's trumpet were solo standouts. They were followed by the Zoot Sims quartet, soon joined by Chet Baker for a (Continued on page 64)

Jazzsters Not a Major Magnet In Concert Stance; Blame Pseudo-'Stars'

By MIKE GROSS

Welk Biog
Mary Lewis Coakley calls her biography of the bandleader, "Mr. Music Maker, Lawrence Welk," slated for March publication via Doubleday.

N. Y. Times music critic Howard Taubman has authorized for the same publisher "How To Bring Up Your Child to Enjoy Music," also due in March.

Paying a Buck in Brit. To Get Tutored Into Danceband Mysteries

A school for dancebands is thriving in London under the care of Dennis Matthews. It's called the London Student Orchestras and operates two sessions a week in a West End basement. Budding musicians, who must pass a proficiency test, are schooled in section work, and when they reach a high enough grade are put on the books as possibilities for pro bands. Several musicians have been placed with bands in this way.

For a fee of \$1, the students get a two-and-a-quarter-hour tutorial session in section and full orch work. Main object is to impress the importance of teamwork on budding danceband musicians. At present the LSO has 65 pupils in its books, and operates three bands. They never play professional engagements, but sometimes get practical experience working charity concerts.

Concert jazz is running behind its counterpart in the nifty and recording field. The jazzsters, who've been blowing up a storm in niteries and disks the past year, have been slow on the b.o. draw in the concert halls.

Aside from the current "tight money" alibi, most of the blame is being put on the Johnny-come-lately promoters trying to hop on the jazz gravy train. The bookers claim that it takes more to being a promoter than just the ability to line up a string of artists. The jazz concerts, they say, are doing badly because they are "bad concerts." The young promoters are trying to get by for the most part, by passing off featured billing tooters or sidemen as stars—and it's not been working.

Also, certain concert scheduling has been hurting them. Some have booked midweek concerts when there's only an aud for a weekend gig, while others have slotted midnight shows when an early evening setup was called for.

Jazz concerts that give some thought to the timing of the date, and which carry a load of star attractions, can still do big biz, one promoter said, but there's now too much mediocrity being thrown in to the jazz concert field.

The jazz concert downturn was pointed up over the Thanksgiving weekend when a flock of jazzsters moved into New York's Carnegie Hall. The shows played to half-filled houses. Norman Gran's touring perennial, "Jazz At The Philharmonic," also was way below expectations. Tour ended up in the black but it was far behind its (Continued on page 61)

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	LAST Week	ARTIST AND LABEL	TUNE
1	1	SAM COOKE (Keen)	You Send Me†
2	2	ELVIS PRESLEY (Victor)	Jailhouse Rock†
3	3	PAT BOONE (Dot)	April Love*
4	4	RAY (Cameo)	Silhouettes†
5		BOBBY HELMS (Decca).....	My Special Angel†
6	8	FRANK SINATRA (Capitol).....	All The Way*
7	6	JOHNNY MATHIS (Columbia).....	(Chances Are* Twelfth of Never*
8	5	EVERLY BROS. (Cadence)	Wake Up Little Susie†
9		JIMMIE RODGERS (Roulette)....	Kisses Sweeter Than Wine†
10		THURSTON HARRIS (Aladdin)	Little Bitty Pretty One†

TUNES

POSITIONS This Week	LAST Week	TUNE	PUBLISHER
1	1	*APRIL LOVE—"April Love"-F	Feist
2	3	†YOU SEND ME	Higuera
3	2	†JAILHOUSE ROCK—"Jailhouse Rock"-F	Presley
4	4	†SILHOUETTES	Regent
5	8	*ALL THE WAY—"Joker Is Wild"-F	Maraville
6	6	*FASCINATION—"Love In The Afternoon"-F	Southern
7		†RAUNCHY	Hi-Lo
8	7	*CHANCES ARE	Korwin
9	9	†MELODIE D'AMOUR	Rayven
10	5	†WAKE UP LITTLE SUSIE	Acuff-Rose

(*ASCAP †BMI F-Films)

Audio Fidelity's Dollar to Dealers To Hypo Promotion

Audio Fidelity, indie diskery operated by Sidney Frey, pulled off a can't-miss eye-catching promotion aimed at dealers last week. Circulars were mailed to over 2,000 key retailers with an attached dollar bill and penny designed to point up the label's merchandising slogan of "dollar profits vs. penny profits."

Frey's operation, one of the most consistently successful indie labels, has been based on a fixed \$5.95 price to the consumer, with the dealer getting the regular 40% markup and the distributor his 22% margin. The AF label, moreover, has been unique among the Indies with its consumer-directed ad campaign, pegged onto a hi-fi angle, in the national mags.

Frey initially clicked a few years ago with "The Investigator," an album version of the Canadian Broadcasting Corp.'s satire on the then living Senator Joseph McCarthy. That set sold around 60,000 copies under Frey's label and it's estimated has sold about as much via the numerous pirated versions.

More recently, Audio Fidelity's "Brave Bulls" and "Port Said" sets have been strong sellers, along with the Dukes of Dixieland. Latter combo has been, next to Louis Armstrong, the bestselling dixieland jazz group on wax during the past year, with each of their sets for the label hitting the 50,000 marker.

Garner's O'seas Concerts

Erroll Garner planned out of New York Sunday (1) for his first concert tour of Europe. Initial stops for the pianist will be in Paris where he begins a three-week engagement at the Olympia Theatre tomorrow (Thurs.).

Garner will remain overseas until the middle of January, following his Paris date, with concert stands in mid-Europe. Upon his return to the States, he'll resume work on the ballet score for the New York City Ballet Co., and start concert trekking again.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

THIS compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for every No. 1, for a No. 2, and so on down to one point for No. 10. Wherever possible, only records with two or more weeks listed even though their total points are less in some cases than those which receive only one mention. Cities and dogkeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP

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VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on the top. Ratings are computed on the basis of ten points for No. 1 mention, nine for a No. 2, and so on down to one point for No. 10. Wherever possible, only records with two or more names listed, even though their total points are less or more than those which receive only one mention. Cities and sockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. Pos. No. wk. wk. in leg	Artist	Label	Song
1 3	Elvis Presley	Victor	†Jailhouse Rock
2 1	Pat Boone	Dot	*April Love
3 5	Sam Cooke	Keen	*You Send Me
4 4	Frank Sinatra	Capitol	*All the Way
5 2	Johnny Mathis	Columbia	*Chances Are
6 18	Jimmy Rodgers	Route 1	*Kisses Sweeter Than Wine
7 6	Rays	Cameo	*Silhouettes
8 8	Everly Bros.	Cadence	*Wake Up Little Susie
9 9	Perry Como	Victor	*Just Born
10 7	Ames Bros.	Victor	*Melodie D'Amour
11 16	Bill Justis	Phillips	*Raunchy
12 17	Will Glaze	Decca	*My Special Angel
13 4	Thurston Harris	London	*Liechenstener Polka
14 17	Patti Page	Aladdin	*Little Bitty Pretty One
15A 10	Bobby Helms	Mercury	*I'll Remember Today
16B 21	Buddy Holly	Coral	*Peggy Sue
17 33	Jerry Vale	Columbia	*Pretend Don't See Her
18 13	Teresa Brewer	Coral	*You Send Me
19 3	Ernie Freeman	Imperial	*Raunchy
20 26	Eddie Gorme	ABC-Par	*Love Me Forever
21 12	Roger Williams	Kapp	*Till
22A 15	Margie Rayburn	Liberty	*I'm Available
23B 35	Tony Bennett	Columbia	*Never Felt More Falling
24A 1	George Hamilton IV	ABC-Par	*Why Don't Thy Undr'st'd
24B 29	Johnny Mathis	Columbia	*Twelfth of Never
26 31	Billy Vaughn	Dot	*Raunchy
27 1	Four Lads	Columbia	*Put Light in Window
28A 24	Ricky Nelson	Imperial	*Be Bop Baby
29B 28	Tony Bennett	Columbia	*Ca C'est L'Amour
30C 1	Jaye P. Morgan	Victor	*Take a Chance
31A 11	Jaye P. Morgan	Kapp	*Fascination
31B 1	Jerry Lee Lewis	Sun	*Great Balls of Fire
32A 20	Jimmie Rodgers	Roulette	*Honeycomb
33B 22	Marty Robbins	Columbia	*Story of My Life
34A 1	Bing Crosby	Kapp	*Never Be Afraid
35B 4	Steve Gibson	ABC-Par	*Silhouettes
37 6	Diamonds	Mercury	*Silhouettes
38 30	Eileen Rodgers	Columbia	*That Ain't Right
39A 1	Esquires	ABC-Par	*Love Me Forever
39B 23	Eddie Fisher	Victor	*Sayonara
41 1	Jimmy Edwards	Mercury	*Love Bug Crawl
42 1	Dick Jacobs	Coral	*Lovely Ladies of Milano
43 19	Perry Como	Victor	*My Rose
44 1	Johnny Mathis	Columbia	*No Love
45 1	Gale Storm	Dot	*Winter Warm

Reserved

Brit. Disks' All-Time Sales High

It is now an established fact that British disk sales for 1957 will hit an all-time high. The total number of records produced up until September, according to the latest Board of Trade survey, was over 55,300,000, against 66,528,500 for the whole of 1956, and there are still returns for three of the biggest disk buying months—October through December—to come.

Sales value of these records so far in 1957, excluding tax, \$26,965,000—only about \$4,225,000 below last year's total of \$31,225,000.

Production of disks in September was the second highest of the year at 7,261,900, worth \$3,352,000, excluding sales tax. This was 1,507,000 below the record January total of 8,769,900, and only 259,100 below the highest month's production in 1956, which hit a peak of 7,521,000 in November.

Here is how this year's returns compare with the same months in 1956:

	Production		Sales	
	1957	1956	1957	1956
Jan.	8,768,900	6,270,000	\$4,253,000	\$2,979,000
Feb.	7,153,000	5,751,000	3,212,000	2,428,000
March	6,078,000	5,922,000	2,814,000	2,240,000
April	5,771,400	5,230,000	2,747,000	2,125,000
May	5,538,800	4,590,000	3,164,000	2,291,000
June	4,602,200	4,143,500	2,125,000	2,008,000
July	4,614,700	3,410,000	2,537,000	1,940,000
Aug.	5,514,000	4,895,000	2,761,000	2,190,000
Sept.	7,261,900	5,467,000	3,352,000	2,464,000
Total	55,302,700	46,678,500	\$26,965,000	\$20,665,000

Production of LP's and EP's is also on a steady uptrend. In September the number of these disks pressed was 2,643,200, compared with 1,853,200 in the previous month.

Jimmy Boyd to Jubilee

Jimmy Boyd has switched over to Jubilee from the Columbia label. Back in 1952 Boyd scored a 2,000,000-plus seller for Col with "I Saw Mommy Kissing Santa Claus."

The Jubilee deal was set by Lloyd Leipsig who took over Boyd's management.

Socialite Babs Caulkins

Taking a Disk Fling

Socialite Babs Caulkins is taking a whirl at the disk biz via a Cadence Records LP. The album will be tagged "Bill Harrington Presents Babs Caulkins."

Thrush is the wife of banking exec Dan Platt Caulkins. Harrington's orch backs her on the platter on tunes arranged by Nick Perito.

Jazz Concerts

Continued from page 59

take of previous seasons. The "Jazz For Moderns" package also has been having a tough time at the b.o.

Rock 'n' roll promoters are running into the same sort of trouble as the jazzsters. Recent r'n'r packages set in Brooklyn's Fox and Paramount Theatres found the b.o. pull pretty meagre. The flops were attributed to the fact that the promoters slotted the shows at mid-week hours when teenagers were still home eating with the family or after curfew. Absence of a star r'n'r attraction, they say also, effected the b.o.

The promoters are pointing to the take of a folk bash at N.Y.'s Carnegie Hall last week as an instance wherein the concert biz can swing if the presentation isn't tired and the timing correct. The example was "Folk Festival At Midnight," starring Josh White, which grossed \$6,555 in a one-shot Wednesday (27). Package has been rebokooed into Carnegie for two shows March 14.

\$14,000 'A La Carte'

San Francisco, Dec. 3. Irving Granz's "Jazz A La Carte" grossed \$14,000 at the Civic Auditorium Saturday (30). Approximately 4,000 paid up to \$4.40 for Frisco's biggest jazz concert crowd this year.

Artists were Ella Fitzgerald, Dave Brubeck, Cal Tjader, Shorty Rogers, Rudy Salvin, Gerry Mulligan, Ill in New York, cancelled her Coast tour with Granz. Rogers subbed.

'Make It On-a Disk' Looms Large In Singer Pre-Sell at Paris Houses

Paris, Nov. 26.

The reemergence of the platter as an important part of show biz here has worked hand-in-glove with the renaissance of the music-hall (vaude) at its beginnings. The top song stars, coming to grips with live audiences, have helped disk sales, and the creation of new names, in both fields, has also worked reciprocally. But now it seems the golden period is over, and both have to retrench somewhat to be of mutual aid to each other.

Recent socko hit of the Platters (5) at the Olympia showed what big pre-appearance disk sales can do. Frankie Laine, on the other hand, only did fair right after them. While he is known here, Laine did not have the greater pop appeal of the Platters. Name Yank acts are badly needed by the houses here to prevent over-exposure and wearing out of the top Gallic singers.

So now the problem is to pave the way for coming American artists with telling publicity as well as attempted analysis of their disk popularity. And, above all, to watch the burning-out process that may happen, what with three musichalls using the same names, the growth of video variety shows, and overdoing them on radio. Often, especially in tightening austerity here, the public will not pay for what it can get for free.

Another problem is in developing the needed new stars who do not seem prevalent at the moment. These are some of the worries here in the rebirth of vaude which is still showing plenty of stamina at the Olympia. Alhambra-Maurice Chevalier and Bobino, sans counting the cabarets that utilize a vaude show, such as the Moulin Rouge.

Plenty of Americans are due for vaude appearances here; some will click and others will pass unnoticed, in line with the vagaries of show biz. But house toppers now know that disk success beforehand may mean a hit at the theatre box-offices.

Hampton's NAACP Plaque

Boston, Dec. 3.

Lionel Hampton and his orch took part in the seventh annual benefit of the National Assn. for the Advancement of Colored People Sunday (1) at Storyville, George Wein's jazz spot.

A plaque for his contribution to better racial relations was awarded at the benefit to support the Boston branch of the NAACP.

Col's Ex-Distrib in Hub To Rep Indies in N. E.

Boston, Dec. 3.

Allied Appliance Co., for 10 years Columbia Records distrib here but out since Col opened its own offices, reactivates its phono record department, Jan. 1, representing indie record labels in the New England area.

Al Parker of Allied said firm is now acquiring lines which will be announced shortly. "With the growth of the independents, Allied feels that their reputation as a phonograph record distributor, along with the outstanding dealer organization they have built, will stand them in good stead in their future plans," he said.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This Last wk. wk.

Wk.	Wk.	Artist, Label, Title	No.	Lo.	Alb.	Wa.	Ph.	Pit.	Ch.	Ka.	Mi.	Da.	San.	Me.	Lo.	Ind.	Min.	Chi.	Por.	Sa.	De.	Ho.	S.	S.
1	1	AROUND THE WORLD (Decca) Soundtrack (DC 9046)	3	9			4		10	1	3	1	1		2	2	2	3	2	9	3		1	120
2	4	PAL JOEY (Capitol) Soundtrack (W 192)	1	2			5	1	4	1	6		5						6	3		1	8	89
3	2	MY FAIR LADY (Columbia) Original Cast (CL 5090)	2		10	2			4						4	1	5	6	1	8	1	7	5	87
4	5	PAT BOONE (Dot) Pat's Great Hits (DLP 3071)	5	3				2	3	2							3	8	4	3		4		73
5	3	FRANK SINATRA (Capitol) Where Are You (W 855)	4			3	6		5	3	1				2		7			4		10	6	70
6	7	RICKY NELSON (Imperial) Ricky (IMP 9048)	6	1					2					5					2	5	6			50
7	6	JOHNNY MATHEIS (Columbia) Wonderful, Wonderful (CL 1028)						8	1			7	7		5	1				10		6		48
8	20	NAT KING COLE (Capitol) Love Is the Thing (W 823)								6	5	4	2				5	9						35
9	17	ELVIS PRESLEY (Victor) Christmas Album (ELC 1037)				4			10						1				1			8		31
10	9	ROGER WILLIAMS (Kapp) Fabulous Fifties (KXL 5000)	8				10					9					4			2			4	29
11	19	GOGI GRANT (Victor) Helen Morgan Story (OLC 1030)		10		6						6						3				2		28
12	12	WEST SIDE STORY (Columbia) Original Cast (CL 5230)					3	2	6					7										26
10	11	ELVIS PRESLEY (Victor) Loving You (LPM 1515)								4	2								8				7	23
14	15	OKLAHOMA (Capitol) Soundtrack (SAO 595)								7	10			6		3					7			22
15	14	MANTOVANI (London) Film Encores (LLI 700)				9	9					5							7			5		20
16		FRED WARING (Capitol) Waring in Hi-Fi (W 845)																4	10			2		17
17		JANE MORGAN (Kapp) Fascination (KL 1066)		5					7												5			16
18	8	PAJAMA GAME (Columbia) Soundtrack (DL 5210)							5		6				7									15
19	25	NAT KING COLE (Capitol) Just One of Those Things (W 903)			2				8														9	14
20A	16	KING & I (Capitol) Soundtrack (T 740)			7									8				7		9				13
20B	10	MARTIN DENNY (Liberty) Exotica (LRP 3034)																			7		2	13
22		TENNESSEE ERNIE FORD (Capitol) Hymns (T 756)													8	6				7				12
23		BLACK WATCH BAND (Victor) Scottish Splendor (LPM 1526)													10							9	3	11
24A		LAWRENCE WELK (Coral) Dixieland (57146)												9	4									9
24B		JOHNNY MATHEIS (Columbia) Warm (CL 1078)																8				5		9

Settle Stevens Suit Vs. Rogers on Pix Credits

Hollywood, Dec. 3.

Litigation brought by Leith Stevens against Shorty Rogers over composer credit on film scores has been settled out of court. Basis for the action was a series of stories in various national magazines in which Rogers was credited as composer of the scores for "The Wild One," "Private Hell 36," "The Glass Wall" and other films.

Amicable settlement included a statement by Rogers that he had never laid claim to the credit but that the scores were erroneously attributed to him in the stories. He worked on the films involved as an orchestrator and/or performer.

As a part of the settlement, Rogers will seek to have the magazines involved print corrections.

MGM

Continued from page 57

have to stand on its own instead of sharing a profitable financial report with the booming custom record business as in the past.

Joe Sherman Into Epic Spot

Replacing Maxim as head of pop a&r at Epic will be Joe Sherman who moves in after the first of the year. Sherman, a Juilliard grad, has been in the music biz as an arranger-composer for the past several years. Among his tune credits are "Graduation Day," "To The Ends of the Earth" and "Jukebox Baby." His first assignment for Epic will be an album with screen actor Jack Lemmon, which he'll cut on the Coast.

The a&r picture at MGM is still unsettled. Maxim has been looking over the field for a pop chief. Harry Meyerson had held this spot under the Walker regime.

Among those mentioned for the spot is Morty Craft, who recently joined Mercury Records a&r staff under Bobby Shad. Craft previously operated his own label, Lance Records, for which he turned out the current Shepherd Sisters click, "Alone."

Album Reviews

Continued from page 56

dine, Chicago radio-tv announcer, handles the narration effectively.

Martina & Maria Diaz: "Songs of Chile" (Folkways). A charming program of traditional songs from Chile is delivered by a couple of exchange students from South America now living in the U.S. Accompanying themselves on the guitar, the sisters sing in a somewhat narrow range, but with an appealing simplicity.

CHRISTMAS ALBUMS

Mary Martin: "The Little Lamb" (Disneyland). The story of St. Francis of Assisi, a shepherd boy and a little lamb at a Christmas Eve ceremony has been turned into pleasant religious

double-EP package. Mary Martin narrates the story effectively with some colorful illustrations in the EP folio by Walt Disney's staff adding eye appeal for the moppets. Tutti Camarata's score is in a suitable reverent key. This set is being presented in conjunction with promotion in the December issue of the Family Circle mag.

Other attractive holiday entries include "Caroling on the Carillon" (Columbia), a collection of traditional hymns played on electronic carillons by John Klein. The recorded sound is excellent. More bells, with organ, are featured in Owen Bradley's "Joyous Bells of Christmas" (Decca), which includes pop numbers like "White Christ-

mas" and "Rudolph the Red-Nosed Reindeer" on one side and hymns on the other.

In traditional ensemble style, the Robert Shaw Chorale presents some two dozen traditional songs in "Christmas Hymns and Carols" (RCA Victor), with professional polish and flawless taste.

"American Folk Songs for Christmas" (Folkways) comes up with a fresh repertory of folk songs for the holiday season. Vocals by the young daughters of the folksong expert, Ruth Crawford Seeger, give the right quality of unpolished spontaneity and sincerity to this material. *Herm.*

Vladimir Golschmann, of the St. Louis Symphony, will guest conduct the New Orleans Philharmonic Symphony Dec. 17. Regular local maestro, Alexander Hilsberg, is recuperating at Touro Infirmary from a heart attack.

Inside Stuff—Music

Continued from page 58

the Lynn Farnol office, which is handling public relations for SPA, asked for immediate discontinuance of any further distribution of this material. The Crosby article was a rap against Broadcast Music Inc. and specifically against Carl Haverlin, BMI president. Crosby has been a warm partisan on the side of the ASCAP writers against the broadcasters and BMI.

With a \$65,000 Rockefeller Foundation grant, the Library of Congress has launched a research project to study the preservation of sound recordings. It will be limited to magnetic tape and shellac, vinylite and acetate records. The Southwest Research Institute of San Antonio has been retained to handle the bulk of the job, which probably will not be completed until well into 1959. Also participating will be the Library of Congress Recording Laboratory and a group of scientists under Dr. William Prager of Brown U. The Library points out that "no basic research has been done on the problem of preserving this relatively new form of documentation—sound recordings of various types!"

Greenspon

Continued from page 57

managers through William P. Gallagher, national sales manager.

Diskery's expanded branch operation, which now encompasses 60% of the potential market, will now be under the direction of Kenneth Glancy in the newly created post of general manager of Columbia Records Distributors, Inc. Glancy, who will report to Greenspon, will direct branch execution of marketing programs of the disk and phono departments. He'll also be responsible for branch sales action and administration, with branch managers reporting to him.

To aid James Sparling, general manager of Columbia Electronic Products (phonographs, radios, related products), Milton Selkowitz has been upped to national sales manager for Col's phonographs. Selkowitz, formerly manager of special markets, will develop marketing, merchandising and distribution programs for phonos and radios.

L. Laurence Goughan, former manager of military sales, will take over Selkowitz's spot as manager of special markets. Reporting to Cook, Goughan will develop sales programs for rack jobbers, syndicate stores and other specialized distribution, including the educational market. He'll double as manager of military sales.

UA Distribs

Continued from page 57

—Mutual; Buffalo—Metro; Charlotte—Berto Sales; Chicago—Germisa; Cincinnati—Hit Records; Cleveland—Cosnat; Dallas—Century; Denver—Pan-American; Detroit—Pan-American; El Paso—M. B. Krupp; Great Falls, Mont.—Music Service; Hartford—Allied; Houston—United Record; Indianapolis—Indiana State Record; Jacksonville—Binkley; Los Angeles—Central Record; Madison—Tell Music; Memphis—Music Sales; Miami—Binkley; Minneapolis—Lieberman Music; Nashville—Music City; New Orleans—A-I Record; New York—Ideal; Newark—All State; Oklahoma City—Oklahoma Record & Supply; Philadelphia—Mernel; Pittsburgh—Record Distributors; San Francisco—Stone; Seattle—Huffine; St. Louis—Commercial; and Washington, D. C.—Schwartz Bros.

Outside of the U. S., sales are being handled in Toronto by Quality Records; in San Juan, P. R., by Juan Martinez Vela; and in Honolulu by Polynesian Distributors.

Kickoff disks for U. S., which are being released Dec. 9, include the title tune from a UA film release, "Legend of the Lost," backed by "My Declaration of Love," sung by Joe Valino; and another disk by a newcomer, Wes Bryan, singing "Lonesome Love" and "Tiny Spaceman."

H'wood's Disk

Continued from page 57

with the disk industry. While other disk subsidiaries of the pic companies are operating as separate adjuncts, UA is trying to integrate its record operation into the whole organization. On the UA kickoff disks, for instance, field personnel of the company's branches have been keyed to plug the disks with all the resources at their command.

Participation Deals
UA's approach to disk talent may also parallel its dealings with indie film producers. UA intends

to offer attractive participation deals to name vocalists joining their label. The pattern may have been set by Frank Sinatra's Essex Productions firm via which the singer owns and controls his own masters while Capitol handles the distribution. Participation deals will also be offered by UA to the pic producers for the album soundtrack rights.

Both Max Youngstein, prexy of the UA distery and publishing companies, and his exec assistant, Al Tamarin, are also intent upon bringing picture, exploitation angles to bear in the merchandising of disks. UA sees its job as selling an entertainment package and while the media may be different, both films and disks will click if a certain basic excitement is generated around the product.

GIBBS' NEW MERC PACT WITH ALBUM ACCENT

Vibrist Terry Gibbs has resigned with Mercury Records for another two years. His current pact was due to run out next August.

Gibbs will do a minimum of two albums a year which will include two quartet albums a year and an "Experiments in Sound" LP. Important factor in the deal was Gibbs' formation of his new quartet featuring an accordion-vibes combination. Gibbs, one of the label's top jazz sellers, will also arrange and conduct for Merc artists in both the jazz and pop divisions.

BG N.G. \$588 Under U.G.

Regina, Sask., Dec. 3. Benny Goodman orch, directed by Urbie Green, drew a slim turnout of 315 for a gross of \$588 in a dance date at the Trianon Ballroom. Advance tickets were \$1.75 and door price was \$2.

Band's Western Canadian tour was arranged by Elcege Attractions, Winnipeg, headed by Lou Gordon.

Anka 'Ranking' O'Seas

London, Nov. 26. Paul Anka, whose disc "Diana," was released here on Columbia label of the EMI group, is scheduled to make a 16-day vaude tour of Britain next month. He'll play at Rank-owned picture theatres and Moss Empires.

The 16-year-old singer makes his British bow with a one-nighter at Rank's Trocadero, Elephant and Castle, London, on Dec. 7, and is set for a six-day engagement at the Liverpool Empire, commencing Dec. 9.

From the 20th Century-Fox Film "APRIL LOVE"



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YOU
MY
WORD

NEVER
TILL
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From MGM Film
Raintree County

K 12565

MARVIN RAINWATER

LOOK
FOR
ME

LUCKY
STAR

K 12586

ART MOONEY AND HIS ORCHESTRA

THE
RIVER KWAI
MARCH

From Columbia Film
"Bridge on the River Kwai"

BULLFIGHT
K 12590

DAVID ROSE AND HIS ORCHESTRA

SAVANNA
AND
LITTLE
BISQUIT

K 12585

DANNY WINCHELL

I DO
I DO

K 12577

CONNIE FRANCIS

YOU
WERE
ONLY
FOOLING

WHO'S
SORRY
NOW

K 12588

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BLUE AND
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**BOB JAXON
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INSIDE c/w
DECLARATION
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and chorus 47/20-7106

**THE LANE
BROTHERS
A LOVER'S HEART
DON'T TEMPT
ME BABY** with
Joe Reisman's orchestra
and chorus 47/20-7107

**JANIS MARTIN
BILLY,
BILLY BOY c/w
ALL RIGHT BABY**
47/20-7104

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RCA VICTOR



On The Upbeat

New York

Joe Mathews, Capitol Records' eastern promotion manager, to diskery's Coast HQ for a couple of weeks... Cadence Records following the music biz's uptown trend with new offices on West 57th... Vio Duncan representing Johnny Marks' St. Nicholas Music in Chicago... Morganna King opened at the Bon Soir last night (Tues.)... CBS Radio will air MGM's album, "A Christmas Carol," with My-T-Fine sponsoring... Tina Louise grooved by Crowell-Collier's disk operation... Al Martino now cutting for Verve Records... Lyn Duddy producing Merv Griffin's ABC Radio show... The Techniques, Roulette's new vocal combo, in town from Georgia Tech for recording sessions... Randy Weston Quintet and scat singer Joe Carroll at Gil Blum's Sugar Hill, Newark, this week... Lothar Perl, composer-pianist, will play his own composition, "Four American Variations on a Theme By Paganini," at the Renato Carosone Carnegie Hall concert Jan. 4-5... Monte Kay joined his wife, Diahann Carroll, in Paris where she's appearing at the Olympia Theatre. He'll complete booking arrangements for the Modern Jazz Quartet's forthcoming tour during his European stay... Elly Stone filling out a four-week engagement at Gate of Horn, Chicago... Tom Glazer readying an album of folksongs for Coral Records.

Hollywood

Hans J. Salter set to score Universal's "Raw Wind in Eden," Esther Williams-Jeff Chandler co-stars... Bob Wagner got a release from his contract with Liberty Records... Deal is in the works for Tony Curtis to make his disk bow as a flutist with the Chico Hamilton Quintet.

London

Francis, Day & Hunter's planning to move from its present offices to a new building in Soho in the new year... Songstress Eula Parker back home to Australia for a two-month vacation... Johnny Dankworth orch skedded for a U.S.

a wonderful seasonal song

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LET IT SNOW!
LET IT SNOW!

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visit early next year as the British half of a band swap... Trumpeter Ronnie Simmonds has joined the Cyril Stapleton band... Singer Carmel Quinn in London for a short stay during which time she'll make some records and appear on tv.

Chicago

Jack Teagarden packed for two weeks at Brass Rail, Milwaukee, March 3... Stan Getz set for same spot Jan. 27-Feb. 2... Erbie Mann into Crown Propeller here Dec. 18 for four frames, following James Moody's booking starting today (Wed.).

Boston

Mosley's on the Charles, Dedham dancery, featuring Don Dudley orch weekends... Paul Adams and his Dixie crew playing for dancers at Revere Beachview Saturday nights... Dixie looks to be hitting comeback trail in this area with another unit of the genre, Lindy Oliver & Satellite Six, making with the two-beat at Newton Hall in Cambridge weekends. The group stars former Lionel Hampton and Duke Ellington sideman Floyd Williams, in addition to Champ Jones, Dud Santanello, Tony Frongillo, Johnny Bea, and frontman Oliver... Hotel Bostonian featuring Sammy Loew and Zardie Bros. orchs for dancing... Revere Reef holding Sunday afternoon Jazz sessions featuring drummer Floogie Williams and trumpet man Dick Whittemore... Joe Turner, Sarah Vaughn, Art Blakey's Jazz Messengers and the Dizzy Gillespie big band in concert Sunday (1) Mechanics Bldg... Earl Bostic and Arnet Cobb bands played at the Providence Arcadia... Jay Carlyle orch in for holiday dates in Hub area.

Philadelphia

Sarah Vaughn and Dizzy Gillespie heading jazz concert at the Academy of Music (6)... Steve Gibson & Red Caps held over for third week at Carlo's Circle Club (2-7)... Billie Holiday in for week at Pep's (2-7)... Four Coins current at Sciolla's (2-7), followed by Mickey & Sylvia (9-14)... George Liberace has packed Bernie Rothbard, of the Suez & Rothbard Agency, as his exclusive local booking partner... Bill Haley & Comets and Bob Harry play one-nighter at Sunnyside Ballroom, Pottstown (7)... Roster at the Erie Social Club slates The Chortlesters (7-8), Dick Haymes (14-15) and Lou Monte (21-22)... Red Prysock working Tunick's (2-7)... Charlie Gracie into Andy's Log Cabin (13)... The Mariners, George Sommer and Andy Arcari skedded for New Year's Eve party at the Broadwood Hotel... Georgie Woods, WDAS deejay, encoers his rock 'n' roller for a 10-day run at the Uptown, vaudeville house, to Dec. 7. Featured are Frankie Lymon, The Rays, Thurston Harris, Lee Andrews, Billy Miles... Atlantic Records waxed the score of "The Confidence Man," which an amateur group staged at the Broadwood Hotel... Lord Jim Ferguson, manager of Bill Haley's Comets, is handling The Tyrones, musical group at the Erie Social Club.

San Francisco

Al Wallace orch departing Bimbo's 365 Club for the Fairmont's Cirque Room Dec. 15—it may or may not have been a coincidence that Eddie Burns, business rep of AFM Local 6, warned Buddy Lester

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.
• ASCAP • BMI

National
Rating
This Last
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Title and Publisher

		New York—MDS	Philadelphia—Charles DuMont	San Antonio—San Antonio Music	Chicago—Lyon-Healy Music Co.	Detroit—Grinnell Bros.	Indianapolis—Pearson's	Minneapolis—Schmitt Music Co.	Cleveland—Grossman Music	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	HOLLYWOOD—MCA
1	4	*April Love (Feist)	3	1	3	3	4	1	1	3	2	1	10	99
2	3	*Fascination (Southern)	1	2	10	1	1	3	4	2	10	5	3	79
3	2	*Around the World (Young)	2	3	1	4	3	4	3	2	10	5	8	77
4	9	*Melodie D'Amour (Rayven)			2	8	7	8	6	8	4	3	6	47
5	1	*Tammy (Northern)			7	6	5	2	7	1	3	1	3	46
6	5	*All the Way (Maraville)			4	9	8	9	6	2	9	9	4	45
7	6	*Chances Are (Korwin)			9	6	10	5	9	6	9	1	2	44
8	12	*Jailhouse Rock (Presley)			4	10	5	5	5	7	7	1	32	
9	13	*Silhouettes (Regent)			10	7	8	5	5	6	8	8	31	
10	10	*Wake Up Susie (Acuff-R.)			5	5	5	3	3	6	4	26		
11	14	*Till (Chappell)			5	2	10	6	8	24				
12	7	*Ivy Rose (Roncom)			5	9	7	5	5	18				
13A		*Heart Reminds Me (Symphony)			7	7	10	8	8	12				
13B		*Leichtenstein Polka (Burl'ton)			4	6	6	6	6	12				
15	11	*Honeycomb (Joy)						4	7	11				

to quit getting laughs at the expense of Wallace's musicians just a few days before Wallace made the switch... Andre Previn Trio at the Blackhawk being followed by Terry Gibbs Quartet with Pete Jolly... Earl Hines returns to the Hangover Dec. 12... Woody Herman's big band back into the Jazz Showcase for three days starting Dec. 20... Jean Hoffman Trio at the Offbeat Room—Trio's just finished a Fantasy LP... Barry Ashton leaving Bimbo's 365 Club for El Rancho Vegas... Lue Poret at the hungry... Al Gallagher Jr. at Royce Russell's Crown Room... Ernie Freeman & The Coasters scheduled to play the Frisco area later this month... Johnny Mathis set for a Frisco concert with June Christy in February just before he goes into the Fairmont... Ella Fitzgerald and Jazz à la Carte in a concert at the Frisco Civic Auditorium last Saturday (30) night, with the singer going into the Fairmont this week.

Kansas City

Roger Williams goes east for a series of one-nighters in the mid-Ohio area following his two-week stand at Eddy's here. Then it's to New York and home for the holidays. Following him at Eddy's will be Marty Allen & Alvin DeWood, with The Rhythmets, all in for the first time here... Juan Makula brings his gypsy music back to the Pleadory of Hotel Muehlebach beginning Dec. 7. He replaces George Rico, now winding up his second long stand in the room.

Houston

Betty Madigan opened a two-week stand at Continental Room sharing the bill with Charles Manha and Carl Sands orch... Jay Lawrence in for a fortnight at the Cork Club in his first Houston engagement... Larry Herman orch will take over the bandstand at the St. Anthony Hotel, San Antonio, early next year in a switch from the present policy of out-of-town bands. Herman is a local bandleader.

2-Level Jazz

Continued from page 59

fine, recognizable "Autumn in Vermont."

Then Thelonious Monk is one of his infrequent concert bows ran the gamut from very good to quite indifferent, the latter mainly because the group stretched out numbers too long. Sonny Rollins sent his tenor sax sound out even farther than Monk had gone. It came as a shock to hear the enthusiastic hands that Ray Charles and his group got when they relaxed into shouting, rough-cob rhythm & blues stuff for the blowoff. While a lot of the true modern jazz philes walked in protest, a majority of the audience, which had applauded the cool, stayed to cheer enthusiastically, posing for every cool performer the question: Just how mixed are these cats? Len.

Satchmo Swamps Sputnik

Continued from page 1

American capital. In addition, 22 magazines in Argentina, Chile and Uruguay gave the jazzmen their covers.

The U. S. ambassadors to Argentina, Paraguay and Chile attended Armstrong's concerts with their families and visited him backstage. The diplomats were given on-the-spot awareness of the goodwill the jazzmen was creating for the U. S. in these countries where the Russians are now waging a powerful propaganda campaign. Russia has been touring football teams and ballet troupes in South America and, of course, their sputniks added to the propaganda barrage.

In his visits to the various capitals, Armstrong was unable to walk in the street without being mobbed. At the airports, the officials, after national honor had been preserved in the finished film.

In answer, Italian Undersecretary to combat the crowds, gave up taking him through the customs and immigration formalities. They drove cars up to the plane and, after Satchmo and his wife posed for pictures, the police accompanied them to the hotel. In Santiago, the police chief, plus 250 uniformed cops and plainclothesmen, had to cope with the fans.

Armstrong is due back in the U. S. this week and opens his first date at the Copacabana, N. Y., next Wednesday (12).

'Satchmoismo'—New Beat

Buenos Aires, Nov. 26. Louis Armstrong & His All Stars wound up at the Buenos Aires Opera Theatre amid "Satchmoismo" fever on the part of local jazzophiles, requiring relays of police to get him into and out of the theatre in safety.

As a goodwill ambassador his tour was surefire. At the final performance he was kept on stage two hours beyond the usual closing time, playing with some of the local talent, including the teenage "Mac Ke Macs," sons of American jazzman Don Dean McCluskie who settled in this country 20 years ago.

Armstrong also played a couple of Argentine tango tunes, had local jazz singer Lois Blue onstage for a number or two, and generally did just about everything that was likely to make him "simpatico." It's doubtful if any other American performer has ever had such a reception. Presentations were made to him on behalf of a number of local groups, including Odeon, RCA Victor and Columbia Records.

Apart from 20 performances over 10 days at the Opera Theatre, Armstrong did two broadcasts over the Mundo web channel under General Electric sponsorship, arranged by Grant Advertising, while another was telecast, all at a

blanket fee of 600,000 pesos, apart from time costs.

Rated the costliest attraction ever booked in Argentina (\$20,000 weekly), the Armstrong tour also broke all records for theatre grosses, averaging around \$35,000 pesos net a day (around \$8,625).

Francisco Lozano accompanied the band to Santiago de Chile for the next stop on the tour and Valentin Gonzales of Iriberri Concerts, took over for the Montevideo stand. Thereafter the band was booked for Rio de Janeiro, Sao Paulo, and Caracas, Venezuela.

Franz Waxman's beautiful theme from the Warner Bros. production "Sayonara"

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Atlantic City Mulls 3% Eatery Tax To Build Fund for Off-Season Shows

Atlantic City, Dec. 3.

A proposal that the city put a 3% tax on all restaurant bills over \$2, to raise a \$250,000 subsidy fund to bring entertainment events here during the off-season period, is being studied by the resort's business interests.

Fund was proposed by Kenneth B. Walton, owner of a chain of restaurants in the city, at a meeting of the Greater Atlantic City Chamber of Commerce directors last week. "The seriousness of our present economic situation in the winter months now cries for definite action," Walton told the directors.

Walton's proposal, which later became a resolution, will be studied by the chamber's directors and acted upon at the December meeting of the body. The chamber is seeking a means of bringing more people and of course more business into the city during the slack season.

A winter attractions fund would be utilized to meet the difference cost of the attractions and the revenue derived from attendance to the affairs. If the chamber directors adopt Walton's resolution they then will urge city commissioners to establish the tax. The funds would be administered entirely by a non-partisan commission appointed by the city commission and under its direction and control.

Walton added that experience has shown that the community privately cannot support enough entertainment and attractions to bring visitors to the city in sufficient numbers and that "if private means have failed, resort must be made to public measures."

The commission to be appointed would determine type of entertainment. It would proceed on a trial and error basis for the first year or so until it found what entertainment would best pull visitors into the city.

Johnnie Ray birthday partyed Sunday (2) at the Friars' new clubhouse in New York.

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Sans Souci's Threecer

Las Vegas, Dec. 3.

George Mitzel, Sans Souci Hotel prexy, unveiled southern Nevada's first "Sho-Bar" over the weekend. Glass behind bar enables bar and casino patrons to view show, and sound is piped to casino so that noise from latter won't disturb stage performers.

Herkie Styles headlines Sans-Souci show, which features canary Barbara Hill, Calypso Joe and Coco Te.

Ottawa Chaudiere & Gatineau Fold Shows Pre-Xmas

Ottawa, Dec. 3.

Ottawa area's niteries declined by two last week when shows shuttered in the Gatineau and the Chaudiere. Other than smaller spots with uncertain plans, district's only show-spots will be, for the next four months, Circus Lounge of the Ottawa House with shows, and the Fairmount Club, with shows and dancing.

Gatineau Club shuttered for the cold months, to reopen in mid-March. Chaudiere Club's Rose Room remains open but cancels show policy to use bands for dancing only. Room will close Dec. 22 for the holiday season and reopen Jan. 14 to continue straight orch scheme. Niteries of the Quebec side shutter for holidays because of province's blue laws requiring, among other things, 9 p.m. closing on Christmas and New Year's eves. Rose Room will probably resume show policy in early spring.

For dance policy, Rose Room will book various bands. House band, Harry Roy's moves to Standard Hotel for the winter to play for dancing in that Inn's Rainbow Room.

Champ Champagne, whose band held the stand at the Gatineau for showbucking and dancing, takes over 88 chores with the Canadian Jazz Quartet in the Circus Lounge. With him goes his bassist, Pete Fleming. They replace Richard Wyands, keyboarder, and Wyatt Reuther, bassist, who left last week.

June Christy on Top Of Honolulu's Clouds

Honolulu, Dec. 3.

June Christy is luring "good old times" business back into the upstairs Clouds niteries. She opened last week in the wake of a preview reception hosted by the owners of the intime niteries.

Gal's reputation, enhanced by her earlier visit here a couple of years back, is drawing crowds. Room is functioning with a nominal cover charge, being assessed at the door.

Her visit comes at a time when virtually all Honolulu niteries are in the midst of seasonal doldrums.

B.O. Lure Is One Thing, But Names Gotta Have an Act Too: LQ's Risman

The time is fast approaching when bonifaces will have to consider what a name can bring to the niteries, in the way of entertainment. This is the size-up of Eddie Risman, general manager of the Latin Quarters in New York and Miami Beach.

Risman says that the number of names who can actually contribute to the gate is rapidly diminishing. A lot of topliners have become worn out through television, many

through the large number of cafe appearances in any given situation, and others who haven't been around the niteries because of tax situation have lost their lure. At the same time, says Risman, there haven't been as many performers developing to replace those that aren't drawing their five-figure salaries.

For that reason, acts will have to be booked so that they will jell (Continued on page 66)

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USO Sets Regular Auditions To Build Overseas Act Pool

A regular schedule of auditions for USO overseas units will be held in New York. First of the viewings for pro variety talent will be held Friday (6) at the Variety Arts Studio under direction of Bert Wishnew, USO Shows' production supervisor. Thereafter auditions will be held the first Friday of each month at the same hall.

It's emphasized that acceptance at an audition doesn't mean that the act will go out on tour immediately, but purpose is to build a talent pool that can be called upon by the organization when building units for overseas work. Starting in January, USO troupes will depart from New York monthly to play foreign military installations. Additional shows will be produced on the Coast.

Marie McDonald to Cuba

Marie McDonald has been signed for a date at the Havana Riviera, Havana, starting Jan. 21. Meanwhile, booker Jack Davies is still seeking a successor to Ginger Rogers, who preems the spot on Dec. 10 for 10 days. There's no headliner set to follow as yet.

Also signed for the Havana Riviera show is Irene Sharaff who will design the costumes for the Jack Cole-staged production.

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AGVA Elects Directors, Pacts Honolulu Spots

Honolulu, Dec. 3. Hawaii chapter of American Guild of Variety Artists has elected the following directors: Sterling Mossman, Jimmy Walker, Kui Lee, Alfred Apaka Sr., Lulu Mansfield, Healan Alama and Mike Foster.

AGVA already has pacted such niteries as Pearl City Tavern, Ginbasha and Oasis, and Beretania Follies, burlesque house. Ginza, Hubba Hubba and Swing clubs are reported ready to sign, and application from Hawaiian Village hotel for 100% membership among entertainers there has literally cracked the Waikiki front.

Spike Jones' Double Rap; Low Draw at Auto Show In Port. and Nix of Feed

Portland, Ore., Dec. 3. Spike Jones and his "Spikorama" revue pulled a disappointing 45,000 customers at the 1957 Automobile Show in the Exposition Building during its nine-day run, Nov. 23-Dec. 1. Attendance was 30% less than the last auto show here in 1955 when Jones also headlined.

With economic conditions off in the northwest, it was hoped that Jones would be strong enough to pull potential car buyers into the arena even though they might not be interested in signing up now. Jo Ann Castle, accordionist, was added to the regular troupe to give a little more of the feminine touch to the nearly all-male cast. Helen Grayco did not appear the last three days due to illness.

Jones is understood to have refused to attend the luncheon for car dealers, which drew criticism as this was the only outside appearance he was tagged for. House went at \$1.50 for adults and 50c for kids.

Two 55-minute shows were presented nightly with extra matinees on weekends. Music Corp. of America handled the entire layout with Henry Alper of the Beverly Hills office in as producer. Jones returns to L.A. for a rest.

Ruby Murray, Jones Boys On Delfont's Brit. Bill

Newcastle, Eng., Dec. 3. Ruby Murray, Irish-born thrush who recently guested on CBS-TV's "The Big Record" in the U. S., is pacted to appear in a Bernard Delfont summer show at Great Yarmouth, Eng., next summer.

Also featured will be the Four Jones Boys, one of whom, Bernie Burgess, is married to the chirper. They were with her at Blackpool last summer.

Currently in vaude at the Empire, Sunderland, Miss Murray stars at Christmas in pantomime at the Empire, Liverpool.

Acts' 'Meet Me In St. Loo at Chase'

St. Louis, Dec. 3. The Chase Hotel here has bookings sufficient to last into the summer season, when the hotel starts its rooftop operation. The New Year's Eve show will comprise Sophie Tucker and Ralph Flanagan or, with the music crew holding over for the Dennis Day stanza, Jan. 7, and Frankie Laine, Jan. 23. Rowan & Martin, Gerri Gale and the Charley Spivak crew begin a stand on Feb. 6, while Myron Cohen, Patricia Wilson start March 6. The Four Coins and Jimmy Dorsey open March 27; Jackie Miles, March 30; Eydie Gorme, April 8, with the Paul Neighbors band; Tony Bennett, May 2; Carol Channing, May 16, and Nat King Cole, May 30.

Roof layout is expected to be booked shortly.

Blackpool Bookings

Blackpool, Eng., Dec. 3. Shirley Bassey, Negro thrush currently touring Australia, is likely to star in summer show at this English Las Vegas next year.

Don Lang, resident singer-musician on BBC-TV's "Six-Five Special," is pacted for the Central Pier show.

Other stars set for Blackpool in the 1958 holiday season include Lonnie Donegan, David Whitfield, Al Read, Eve Boswell, Ken Dodd, Des O'Connor, Josef Locke. Another likely starter is Canadian tenor Edmund Hoekridge.

Inside Stuff—Vaude

The Symphony Club of the U. of Miami has apparently found a fresh approach for raising money to finance its longhair activities. The group is holding a preview benefit at the Cafe de Paris (ex-Copa City), Miami Beach, Dec. 19. Formal preem of the niteries takes place two nights later with a show that includes the Szonys, Wences, Danielle LaMarr, Choppy, Jet McDonald, Dick Estes, Nejla Ates, Billy Fellows, Ilonka, Piroška. Lounge cast will be headed by Lyda Fairbanks, who was bought during her recent stand at Le Cupidon, N.Y.; singer Ruth Wallis, Marie Bernard and Freddie Bell & Bellboys. For a lounge novelty, bonifice Lou Walters has booked stripper Amber Halliday.

B. O. Lure Is One Thing

Continued from page 65

into the policy that has been the strongpoint of any cafe, according to Risman.

At the same time, Risman pointed out, it would be totally wrong to pass up names when available. For that reason, Risman is currently having a long run of Milton Berle, who holds the record in that spot. He is presently negotiating a February deal with Frankie Laine, and has signed Johnnie Ray

for a May stand. In respect to the latter, Ray, last season had been signed for the Latin Quarter when a dispute arose over his right to do television shots while at the niteries. Former owner Lou Walters felt that since he had Ray's exclusive services during that period, he should refrain from video for a period before, during and after his LQ engagement. Ray therefore was booked by the Hotel Waldorf-Astoria's Empire Room where no such rest action applied.

Risman says that there have been cases in which certain name performers failed to do well entertainmentwise, although measuring up to boxoffice standards. In the long run, this reacts against the cafe.

Names, he asserts, should be used as a change of pace, but normally, customers should expect a certain standard of entertainment in any given niteries, and it's short-sighted to book talent that goes counter to the policy, even if temporary boxoffice benefit results.

Publicist Carl Erbe's Battle to Translate 'Variety'-ese Into Latin

Press agent Carl Erbe, who's whipping up enthusiasm in the Americas and Cuba for the Dec. 10 preem of the Havana Riviera, is apparently leaving nothing to chance. In a brochure sent out to newspapermen and VIPs set to junket down to the three-day gala marking the inn's premiere festivities, Erbe has included a canned revue in the idiom of VARIETY in which is trotted out much of the familiar show biz patois. It indicates that the opening attraction, Ginger Rogers, is "not only boffo all the way . . . who never compromised whether it was vaude-deo-dough . . . but this filly has got the answer to the question of how to take out minds off Red Sputnik and the other nudnik."

Since the junket will include Latin-American newspapermen as well, Erbe, like the thorough flack he is, translated the review into Espagnol, with a true fidelity to the VARIETY-ese language.

However, Erbe got the bogged down in literal translations of some of the lingo. His linguistic monograph, however, points out that there's no Spanish translation for such jargon as boffo, vaude-deo-dough, this filly's got it, and no exact translation for belt one, nor torso-tosser, hot-foot, nudnik and that a Lindy tout has no meaning in Spanish.

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Including a
**ROYAL COMMAND
VARIETY PERFORMANCE**
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**PALLADIUM
LONDON**

VARIETY

Fontainebleau, M. B'ch
Miami Beach, Oct. 12.

George Tapps and company purvey a miniature dance concert, opening and closing the proceed. Jugs. Costumes is a plus, notably the eye-catching scandles worn by the two femmes in the group. Choreography is highly inventive, allowing for full display of varying routines pitched to a continued musical pace build that stirs up reaction to high pitch. The group is definitely a bet for video guests and obviously, prime prospects for the classieres.

MIAMI BEACH SUN

**George Tapps Dancers Score
At Fontainebleau's La Ronde**

The Fontainebleau's beautiful La Ronde provided a pleasing show for last night's opener, enlivened chiefly by George Tapps and his dancers, held over "by popular demand"

Dec. 2nd, LATIN CASINO, Phila.
Feb. 3rd, BLINSTRUB'S, Boston
Mar. 10th, STATLER HOTEL, Detroit
Mar. 24th, STATLER HOTEL, Cleve.
May 8th, PALMER HOUSE, Chicago

Direction: **WILLIAM MORRIS AGENCY**

Vaude, Cafe Dates

New York

Billy Vine set for the Old Romanian Jan. 1... **Georgie Tapps** inked for the Fontainebleau, Miami Beach, Dec. 19... **Mata & Mari** dow for the neighboring Eden Roc Dec. 19. **Gloria De Haven** into the same spot Jan. 24... **Jack Wallace** opened a two-wheeler at the Golden Slipper, Glen Cove, L.I., N. Y. yesterday (Tues.)... **Jane Kean & Ron Fletcher** set for the Tropicana, Las Vegas, Jan. 15... **Trotter Bros.** into the Shamrock, Houston, Dec. 26... **Rosemary O'Reilly** lined up for the Deauville, Miami Beach, opening show Dec. 20... Comedy team of **Igor & H** started at One Fifth Ave., last night (Tues.)... **Marshall Grant Trio** signed to back **Jillie Wilson** opening at the St. Regis' Maisonette tomorrow (Thurs.)... **Ventriloquist Jimmy Nelson** packed to **Jerry Levy & Freddie Amsel**... **Abbey Lincoln** set for Le Cupidon, next Monday (10)... **Jimmy Randolph** to the Cotton Club, Miami Beach, Dec. 20.

Chicago

Jimmy Ames set for Chase Hotel, St. Louis, for two weeks starting tomorrow (Thurs.)... **Shaw Artists** signed **Gene Allison** to its roster... **Jan Winters** inked for Club Morocco, Denver, for nine days, March 29... **Lenny Colyer** goes for two weeks to the Beverly Hills, Cincinnati. **Little Buck** set for that spot for two frames, Jan. 17.

Atlanta

Jinx Petty & Puppets opened at Biltmore Hotel, Empire Room, sharing billing with **Freddie Marvell**, with **Emile Polson** orch playing for show and dancing... Comedian

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BILLY GLASON

200 W. 54 St., New York 19

Dave Gardner opened as topper of new show at Domino Lounge in Imperial Hotel, plus the **Stylers**, singing group, and **Narietta**, exotic terper... **Haller & Hayden**, comedy team, are in their second week at **Henry Grady Hotel's Paradise Room**, with vocalist **Ruth Rogers** and **Erv Hinkle** band in support... **Tama** is at Club Peachtree where comic **Johnny Glade** doubles as emcee... **Fifi Dorsay** in second of four-week run at **Pigalley**... **Cosmopolitan Trio** is starting at El Morocco in Peachtree Manor Hotel... **Kenny Shaffer** does his singing-pianist routine at **Danny Demetry's Zebra Lounge** in lobby of **Howell House**.

Hollywood

Billy Gilbert opens a week's stand at **Hesperia Inn**, beginning Friday (6)... **Dennis Day** set for a 16-day stand at **St. Louis' Chase Hotel** beginning Jan. 7... **Alyce Louis** and **Bob Laine Trio** inked for the **Piano Lounge of Mario Davies' Desert Inn** at **Palm Springs**... **Duke Mitchell** opens at the **Palm Springs Ranch Club** this week... **Johnny Mathis** filmed for a date at the **Crescendo** Jan. 17.

Philadelphia

Henny Youngman slated to emcee **New Year's Eve** party at the **Broadwood Hotel**... Offbeat balladeer **Tom Lehrer** and **Josh White** set for recital at **Town Hall** (13)... **Cozy Morley** working **Carroll's** (2-7)... **Martha Raye**, **Four Barons** and **Georgie Tapps** current at **Latin Casino** (2-7).

SCOT FARMERS NOT SO SLOW—BOOK CHORINES

Aberdeen, Nov. 26.

Latest gimmick among Highland farmers—to book a troupe of chorines for their annual agricultural fair. Rural types in northeast Scotland hope to have the **Bluebell** troupe of girl dancers over from Paris, France, as an attraction at their 1958 **Turriff Agricultural Show**.

Association of local farmers has engaged an agent to plane over to Paris to book the **Bluebell** troupe or find some other major attraction. According to **James Clark**, secretary of the fair, the **Turriff Show** has a reputation for providing something sensational.

Tommy Morgan Plays For Oriental Royalty

Tokyo, Nov. 26.

Harmonica player **Tommy Morgan**, no stranger to palaces, played a command performance at the Imperial Palace here recently. Before concluding his **Far Eastern** swing with the last **USO** show booked this way, **Morgan** was invited to work the mouth organ before the local royalty. Pianist **Jimmy Conway** accompanied.

Morgan had previously played command performances for the **Shah** and **Empress of Iran**, the **King and Queen of Cambodia** and for **Syngman Rhee**, President of the Republic of Korea.

Ginny Simms' Return To Cafes at St. Regis

Ginny Simms, long absent from the personal appearance circuits, will essay a major date with her opening at the **Maisonette of the St. Regis Hotel**, N. Y., March 13.

Miss Simms some years ago was a major item in **Coca-Cola's** public relations and radio entertainment scheme. She was also active on the hotel circuit, but had dropped out. This will be her first N. Y. stand in some years.

R&R Clicks in Honolulu And Keeps Police Busy

Honolulu, Dec. 3.

A rock 'n' roll dance at **Civic Auditorium** Friday (29) climaxed two earlier rollers that drew capacity crowds and forced extra police to be called into service to handle the overflow.

Shows featured the **Five Satins**, **Don & Dewey**, **Sonny Knight** and **Charlie Santos** band. **Earl Finch** and **Ralph Yempuku** last week took the same troupe to **Maul** and **Hawaii Islands**.

Ingalls-Hoyt Merger

The need for diversification and amalgamation has hit the indie agents. As a result, the offices of **Miles Ingalls** and **Howard Hoyt** are combining.

Ingalls will handle cafes and special attractions, while **Hoyt** will be in charge of video, legit and summer stock. Merger comes as a result of the twosome working together after **Hoyt** leased space in the **Ingalls** suite.

Also coming into the office on a lease will be playwright-producer **Fred Finklehoffe**.

New Vaude Circuit: Ball Parks

Continued from page 1

plete victim to video, they have to take means to entice the young into the parks. Last season, **Emmett Kelly** performed the entire season at the **Brooklyn Dodgers** park. Professional football teams have had some sight entertainment between halves, at various times over the years. **Jack Davies**, for example, booked shows for the **N. Y. Giants**. **Henny Youngman** had a route of ballparks last season.

According to **Higgins**, the strong-

est branches of show biz are those that cater to children. He pointed out that fairs, for example, are still potent at the b.o. for the basic reason that they have always reached the youngsters, which has insured parental attendance as well. **Circuses** have also been able to survive primarily because of their appeal to the moppets.

Higgins is attending the **National Assn. of Professional Baseball Leagues** currently meeting in **Colorado Springs**. He will attempt to line up a route so that several units will tour the horsehide circuit. In some cases, there's the possibility that a club will prefer its own stock company with activities integrated to home-games activities.

With a group of shows working baseball parks, it's likely that other branches of the sports field will call upon entertainers to hypo grosses. Various outdoor agencies have long been after teams of various kinds to get either a group of clowns or sight acts to provide pre-game "entre'acte" entertainment.

The idea, of course, is hardly new. But with agencies attaching greater emphasis to entertainment as a skill for sports events, the field is likely to grow to an important branch of the amusement industry.

Everly Bros.' Auto Date

Houston, Dec. 3.

The **Houston National Auto Show** has signed the **Everly Bros.** as one of the headliners of the fourth annual local production at **Sam Houston Coliseum**.

Event will be held Jan. 25 to Feb. 2.

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VARIETY BILLS

WEEK OF DECEMBER 4

Numeral in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (I) Independent (L) Loew's (M) Moss
(P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner

NEW YORK CITY

Musical Hall (P) 5
Marvin Worden
Marjorie Smith
Adriano Vitale
Half Bros.
Bess Bryn
Eileen O'Dare
Byron Williams
Wm. Upshaw
Rockettes

Raymond Paige Or
Box 5
Winged Victory
Chorus
Diane Corby
Mamie Del Toro
Skating Squires
Noxyettes
Rosy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 9
Larry Griswold
Eagle & Man
Johnny Lockwood
A. Rouns
Reyes & Faye
Rigoletto Bros. & A
Ally Berrery
Medlock & Marlowe
Winnetou & Squaw
Jimmy Parkinson
Stutch-
berry
Ed Juhanz
Frank Ward

Chef Fares
Jimmy Durante
with Ed Jackson
Sonny King
Julius Buffano
Betty Summers
Jack Roth
Cher Amables (6)
Ted Fio Rito Or 13
Cielster inn
Pat Moran (4)
Ramsey Lewis Trio
Loche Alexandria
Miss Lucia (6)
"Ice Review Spec"
Glenn & Colleen
Jo Ann McGowan
Ron Pettinger
Bill Christopher
Fred Napier
Gil Shepard & De
Soto Sisters (3)

BRITAIN

ASTON
Hippodrome (I) 2
G. H. Elliot
Metty King
Randolph Sutton
Billy Danver
Jill Javes
Will & Segal
WINDINGHAM
Hippodrome (M) 2
Colin Hicks Co.
Horler 2
Marty Wilde Co.
Most Bros.
Joe Church
Heinikes
Johnny Lesley
Marguerite &
Charles
Jo, Jac & Joni
Reg Thompson
COVENTRY
Hippodrome (I)
Nat. Jackie
Rawicz & Landauer
Freddie Marshall
Gina & Gerardo
The Hassall Tr.
FILLISURY PARK
Empire (M) 2
Viper
Betty Fox
Dancers
Jimmy Dale
J. & S. Lamonte
Jimmy Edmundson
LIVERPOOL
Empire (M) 2
Anne Shelton
Slies 2

Sydney
Tivoli (T)
Shirley Bassey
Lull & Keen
Neal & Newton
Bobby Limb
Lawman & Joy
Easton Harmonica 3
Dairays
Jimmy Jeff
Johnny Stewart
Johnny O'Connor
Alwyn Leckie
Rae Morgan
Rory Friesan
Norman Thorpe

LOS ANGELES

Ciro's
Amin Bros.
Bonaires (4)
Gene Gallan Or
Ray Friedman
Dorothy Shay
Bob DeVore (3)
P. Martin Or
Crescendo
Mel Torme
Paul Barnes Revue
Dave Pell Octet
Interlude

Francis Faye
Shelly Manne Or
L. Large
Arthur L. Simpkins
Jimmy Grosso
Al Escobar Or
Macambo
Peggy King
John Bebert Or
Moulin Rouge
Johnny Desmond
Shirley Hotel
Wid. Bros. (3)
Ed. R. Brod

RENO

Tony Guma 4
3 Dolls
Frank Marocco 3
Lawrence & Boyer
Harolds Club
Twin Tunes
Don, Dick 'n' Jim
Patsy Shaw
Marry
Kings IV
Chamako 3
Dennis & Rogers
The Mood

Mapes Skyroom
Dave Barry
Judy Scott
Martin Bros.
Skirts
Ed Fitzpatrick Or
New Golden
Jimmy Jones
Jack Nye Or
Riverside
Sue Carson
Boginos 5
Four Preps
Stanley
Bill Clifford Or

LAS VEGAS

Desert Inn
"Oriental Fantasy"
Jane Froman
Carlton Hayes Or
Dunes
"Holiday for G"
Strings
Carrie Fennell
Rita Grable
Valerie Valjean
Harbor & Dale
The Elegantes
Tommy Rafe
Geo. Murray
Gautier's Steeple-
chase
Dick Dana
Garwood Van Or
El Cortez
"Rhythm on Ice"
Accidental
George Arnold
Buster Hallett Or
El Rancha Vegas
Lill St. Cyr
Hal Loman
Playmates
Myron Cohen
Dick Rice Or
Flamingo

Debra Paget
Mills Bros.
Plamingtons
Jackie Cathcart Or
Fremont Hotel
Nitecaps
Mike Believes
The Castles
Golden Nugget
Hank
Sue Thompson
Billy Rega
Charita
Riviera
"Damn Yankees"
Royal Nevada
Dukes of Dixieland
Eddie Emy
Hawaiians
Kay Starr
Stanley Bros
Four Step Bros.
Gee Davidson Or
Louis Prima &
Keely Smith
Dean Martin
Paul Gilbert

Cabaret Bills

NEW YORK CITY

Bon Soir
Kaye Ballard
Tony & Eddie
Charles Manna
Three Flames
Jimmie Daniels
Blue Angel
Martha Davis &
Spouse
Garcons De La Rue
Mike Nichols
Elaine May
Phil Leeds
Jimmy Lyon Trio
Casanova
Virginia Craig
Chateau Mader
Lucy Fabry
Gogo Reyes
Eddie Carson
Ralph Font Or
El Conay
Candi Cortez
Coscobana
Buddy Hackett
Marion Marlowe
Teddy Randazza
Cindy Tyson
Sammy Devana
Elaine Deming
Michael Durso Or
Frank Marti Or
Downstairs Room
Julius Monk
Renny Graham
Ciel Cabot
Ellen Hanley
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
Daphne Hellman
Chico
Maria Antinea
Rostia Rios
No. Fifth Ave
Ralph Blane
Bobo Lewis
Bob Downey
Harold Fonville
Hotel Pierre
Stanley Meles Or
Joe Ricard Or
Rosalynda St. John
Varel & Bailey
Ted Straeter Or
Mark Monte Or
Hotel Roosevelt
Guy Lombardo Or

RSVP
Mabelle Mercer
Stella Brooks
Hotel Stetler
Buddy Morrow
Hotel Taft
Vincent Lopez Or
Hotel St. Regis
Julie Wilson
Milt Shaw Or
Ray Bart Or
Latin Quarter
Milton Berle
Betty George
Metropolitan 6
Dunbills
Stan Fisher
Bob Kennedy
Syncopeated Waters
O. Lombardi Or
B. Harlowe Or
Le Cupidon
Bobby Short
Old Romanian
Jackie Miles
Sunny Gale
Lou Willis Jr.
McKenna Line
Show Place
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nik
Nate Charlson
Town & Country
Johnnie Ray
Jean Carroll
Terrace & Gray
Buster Burnell
Red Harvey Or
Sicaris Or
Viennese Lantern
Victor Geller
Jose Duval
Ernest Schoen Or
Paul Mann
Village Barn
Ralph Michaels
Susan Brady
Zeb Carver
Ed Smith
Bob Pete
Bobby Meyers Or
Village Vanguard
Jimmy Guiffre 3
Mort Sahl
Waldorf-Astoria
Harold Belafonte
Emil Coleman Or
Bibi Babai Or

CHICAGO

Black Orch
Johnny Mathis
Irvin Corey
Joe Parnello (3)
Blue Angel
"Calypso Extrava-
ganza"
Princess Abili

King Christian
Lord Cristo
Lord Rafael
Candela's
Roger McCall
Bibi Babai Or
Jim Gaillard (3)

Copa Girls
Antonio Morelli Or
San Souci
Herkie Styles
Barbara Hill
Calypso Joe
Geo. Te
Luis Urbina Dners
Hoyt Henry Or
Paul Clayton
Jo. Mages
London House
Dorothy Donegan
Mister Kelly's
Pave De Witt
Sylvia Syme
Marty Rubenstein 3
Palmer House
Anne Jeffreys &
Bob Sterling
Dirt Dancers (4)
Ben Arden Or

MIAMI-MIAMI BEACH

Americana
Joni James
Jaye Bros.
Bert Michaels
Chuy Reyes Or
Jackie Heller
Lee Martin Or
Maya Or
Balmoral
Charlie Farrell
Rosina Aston
Sonny Kendis Or
Tana Lenn
Lido Lido
Marty Campo Or
Gloria Blake
Jane Moore
Bernie Sager
Jack Barcana Or
Eden Or
Beverly Dennis
Four Lads
Liccardos
Lord Fies
Darryl Smith
Mal Malkin Or
Chico Cuban Boy
Fontainebleau
Alan King
Kay Brown
Morlidos
Johnny Conrad Ders
Saccus Or
Pupi Campo Or

HAYANA

Nacional
James Melton
Ray Carson
Antonia Moren
Maria Magdalena
Parisien Dners
Dancing Waters
W. Reyes Or
Rams South
Los Xey
Gloria & Rolande
Rolande La Serie
Victor Alvarez

Edw. G. Robinson Jr.

Continued from page 2
have gone wrong," though readers will quickly size up the lad's personal tragedy with proper understanding.

Obviously intended to sell on the strength of its "revelations," volume nevertheless contains some element of hope, both for its author and for other teenagers. Young Robinson has been making a series of tv and radio appearances in connection with publication of the book; theme of the airings being mainly "inspirational." Both for the sake of his parents, well-liked in the entertainment field, and for the young man himself, show biz readers will likely find themselves in Robinson's corner after perusing Duffy's well-organized tome. Illustrations depicts the Robinsons, principally in "Hollywood, during young Eddie's childhood.

Silver Slipper
Frank Henry
Toni Mohr
Jimmy Cavanaugh
Sparky Kaye
Gee Denison
Geo. Redman Or
Thunderbird
Guy Showbiz
Frankie Rapp
Carole Jayne
Garr Nelson
Showboat Gir
Vic Artese Or

New Acts

ELLY STONE

Songs
20 Mins.
Gate of Horn, Chi
Elly Stone shows herself to be a sensitive and austere performer whose presence on stage evokes quiet but powerful awareness of a pert country lass, an effervescent Gilbert & Sullivan femme or a tearful or gleeful singer of folk and art songs.

The anecdotal material she plays with between numbers shows her poise in telling a bad story well. For such a sophisticated and intimate act, more fit for concerts and intimacies than brassy clubs, Miss Stone does not need the incongruous pretensions of proclaiming her multilingual capacities. The act shows signs of class that could develop into hotel room character with proper care and seasoning. The potentials loom large, and proper exposure should guide the development of the act more than any prunings or trimmings.

OLIVER & TWIST

Comedy
12 Mins.
Empire, Glasgow
Comedy twosome have still far to go before making the grade for general vaudeuries. As is, act is in the so-so status, and needs much polishing stronger injection of fun-fodder.

Open with some n.s.g. patter, one partner sings to guitar accompaniment while the other fools around, doing some comedy business with wooden tea-chest round his body. Same partner also indulges in conventional Wild West garb.

Male duo appear to have comedy talent, but more experience and greater attention to material and timing will help. As is, standard is only lukewarm.

HARRY WORTH

Comedy, Ventriloquist
75 Mins.
Quagline's & Allegro, London
A comedian with an unusually relaxed style, Harry Worth is now trying out his brand of humor on the more sophisticated cafe audiences. On the vaude circuits he has succeeded in steadily building a personal reputation and he's also scored several hits on television. Basically he's using the same type of material and the same style in delivery for his nitery presentation and although it evokes a few quiet chuckles, it doesn't generate the laugh reaction it deserves. His patter has a distinct streak to wit and originality with an adroit style in achieving continuity; and there's

quite an offbeat appearance to the ventriloquist bit with which he closes his routine.

As he explains, he's the only vent in the business who allows the audience to see his lip movements so as to convince that the dummy isn't really talking! That observation apart, he masters the technique with uncanny skill. Myro.

MARIA VINCENT

Songs
20 Mins.
Le Carroll's, Paris
Le Maria Vincent is a well built, sultry singer from Corsica. She goes in for ballads but lacks the high notes and range to get the most from these dramatic songs. She has the wrong repertoire. Less pulsating songs and a svelte evening gown, rather than the blouse and sweater she affects, could build her into a good orch chirp or perhaps even into an okay adding to pluck her in the proper torchy tunes to fit her personality and voice.

Otherwise her possibilities for U.S. are limited but may come in time with improved repertoire and seasoning.

THE NORDICS (3)

Balancing
8 Mins.
Empire, Glasgow
Threesome is billed as "Britain's youngest equilibrists." Judging by solid nature of act and reaction at show caught they have much future potential. They register strongly with graceful routines and strength of holds.

Two blonde gals and one boy open with standard balancing atop a treble table, and two distasteful segue with hand-to-hand balancing. One does the splits while holding her partner balanced on her hands. Male's solo bends are equally arresting. Throughout, act has both polish and skill, and looms high as potential booking for U.S. markets. Okay for vaude and tv dates, and for more spacious niteries. Gord.

House Review

Empire, Glasgow

Glasgow, Nov. 29.
Russ Hamilton (with Derek New), Cherry Wainer, Brazilianos (3), Nordics (3), Don Arrol & Norman Meadows, Clarkson & Leslie, Donovan & Hayes, Oliver & Twist, Bobby Douds House Orchi.

Russ Hamilton, young English disk singer whose recordings are a current fave in the U. S., proves disappointing as headliner in this vaude layout. Singer lacks appearance and stage presence, and punches out a monotonous offering of love tunes, most self-written, in 25-minute act that garners teenage miffing but notches up little prestige for him vaude-wise.

Until recently a youth-warden or redeoat in English holiday camps, Hamilton gives out with "Rainbow," "Wedding Ring," new "I Had A Dream" and his disclick, "We Will Make Love," getting the fan customers to join in the latter. He registers with a certain simplicity of appeal, scores with a "Frankie & Johnnie" number, but generally leaves customers doubtful of his value as a stage performer.

The Nordics, youthful trio of balancers, pull in biggest miffing of the night (see New Acts). Here's a cinch of an act for vaude and tv. Clarkson & Leslie, mixed dancers recently in from a nine months' exile in Canada, return to U.K. show biz and fill both opening and post-interval slottings with competent artistry, registering with some nifty work in second segment.

The Brazilianos, two males and a femme, score with luminous dance routines, and wind with slick colorful ensemble, all done in darkness under spotlights illuminating costumes and props. Don Arrol repeats a familiar "radio-titles" act with stooge Norman Meadows; it's a surefire but familiar act. He's better solo with smarter patter.

Donovan & Hayes have a solid knockabout offering which garners good palming and yocks. Cherry Wainer, slim and sexy organist with her gums spotlighted below instrument, registers best with an "Ebbin' Rides" number, her drummer accompanist giving tidal sound effects through the mike. Act is attractive but overlong; she offers "Write Myself A Letter," other pop tunes, and a Scot medley for local customers. Oliver & Twist are comedy pair reviewed in New Acts.

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Hotel Plaza, N. Y.

Varel & Bailly & Les Chanteurs de Paris (9), Ted Strater & Mark Monte Orchs; \$3 cover.

The pressure of two similar groups on the New York bistro front is seemingly sufficient to mark a trend. Varel & Bailly plus a male septet opened unexpectedly last week at the Persian Room of the Plaza as a replacement for the ailing Marie McDonald. The Gaiens de la Rue are at the Blue Angel. There are a lot of French boys singing in New York currently, all to pleasant results.

Varel & Bailly first came to the attention of N.Y. audiences in their Waldorf-Astoria bow last season with Juliette Greco. This bill brought in by Claude C. Philippe was an unconscious takeoff on one of the most successful Gallic combines ever to hit the N.Y. entertainments—Edith Piaf and Compagnons de la Chanson. It seems that with a basic similarity in vocal makeup, they're personally dogged by comparison with their predecessors in this country, who now have advanced to concert status, both in the U.S. and abroad.

Varel & Bailly are essentially composers who have ASCAPed themselves into enviable earnings in France. Varel, the gent who fronts the crew, apparently saw greater opportunity in lyrics than in dentistry which he practiced, and Bailly, who works at the piano and makes the announcements, has combined a vigorous style of singing with the aid of a group of graduates from The Little Singers of Paris, a juvenile group which makes annual tours of the U.S.

They have a lively act comprising tunes clefted by themselves as well as efforts of some of their Gallic contemporaries. End result is one that finds favor with Persian Room audiences. The act comes off vigorously, the harmonics are good and a lot of the tunes easily find their mark. The vocalists' unadorned succession of Gallic songs, many of which are unfamiliar, sometimes puzzles the audience, and there are moments, such as their marches that come with their rendition of "En Avant, Les Romantiques," that to the co-comprende set add up to a lot of non-related items. However, this is but one of the minor distractions in an otherwise well-built and well-executed turn. Varel, incidentally, in his makeup as seen at the host, looks like a ringer for Ferdinand. Of course, Varel is a much better lyricist.

The Ted Strater act is a staunch comfort to the act, helping drive the crew home in each tune, and Mark Monte's Continentals make for pleasing dampsation. *Jose.*

Savoy Hotel, London

Vic Oliver, Darnora Ballet (9), The Ginnas (6), Sydney Simone and Francisco Cavez Latin-American Rhythm Orchs; \$5.75 minimum.

Vic Oliver, veteran funmaker who is somewhat extravagantly introed as "Mr. Show Business Himself," has done quite a service for humor. In a short act he has practically contrived an anthology of ancient wisecracks. He is a supreme example of the fact that it's not what you do but the way that you do it, for only a comedian supremely sure of himself professionally could dare put over such an assembly line of bewhiskered corn.

He works on the theory that there are always some in an audience who have not heard a particular gag and are determined to get their full money's worth of enjoyment, and sure his deft touch that they play into his hands as he raises considerable laughter.

Examples: "She had a glass eye—I know, because it came out in the conversation." "I went to Paris to see the changing of the government." "Laugh now... you won't when you get your bill." "I've got a great room at my hotel. On a clear day you can see the windows." "I gave a girl 24 hours to get out of my room." The dance floor was crowded and we crowded we danced to cheek." These prove that, like so many modern comedians, Vic Oliver is a sentimentalist when it comes to a question of clinging to old friends. His patter is interspersed with a serious rendering of Greig's Piano Concerto and a violin solo which he interrupts with commercial announcements. The entire effect is a somewhat pallid reminder that not so long ago London was enchanted with Victor Boke.

The show opens and ends with the Darnora Ballet, nine zippy girls, gaily clad, who do a number of brisk routines, including the inevitable can-can, with engaging exuberance and educated feet. The other act is the five men and a girl who are conventional tumblers but

do their chore smoothly and well. Sydney Simone's orchestra excellently backs the cabaret and in the dance sessions he features two vocalists, Walter Russell and Don Emsley, which latter has just returned from a three-year spell in America. Simone's combo doubles for the dancing with the lively Francisco Cavez Latin-American Rhythm outfit.

It remains an amazement that at the sophisticated Savoy service is permitted throughout and at certain tables the show is necessarily viewed against a background of moving waiters' backs. *Rich.*

El Rancho, Las Vegas

Las Vegas, Dec. 1.
Lili St. Cyr, Myron Cohen, Hal Loman & His Playmates (3), Dick Rice Orch. (11); produced by Tom Douglas; \$3 minimum.

Lili St. Cyr headlines the new show in the Opera House, bringing in a fresh and provocative act which again showcases her as the tripper's stripper. Miss St. Cyr has taken off the art of peeling, without losing any of the excitement, which elevates her into an act with class—far beyond the realm of burlesque. Her bathing scene trademark precedes the w.k. cage-over-audience stunt; latter has been done here before, but she omitted it from the production on her previous Vegas visit. From the cage she drops undergarments as they're taken off.

Myron Cohen is held over from the last show, and as usual scores heavily with his dialect storytelling. Cohen uses some of his popular standards, but changes most of his material at each performance. The combination of Cohen and Miss St. Cyr is one which should bring brisk casino action into El Rancho for owner Beldon Klateman.

Micki Mario, an engaging and beautiful young canary, adds icing to the cake. Her puppet piper is heard in such numbers as "An Occasional Man," "Darktown Strutter's Ball," "Don't Let It Get You Down" and "It All Depends on You." Miss Mario has what it takes—looks, voice, and personality—to be a headliner before long.

Hal Loman & His Playmates (3) are the curtain-raisers in a neat bit of tricky terpy. They are fine technicians, and the two femmes are outstandingly attractive. Dick Rice and his orch expertly come through with the musical chores. *Duke.*

Steuben's, Boston

Boston, Nov. 26.
Cabot & Dresden, Rolly & Bonnie Pickert, Roy Douglas, Don Dennis, Tony Bruno Orch. (5), Harry Fink Trio; \$2.50 minimum.

Steuben's pleasant theatrical boite leans heavily on the terp in this new layout. Cabot & Dresden dance team top the show and win solidly with an amazing "perpetual motion," in which the blonde femme and dark-haired partner do two minutes of 20 spin combos, with no repeats, pulling a whopping round of mitting. Cabot lifts partner into complex series of lifts and spins to the music of Rachmaninoff's Prelude in C Sharp Minor. Stupendous effort is a bow-off to electrifying terping starting off with poem mood dance interludes in one-hand lift segueing to polka, prefacing their magnum opus.

Rolly & Bonnie Pickert, clever stillt dance act, are exuberant with a muscimedoo opening. Brown-haired lad goes to punching bag routine and browned femme goes to ballet bit. Lad goes off and returns in Dutch boy blue outfit on five-foot stilts for single bit, and is then joined by femme also on stilts in matching outfit. Both do stillt ter and intro Charleston done in torrid fashion, with lad pin-wheeling on one foot to big returns.

Roy Douglas is a bright ventriloquist with a dandy brought forth and bedded in a suitcase. He gimmicks with voices using his own seemingly emanating from the dummy and the dummy's seemingly coming from him, for good effect. Douglas gets off some airy bandinage and does duo in two voices. "Anything You Can Do," for lively returns. He wins a nice round with repetitious "bottle of beer" wodge.

Don Dennis, going into his 10th year here as singing emcee, puts over a stirring "You're Just in Love" and segues to touching "Autumn Leaves" in French and English. For topper, he takes a spot for bangup "Hernando's Hide-away." Tony Bruno cuts the show with a brisk beat. Harry Fink is beamy in the dance interludes. This layout holds through Dec. 4. *Guy.*

Palmer House, Chi

Chicago, Nov. 27.
Anne Jeffreys & Robert Sterling, Dior Dancers (4), Ben Arden Orch. (10); \$2 cover.

Some facets of a tv performance just wouldn't make the grade before a live audience. Anne Jeffreys and spouse Robert Sterling spend 45 minutes before Empire Room audiences, and while both show plenty of talent and savvy, the act is ineffectual and smalltime.

What the customers miss in the headliner turn is a feeling that they're being played to. Video evidently has made the husband-wife team unaware of out-fronters. The timing of their quips is such that the audience doesn't get to listen to itself laugh. The performers' projective teaming spend the act in a manner that seems to prefer being overheard to being heard. Also, a good part of the routine is monotonous soapopera patter that might keep some preoccupied housewife company when she turns on her radio but offers nothing to bite into for an audience devoting its full attention.

Things become much better when Miss Jeffreys decides that she has an audience to play to and lets loose on a hillbilly song parody. The Howard Stern and Sterling relieves with a uke and vocal rendition of "Robinson Crusoe." It's only at these intervals that the performers gear themselves to more than a mechanical response from the house. The rest of the song & dance material is dotted between the peaks and nadirs of the act.

Producer Merriell Abbott rarely goes wrong when it comes to picking dance teams. The Dior Dancers are one of the best choices. Three purplad males pack a seven-minute turn, handling an elastic cliché with real class all through the turn. The music is rhythmic, sensual and varied. The smoothly synchronized patterns in which they peel, throw, twist and seemingly pulverize the girl fit into a nicely unified story line. The audience stays breathless through all the bone-cracking immediacy of it. This act is a real spectacular in itself.

Orch leader Ben Arden earns himself some extra kudos on this show. As a lively and warm emcee he provides sparkle in the later stages of the bill. His backing for the dancers is tops, and his support for the songsters leaves nothing to be desired. Jaye P. Morgan & Morgan Bros. and Kovach & Rabovsky make up the next bill, Dec. 27. *Leda.*

Town Casino, Buffalo

Buffalo, Nov. 27.
Carmen Cavallaro, Johnny Mathis, Pat Henry, Los Riviera, Casino Chorus (6), Moe Balsom Orch.; entertainment charge (6), Saturday \$1.50, Sunday \$1; \$2.50 minimum, \$3.50 Saturday.

The Harrys Aitman and Wallens are moving up the heavy guns for their initial salute to the upcoming holiday season and as a teaser to the nitery trade for other good things to come. Headliners Carmen Cavallaro and Johnny Mathis put this show high in the top talent drawer and provide a gratifying Thanksgiving show-package replete with entertainment value. Club is currently bowling along to heavy attendance and with the spot touting "short drive via Thruway" and "ten minutes from the Canadian border," bumper out-of-town patronage continues to be on tap.

The difference between Cavallaro and so many of the nitery pianists is that this one can play. Listening to the reprise of his "Duchin Story" soundtrack, one might wish he would do more of this rather than some of the comedy ad libbing and piano pyrotechniques to which he is currently committed. Why the "Poet of the Piano" should teeter on the brink of rock 'n' roll is a question, especially when musical poetry is his trademarked meter. Few can carry melody and at the same time embody a background better than Cavallaro. The last always has been his outstanding contribution to semi-pop music delivery; but currently he appears to be going off the deep end with his combinations of jazz and other offbeat musical projections on the frenetic and over-wrought side, a result which is underscored by the use of the sub-piano mike. It should be said, however, that the offerings of the instrumental trio—Jimmy Noron on guitar, Sheldon Yates, bass, and Buff's "The Blues"—are highlights in audience reception.

Mathis, who is coming along fast these days, caught the crowd with a highly stylized propulsion of some of his better known cuttings. "Beginning To See The Light," "Wonderful My Love" and "Not For Me To Say" are roulessly received, especially by the younger element. Mathis has an intense concentrated demeanor and delivery, without gesture or action, and he comes best when on the false vocal kick. What his voice lacks in melody, he makes up by a fondling of tone and lyric, which are ear catching.

The Los Riviera trio offer some attractive Latin-American terping and Pat Henry turns out to be an energetic, hardworking, ruminating humorist with a disjointed and sometimes blue routine. The house chorus (Town Casino Lovelles) add some fine touches of color, with their attractive costumes and well executed drills.

Incidentally, the T. C. is currently exploiting two gadgets which, if it is revealing no trade secrets to divulge, are hot on the payoff. Testimonial dinners, with many of town's bigwigs among the guests of honor, and Saturday noon luncheon dansants with cocktails and fashion shows for the ladies are outstanding examples of the spot's adoption of trial projects calculated to keep it in the public eye and in a front-running entertainment status. *Burton.*

Seville, Hollywood

Hollywood, Nov. 27.
Mickey Shaughnessy, Tony Vallo, Norma Calderon, Jack Costanzo Orch. (5); 3-drink minimum.

Picture a cross between Red Skelton and Jackie Gleason and—gesto!—comes up a professional liko of Mickey Shaughnessy, who gets the "proudly preppy" billing of this offbeat bistro. Given more exposure, sharper material and tighter telling of his stories, he could well move into faster company. Right now he's ready for television and could be fitted advantageously in some of the current musical shows that need a hypo of fresh talent. It was no "mickie" slipped slipped the packed room Tuesday night; they gobbled it.

What stands in his favor is a friendly inatigation, never extroverted to draw attention to him rather than the droll stories he dispenses. He works feverishly without becoming hammy or applause-begging.

New to these climes after two decades as an entertainer, his bid for recognition will be helped by four pictures to his credit. His mugging a la Skelton, with that rubbery puss, is a howlcast. His monolog ripples with bright persiflage made all the more effective by his skilled timing. His bit on a Texan and a bubble-gum addict watching a western are gems of caricature. He has a good singing voice in the manner of Irish warblers but uses it only sparingly. Comedy is his forte and he plays it to the hilt.

Supporting acts include Tony Vallo, who is both booming and off-key in his renditions, and Norma Calderon, a peppery Mexican who sings in her native tongue. Jack Costanzo's bandmen go for south-of-the-border licks with accent on the bongo. *Helm.*

Eddy's, K. C.

Kansas City, Nov. 29.
Roger Williams, Tony DiPardo Orch. (8); \$1-\$1.50 cover.

After a two-year lapse Roger Williams is back for a fortnight in the Eddy Bros. restaurant for his second stand here for one of his infrequent night club dates. His previous stand was at the height of his "Autumn Leaves" sales, and meantime he has rounded out considerably as a performer while keeping intact his native, folksy charm. Basically, the act is much the same as before, but with new music and the advantage of a couple of years before the public under his belt.

Then it was "who's Roger Williams?" but now there's no doubt he is an established name, although lately the concert stands and one-nighters have been his forte. The reservation lists shows his standing, however, and the club is having one of its better sessions in recent months.

As ever, Williams gets the most from a Stelway in his inimitable full-fingered style, breezing through "Flight of Bumble Bee," "Almost Paradise," "St. Louis Blues" and "Malaguena" in his first half. Then he comes back with "Autumn Leaves," "Till," "Every Little Moment" and "I Got Rhythm." Along the way there is some byplay with his trick electronic toy piano, "Sebastian," good for some laughs and lighter moments. But his well and closes to a great hand.

Comedy will be a main ingredient of next show with Marty Allen & Mitch DeWood opening for two weeks on Dec. 13, with The Rhythmettes (3) adding a song session. *Quin.*

Ambassador, L. A.

Los Angeles, Nov. 26.
Dorothy Shay, Bob Devoye Trio, Freddy Martin Orch. (12); \$2-\$2.50 cover.

Dorothy Shay, on view in the Grove for the ensuing three weeks, is a victim of both under and over-exposure. It will hurt more than help her on the current stand. Under-exposed is her talent (no tv?); over-exposed is her smile, which ever leaves her. Too much sweetness can spoil a good thing. The sparse opening night turnout was mute testimony to her unfamiliarity away from the saloon circuit.

Miss Shay is a talent, no mistake there, and a good one. She still carries the label of "Park Ave. Hill-billy" and it's no misnomer. Her silver sequined gown bespeaks the front part of her billing; her mouthing and grimacing of back country music is her stock-in-trade. Both are blended with telling effect, aurally and visually, and that perpetual smile lights up the personable entertainer that makes her turn both delectable and desirable. Her special material is sauced with naughty innuendo but never overtly suggestive. It's her trick that wins over the auditors and she moves in closer with a handmaiden circling the ringside tables.

The sophisticated "Should Have Mentioned It Before" has replaced the hill country's "Feudin' 'n' Fussin'" in the major category of her musical sweep, but Uncle Fud is still around. You may ask, "What's she doing with 'Stout Hearted Men'?" The way she states it up is explanation enough and with the tag, "What would Nelson Eddy want with them, anyway?"

There's just a small degree of blue tinge to her special lyrics to keep on the discreet side. Right smartly she cleaned up the gag about the overworked gal who needed only a broom to sweep up. If she's long on dialog and short on music, the effect won't be too harmful. She's more gabby than ever, with at times an overdose cuteness. The roses were from attending MCs' agents.

To warm up the stage, Freddy Martin opens with a hoedown in tribute to the star, and the Bob Devoye Trio spin like dervishes with acrobatic precision and flying splits by the agile femme. It's a fast and exciting act that should project the three youngsters as club headliners. *Helm.*

Sans Souci, Las Vegas

Las Vegas, Dec. 1.
Herkie Styles, Barbara Hill, Calypso Joe & Coco Te, Joe Kirchen, Jolene Lontere, Eddie Krieg, Sans Souci Dancers, (44); Host, Henry Orch. (7); produced by Bob Clemens; no cover or minimum.

Herkie Styles hasn't played the Strip in several years, and his return is indeed an auspicious one, since it is generally agreed that he is the sleeper comic of the year in Vegas. (Since opening night, his late shows have been visited by most of the show bizites in town who particularly dig him; yet he has plenty of yock material for the non-hepsters.) Styles has a masterful flair for combining self-disparagement ("... this isn't my regular act, my regular act is lousy!") with audience-insulting ("... if you ever get a chance to be an audience again—don't take it!") into a sustained laugh-milking gimmick—which is extremely difficult for most comics.

Most of Styles' jokes are new to the Strip, and he's fast with the ad libs, socking across a machine-gun delivery which causes some of the gags to be lost in the laughter. The orch and bosses aren't spared the insults ("... here's a seven-piece band—and they sound like it!"). The management doesn't pay him, but they have my name in bigger letters than Dean Martin's across the street!"). nor does the girl in the huge fish bowl ("... she doesn't get many laughs, but she's clean!"). Styles' standup comedy is supplemented by some very funny tongue-in-cheek singing, hoofing and drumming.

Barbara Hill is a sophisticated-type looker who puts good facial and tonal emotion into her songs. She's featured on the bill, and scores both as a lyric-career and better on such numbers as "Let's Fall in Love" and "My Funny Valentine."

Calypso Joe & Coco Te are held over, and make each performance different with their clever way of adding names of people in the audience into their calypso songs. Jolene Lontere and Eddie Krieg are outstanding in an exciting terp session, and Joe Kirchen capably handles the production vocals. Hoyt Henry orch provides smooth backing. *Duke.*

Hit 'Angel' Was Tough to Finance

Producer Bloomgarden Had to Take Partner to Get Bankroll—Wolfe Drama Set to Earn 10G a Wk.

"Look Homeward, Angel," for which producer Kermit Bloomgarden had to take in a partner to raise the necessary financing, will probably pay off its investment in about 12 weeks. It can net approximately \$10,000 a week at capacity. The play opened to rave reviews and smash boxoffice last Thursday night (28) at the Ethel Barrymore Theatre, N. Y.

As generally happens with a Broadway hit, "Angel" stands to boost the reputations of virtually everyone involved. It's a first stage hit for adaptor Ketti Frings, who's written novels, short stories and screenplays, but only one previous legit script, the unsuccessful "Mr. Sycamore" of 1942-43. The play is a first stage production for the late Thomas Wolfe, author of the original novel, who attempted playwrighting before turning to fiction.

In addition, "Angel" is a Broadway bow for stage George Roy Hill, a former actor in Dublin and the U. S., and more recently a tv writer and director. It's also a promising Main Stem debut for Canadian actress Frances Hyland.

(Continued on page 76)

She's Just a Mary Doe, With Plug for B.O. Men's Courtesy and Attention

New York.

Editor, VARIETY:

Every season brings its share of complaints about boxoffices. Permit to alter the customary procedure and offer kudos to those often maligned individuals who dispense tickets to demanding customers.

I have no magic name which persuades boxoffice treasurers to fill my requests. I am just a Mary Doe, but my avocation is the theatre, not as a performer, but as an attendee. In recent years I have seen every hit show. My norm for a season is from 15 to 20 shows. I have had occasion to deal with every legitimate theatre on Broadway at one time or another.

I am delighted to say that I have a perfect record of courtesy and attention. I have not always been able to secure tickets for a specific date requested, but even negative replies have been graciously and tactfully expressed.

I feel compelled to write this letter to say thanks to three theatres which thus far this season went beyond the routine of merely sending me tickets. The Winter Garden, Ethel Barrymore and Coronet boxoffices answered my requests with personal notations that were gratifying, and I am seeing the shows at those theatres in the not too distant future.

Lois A. Eckstein.

NEW SAROYAN COMEDY; STEVENS READING IT

William Saroyan, whose "The Cave Dwellers" is current at the Bijou Theatre, N.Y., has written a new comedy "Here I Am," and has turned over the script to Roger L. Stevens for possible production by either the Playwrights Co. or Producers Theatre.

The author is extending his New York stay pending other deals and therefore had to decline an official invitation to attend the Belgrade premiere of "The Time of Your Life," his 1939-40 Pulitzer and Drama Critics Circle award-winner at the Yugoslav State Theatre early in December.

Open Greek Theatre, N.Y.; 1st Regular One in U.S.

The Greek Art Theatre, believed to be the first regular Greek Theatre in the U.S., opened last Friday (29) with a modern Greek comedy, "Oute Gata... Oute Zimia." The theatre, a 200-seater, is located in the Wurlitzer Building, N.Y.

The operation, sponsored by Nicholas Papadakis, financier and founder of "First Hellenic-American TV Hour," features a new play and a new Greek film on an alternating fortnight basis.

ATPAM Has 569 Members, With 10 Recent Entries

With the addition of seven new members since last June 10, the Assn. of Theatrical Press Agents & Managers now has a total membership of 569, including 444 in the overall category, 74 local area members, 21 in the music field and 30 in the road show picture division.

The seven newly-admitted members are Edward C. Fisher, New England local area; Ivan Davis, Southeast local area; Lawrence Rothman, Yiddish group; Jean Cernone, music field; Harvey Shapiro, road show picture division, and Wilbur Pippin and Thomas Trenkle, N.Y. pressagents chapter following completion of their three-year apprenticeship.

'Millionaire' Earns Back Tour Cost

The deficit on "Happiest Millionaire," after nine weeks of profitable, post-Broadway touring, is around \$33,000. That's about what it was when the comedy closed on Broadway last summer.

The coin earned on the road thus far is figured to just about cover the \$19,648 cost of getting the tour underway last October, following the production's New York exit and subsequent 11-week layoff. The financial status of the Walter Pidgeon-starrer, current at the Biltmore Theatre, Los Angeles, is based on a Nov. 2 accounting, plus estimated subsequent earnings.

Highlights of the audit on the Howard Erskine-Joseph Hayes presentation are as follows:

Investment, \$99,000.
Unrecouped costs, \$28,136.
Advance to producers against their share of net profits, \$12,049 (based on 1 1/2% of the gross on payoff stanzas only).
Repaid to backers, \$36,000.

A series of 10 experimental offerings, to be presented on consecutive Monday nights, gets underway Jan. 6 at the Seven Arts Center, N. Y.

Type Casting

Producers Robert Fryer & Lawrence Carr and director Morton DaCosta of "Auntie Mame" have been literal-minded in casting at least one role in the comedy. Referring to Vera, her actress-friend, Mame has a line reading, "She's not British, dear, she's from Pittsburgh."

Polly Rowles, who plays Vera in the original Broadway production, comes from Pittsburgh, who plays the part in the touring company. The two actresses are not only natives of Pittsburgh, but were classmates at the Carnegie Tech drama school.

'Journey' Profit 185G on 80G Nut

"Long Day's Journey Into Night" has earned a gross profit of approximately \$185,000 to date. That's based on a Nov. 2 accounting, plus estimated subsequent income.

Receipts for the Leigh Connell-Theodore Mann-Jose Quintero production have been dwindling in recent weeks, with the drama scheduled to vacate the Helen Hayes Theatre in April to make way for another booking. The post-humous Eugene O'Neill prize-winner, costarring Frederic March and Florence Eldridge, is currently in its 50th week at the Hayes.

A road company, costarring Fay Bainter and Enaw McMaster, opens Dec. 13 at the Hanna Theatre, Cleveland. As of the latest audit, \$53,624 was available for the financing of the touring edition. Other highlights of the accounting include the following:

Investment, \$80,000 (repaid).
Net profit, \$181,063.
Distributed profit, \$91,000 (split evenly between the backers and management).
Undistributed profit, \$90,063.

Prep Chi 'Everyman'

Chicago, Dec. 3.

Rehearsals have begun for the Salzburg version of "Everyman," slated for a Dec. 8-22 run at the Goodman Memorial Theatre in Chicago. Theatrical school, which this year is employing a professional production staff, has also engaged Donald Buka for the title role and Ilka Diehl for the mother.

Dr. John Reich is directing.

There's Life in the Old Road Yet; Potent Titles, Stars Are Still B.O.

Row Over New Seat Tax For Columbia (S. C.) Aud.

Columbia, S.C., Dec. 3.

Threatened imposition of a tax of 10c per occupied seat per performance may force the shuttering of the 3,000-seat Township Auditorium, only live entertainment spot in central South Carolina. Local show bookers and a wrestling promoter who regularly use the house say the proposed levy, in addition to the regular rental, will make the spot unprofitable. Same goes for the Columbia Music Festival Assn., a civic group which uses the house and has already sold season tickets for its six scheduled events.

The four-member Board of the County insists it will go ahead with the 10c charge, effective Jan. 1.

Merrick Angels Run 5G to 125G

By letting their investments ride in all his shows, two of producer David Merrick's original backers have pyramided their initial \$5,000 stakes to \$123,600 and \$125,200 respectively. The two investors are Max Brown and Byron Goldman, both long-standing personal friends of the producer. The shows in which they've had financial shares have included "Clutterbuck," "Fanny," "The Matchmaker" and the current "Look Back in Anger," "Romanoff and Juliet" and "Jamaica."

"Clutterbuck," a 1949-50 season entry in which Merrick was associated with the late Irving L. Jacobs, was a slow payoff that finally broke even, so Brown and Goldman merely got back their respective stakes. However, they mopped up on "Fanny," a 1954-55 production, in which Merrick was partnered with Joshua Logan, and collected substantial additional profits on "Matchmaker," a 1955-56 presentation in which Merrick teamed with the Theatre Guild. Merrick is sole producer of the three current-season shows.

Brown, a South Bend resident, and Goldman, a New Yorker, have identical investments in "Jamaica."

(Continued on page 76)

Touring legit is far from dead. It still has plenty of kick for strong titles and/or star names. That's being demonstrated anew this season by the satisfactory-to-smash turnout for several road entries.

The perennial sob story in legit circles of a dwindling hinterland audience isn't eliciting any tears from the managements of such touring shows as "My Fair Lady," "Auntie Mame," the two companies of "No Time for Sergeants," "Middle of the Night," "Waltz of the Toreadors" and "Happiest Millionaire."

Some of those shows have been doing much better than others, but all have been going along at a generally profitable pace. "Lady," costarring Brian Aherne and Anne Rogers, has been playing to fabulous business since beginning its hike last March and is now taking in around \$73,000 weekly in Chicago. "Mame," starring Constance Bennett, began its tour recently and has been making an impressive showing. It's currently winding up a three-week stand at the Riviera, Detroit, having already grossed \$107,000 on the initial fortnight.

"Mame" is being booked by the Broadway Theatre Alliance, the Columbia Artists Management subsidiary which is also routing the bus-and-truck edition of "Sergeants." The latter company, which has been playing to generally healthy business, topped itself last.

(Continued on page 76)

Sid Bechet, Hazel Scott In Paris Legit Groove; Rash of Tuners Skedded

Paris, Nov. 26.

Vet Negro jazzman Sidney Bechet, who set up local residences several years ago, is entering the Paris legit ranks. His "Nouvelles Orleans," with a jazz motif, is slated to open at the Theatre L'Etoile in December. The U.S.-born soprano saxophonist will also appear in the production.

Another noted Negro musician from the U. S., pianist-singer Hazel Scott, is also moving into the local legit scene in the title role of "Anna Lucasta." A French production by Jean Mercure of Gabriel Arout's adaptation of Philip Yordan's original all-Negro play, is scheduled to open soon at the Theatre de Paris, with rehearsals slated to begin next Saturday (30). Because of the scarcity of French-speaking Negro actors in France, Yordan's New York agent, Carl Cowl, has okayed the use of white actors in certain supporting roles.

Besides "Orleans," four other musicals are due to open here in December. One of those, "L'Apprenti Sorcier," has music and choreography by Americans Jeff Davis and George Reich and book and lyrics by Gallic legit-film star Jean Marais. It's booked into the Theatre Porte Saint-Martin.

The other three, all figured to be in the usual vintage operetta form, include Henri Betti's "Maria Flora," with Lilo and Rudi Hrogoyen, at the Chatelet Theatre. Domenico Modugno's Italian tuner, "Naples, Baiser De Feu" ("Naples, Kiss of Fire"), with Tino Rossi, at the Mogador Theatre, and an untitled entry, with comic Henri Genes, at the European Theatre.

NEW MIAMI TUNETENT TO OPEN XMAS NIGHT

"Pajama Game" has been set as the opening bill of the Miami (Fla.) Musical Theatre. The 1,800-seat tent, currently under construction, is scheduled to begin a 20-week season Christmas night. The shows will be cast in New York by the Lenny-Debin Agency, which handles the casting for numerous canvastops.

Ed Greenberg will direct the Miami productions and Roy Somlyo, who's been active at the Lambertville (N. J.) Music Circus, will be general manager of the operation.

The management of "Bells Are Ringing" gave a first-anniversary party for the company last Friday night (29) in the Cottage Room of the Hampshire House, N. Y.

See Page 33

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Legit Review

ORPHEUS DESCENDING
(Gallery Theatre; \$3.20 Top)

This Tennessee Williams work is first-rate theatre, a play in which everything seems to click into place through the work of director Edward Ludlum and a superb cast. As the West Coast premiere, it should keep the boxoffice busy for some time, particularly since it looks like a good motion picture prospect.

It's typical Williams — clever, sexy and earthy. It's depressing imagery of a small southern town, and it offers substance to its characters, making them sounding boards one against the other. Ludlum molds that substance with feeling, bouncing action and reaction into well-integrated whole.

In this Paul Leavitt-Ted Thorpe production of the 17-year-old play, "Orpheus" takes every advantage of theatre-in-the-round and vice-versa. Every player acts at every moment, and the whole thing is like watching a tennis match, trying to grasp all surrounding characters.

"Orpheus" tells of a young man just turned 30 who moves to a Mississippi town to settle down, leaving a playboy's life behind. Going to work in a dry-goods store for a young woman whose oldish husband is dying, the man is caught slickly in circumstance and his own delings. His relations with the townspeople all lead up to Williams' attempt at classic tragedy.



HELENA NASH,

as the wife, switches superbly from hilarity to emotional entanglements, with ease in a long and difficult role.



JAMES BEST,

with boyish philosophy, is excellent and natural, always maintaining the right tempo in a fast-moving role.



TRACEY ROBERTS,

as a man-crazy outcast, is sensual to belief, performing with fire. It is she, with feeling, who sums up what the whole play has to say: "What on earth can you do on earth except grab onto whatever comes by and hold onto it until your fingers are broken?"

In a uniformly well-cast production, other standouts are Barbara Townsend, Kevi Hagen and Cheerio Meredith.

The three-act play is loaded with philosophy, some obvious, some obscured, and it's a story of violence and jealousy; all told in Williams style.

When the Gallery Theatre is transformed into the single set of a mercantile store, its audience is lured into the drama from all sides. The magnetism of fine players so close to playgoers doesn't weaken, and "Orpheus Descending" turns out to be a taunt, above in piece of theatre.

DAILY VARIETY 11/57

Fred McConnell to Quit
As Cleve. Theatre Head

Cleveland, Dec. 3. Frederic McConnell, head of the Cleveland Play House for the last 36 years, will retire from active management of the 42-year-old resident repertory theatre at the end of this season. K. Elmo Lowe, now producing director, will become executive director beginning next fall.

Both McConnell and Lowe came here in 1921 to build the theatre into a nationally known institution with three auditoriums. McConnell will step into new post as consultant director in charge of special projects. Lowe acted and staged shows in New York during the 1930's during leaves of absence, besides directing "Kid From Cleveland" for republic pictures, and industrial films.

The Playhouse has a professional but non-Equity company.

RUSS BALLETS IN PARIS

Paris, Nov. 26. First extra-Soviet appearance of Republic of Georgia ballet dancers will open at Alhambra, Paris, Dec. 19 for three-week stay.

Company of 100 dancers, singers and musicians from Tiflis will appear under sponsorship of Fernand Lombroso, Paris impresario who has brought Moskvine, Bolshoi and other Soviet troupes to France before.

'Angel' Was Tough

Continued from page 73

who has made a number of appearances in London and been a highly regarded leading player for several seasons at the Stratford (Ont.) Shakespeare Festival.

The show is the first Broadway starring assignment for late Osgood Perkins' son Anthony Perkins, but he has become a hot film performer since making his New York stage bow three years ago as successor to John Kerr in the role of the confused youth in "Tea and Sympathy." Perkins is under contract for "Angel" until next July 1, and it's figured he'll be tough to hold after that, as he's now in greater demand for pictures. However, his part in the Frings-Wolfe play may not be too difficult to cast when he leaves.

Although the screen rights to the original novel were bought by Paramount nearly 10 years ago, "Angel" has never been filmed (more or less the same is true of Wolfe's other literary works, all of which have been bought for pictures, but present until-now insurmountable adaptation problems). It's possible that, with the click of the stage play, Paramount may decide to buy Mrs. Frings' adaptation as the basis for the screen version.

"Angel" was capitalized for \$125,000, with provision (which was not exercised) for 25% overcall. Bloomgarden was unable to raise all the coin, and finally brought in Theatre 200, Inc., a syndicate of 200 individual investors, mostly Pittsburgh residents, with an original bankroll of \$500,000 and headed by Edward Specter. In return for a \$46,425 stake, Theatre 200 gets co-producer billing, a pro-rata backer share and a slice of the management end of the profits.

The show cost about \$125,000, earned a modest operating profit on its capacity-attendance tryout and represents an opening-night investment of about \$120,000. Potential capacity gross at the 1,162-seat Barrymore is \$40,000 at a straight \$6.90 top, and the break-even is approximately \$23,000.

Merrick Angels

Continued from page 73

and "Look Back in Anger." They have \$90,000 each (including 20% overcall), representing 12.5% shares, in the former, and \$10,000, representing 12.5% in the latter. Brown has a \$23,600 stake in "Romanoff and Juliet," representing 14.73%, and Goldman has \$25,200 representing 15.75%.

Both backers are expected to go along with Merrick on his two additional shows this season, the scheduled imports of "The Entertainer," starring Laurence Olivier, and "La Plume de Ma Tante," a Parisian-originated revue.

MIAMI TICKET BROKER
TO HANDLE N.Y. SHOWS

Miami, Dec. 3. Sherman's Theatre Ticket Agency, which has been operating here on a local level since last January, is expanding its service to take in Broadway shows. Irving Sherman, who runs the outfit, was in New York recently to sound out theatre owners on the feasibility of his handling local ticket orders for Broadway shows.

Herman, who was with the Shuberts in vaude and legit for more than 20 years and claims to be the first licensed ticket broker in Florida, will not get an allotment of ducats for Broadway shows. His function will be that of a middleman for those who want to deal directly to the theatres.

Unlike the usual brokerage operation, Sherman's agency does not hit customers with a service charge on tickets purchased for local offerings. Instead, he's subsidized via different deals by those for whom he's peddling the pasteboards. However, in the case of tickets to Broadway shows there will be a service charge to the purchasers.

Seek Canadian Adaptors
For 'Sabrina Fair' Tuner

Ottawa, Dec. 3. "Sabrina Fair," Samuel Taylor's Broadway comedy hit of 1933-54, may be done as a musical. Timothy Porteus and James Domville, authors of "My Fair Lady," the recently professionalized McGill U. musical comedy, have been paged by Worthington Miner and Kenneth Wagg to do the adaptation. Porteus collaborated on the book and wrote most of the lyrics for "Fur Lady," while Domville composed more than half the score.

Miner and Wagg produced "Four Winds," a drama by Thomas W. Phipps and costarring British film-legit actress Ann Todd, on Broadway early this fall.

Life in the Road

Continued from page 73

week with a \$51,000 gross on an eight-performance, two-way split.

The other company of "Sergeants," which has been touring for about a year and a half nabbed a good \$32,700 last week. "Sergeants," "Mame" and "Lady" are figured to have strong name value out-of-town on the basis of sock Broadway reputations.

In the cases of "Night," starring Edward G. Robinson, "Waltz," co-starring Melvyn Douglas and Paulette Goddard, and "Millionaire," starring Walter Pidgeon, the pull is attributed more to the name performers than the particular shows. "Night" had a business setback last week in Columbus, O., but on the overall it's been rolling along at a brisk pace.

However, "Separate Tables," co-starring Eric Portman and Geraldine Page, doesn't appear to have too much name value. The show was only a moderate Broadway hit, while Portman, a Britisher, and Miss Page, who's better known around Broadway, aren't considered particularly strong lures for the out-of-town trade.

Besides, the click business being done by these touring entries, try-outs with story and/or star values are also going over big at the b.o.

SCHEDULED N.Y. OPENINGS
BROADWAY

(Theatres Set)
Genius & Goddess (12-10-57).
Shadow My Enemy, ANTA (12-11-57).
Music Man, Majestic (12-19-57).
Miss Marmelade, Cort (12-19-57).
Two for Seagaw, Booth (1-16-58).
Summer 17th, Coronet (1-22-58).
Redy Beautiful, Bway (1-22-58).
Sunrise at Campobello, Cort (1-20-58).
Oh Captain, Alvin (2-4-58).
Blue Belles, Playhouse (2-27-58).
Love Me Little, Hayes (2-9-58).
Goldlocks, Globe (4-10-58).
(Theatres Not Set)
Cut of Ace (wk. 1-27-58).
Winnebago, Ohio (wk. 1-27-58).
Maybe Tuesday (2-1-58).
Porterhouse, York (12-12-57).
Interlock (2-4-58).
Venus at Large (2-11-58).
Cleveland, Playhouse (2-12-58).
Entertainer (2-12-58).
This is Goggle (2-13-58).
Day Men's Steps (2-20-58).
Address in Love (2-24-58).
Back to Methuselah (3-17-58).
Say Darling (3-30-58).
Hearts & Dolls (4-3-58).
OFF-BROADWAY
Bros. Karamazov, Jade (12-4-57).
Piss Me a Step (12-5-57).
Sicilian Capers, Marquee (12-10-57).
Garden District, York (1-7-58).
Winnebago, Ohio (1-27-58).
Chairs & Lesson, Phoenix (1-9-58).
Emigre, Cherry Lane (1-14-58).
Penny Candles, York (1-15-58).
Dmitri Karamazov, Jinx Bus (1-27-58).

Caruso: Beyond Time & Compare

By ROBERT J. LANDRY

The stupendously triumphant life and exasperatingly bungled terminal illness of the world's greatest—why quibble?—tenor has been fascinatingly re-told for this generation in the journalistic style of the present day. The new work, just published at \$6.50 by Studio-Crowell, expands and pinpoints a story which is basically amazing because its hero was. Modernity of the telling is in the vivid visualization as the title, "Caruso—His Life in Pictures," suggests. But there is more than abundant illustration. There is, unmistakable nostalgia, rich Americana, side-remarks about operatic history, and mostly a provocative question about the wonder and nature of the gift of God called talent.

Author-collector-musicologist, used-to-be-a-newspaperman-himself Francis Robinson shows in his book the fruit of a private enthusiasm pursued over a long researching, borrowing and checking period. A good deal that is new is added to the Caruso saga. Robinson's post as an assistant manager of the Metropolitan Opera facilitated his access to memorabilia and odd tidbits but even allowing that advantage he's out-Lived Life and strictly as a journalistic deed, history apart, the accomplishment of this one-man research-and-text team is close to monumental. (A full listing of Caruso disks by John Segrest is included).

Caruso is still today the model and the measure for tenors. If his endowments and achievements made his own life a sometimes tortured quest of perfection endlessly repeated, breathes there a successor today not haunted, and judged, by the man who died in 1921?

Caruso was musical art raised to the nth power. And yet he never lost his head, nor was less the human being, though so far above run-of-mill talent. Perhaps the implication is that true greatness knows a kind of modesty within the terrifying compulsions without which there is no greatness. In any event Caruso got \$2,500 a performance at the Met, and could have been paid more if he had demanded more. His royalties while alive from Victor amounted to \$1,825,000, \$130,000 more than the Met paid him to sing on its stage 607 times in 37 operas over 18 years. The Caruso estate collected another \$2,000,000 in Victor royalties.

In the present name-dropping age, there is none to compare with Caruso. He was a celebrity towering above celebrities. His art made the publicity, not vice versa as sometimes today. His was no life of fabulous wealth based on personality alone, no screen flash. Caruso worked like a longshoreman to deserve his honors and money. A peasant fated to be buried from the Naples basilica reserved for Royalty the moral of Caruso's existence seems to be that God's gift of great talent, when that talent never lays down, never sulks, never holds back, has no limits except death.

Francis Robinson has built-in the provocation and the question, as well as the detail and the anecdote. The pictures, handbills, Caruso's own sketches, all of the material adds up to the royal none-such of operatic biography. The showworld itself cannot withhold its fascination.

Show Out of Town

Bright Sun at Midnight

Toronto, Nov. 27.

Crest production of three-act drama by John Gray. Stars John Draine, Directed by Donald Davis, set by Stephen Lauffer. At Crest Theatre, Toronto, Nov. 27, '57, \$3.30 top.
Holpees Maude Whitmore
Hon. Walter Macpherson, M.P.
Anthony Ferris John Draine
Jeremy Cranston Larry Mann
Harry Jones, M.P. James Doohan
Charles Brown Ann Morrish
Margaret Macpherson Ann Morrish
CBC News Voice Orest Ulan

Last spring, Herbert Norman, Canadian ambassador to Egypt, committed suicide in Cairo. He had been accused by Senate investigating committee in Washington of Communist affiliation, on evidence supplied by the Mounties and the F.B.I. His sudden death on the grounds of "hounding" aroused Canadian resentment against the U.S.

John Gray has fashioned a play about the incident and tagged it "Bright Sun at Midnight." For some obscure reason he has made the hero the Canadian ambassador to India, and has him accused by the investigating committee, backed by evidence, of being a former Communist Party member.

To his defense comes his closest friend from boyhood days, the Canadian Secretary of State for External Affairs. That involves a conflict with the Prime Minister and, later, with the Party in power at Ottawa, which does not wish to rock Canada's newspaper readers on any temporary "late America" campaign, particularly when such a disturbing outlook might upset a forthcoming, four-year election in Canada.

Further complicating political matters is that the cabinet officer has been named successor to the Prime Minister. In protest against the international smirching of his colleague's reputation, plus his own "conscience," he resigns in the third act and tosses up his own political career. Thereafter, "Bright Sun" devolves into a debate, with the argument finely obscured by the minister's resignation when his friends and political comrades decide to remain neutral in their proposed protest against a good, if big, neighbor across the border.

The author is another angry man and has let his emotions run away with him in making the stage a pulpit. He has mirrored his personal feelings on a hero-martyr but made his play a political tract that may be temporarily shocking but is still the device of idealism versus the political machine.

John Draine carries the brunt of the evening as the crusading cabinet minister, alternating from a

fundamentally kind man to a roaring power. John Holden, as the Under-Secretary of State, is also splendid as the initially loyal aide who finally admits that he is nearing middle age and can't afford to take sides.

Larry Mann, as the U.S. Ambassador to Canada, plays with tolerant understanding and dignity.

Also outstanding is Edwin Stephenson as the advertising agency speech-writer who doesn't care what political side he is on as long as he gets his money, James Doohan as the Prime Minister's message-carrier, Ann Morrish plays the stereotyped role of the wife who voices tender platitudes, and Maude Whitmore portrays the Cabinet minister's understanding secretary.

Donald Davis has directed with keen perception and pace, and Murray Lauffer has provided a good, if sombre, set of the Cabinet minister's office. However, "Bright Sun at Midnight" is no "State of the Union," and while it might be worthy of a Canadian tour on topicality and inside political stuff, it seems too localized for U.S. tastes.

McStay.

'Tunnel' Moderate \$11,300
For 8th Week in Frisco

San Francisco, Dec. 3. Eighth week of Randolph Hale's Coast version of "Tunnel of Love" at the Alcazar remained steady at \$11,300.

That was about the same as the

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Literati

'Paris-Match's' New Photo Annual
Paris-Match, top Gallic picture weekly, a sort of combo of Life and Look, has started an annual photo album tracing the year's events via gutter and text. It is called "Histoire D'Aujourd'hui" (Story of Today) at \$6.50. Well mounted book displays a savvy lensing staff, and is capped, smart text lists the year's events out clearly. It looks like a good U. S. library addition, and for those not in on the lingo has enough storytelling photos.

Show biz comes in for its share of space alongside such shattering happenings as Hunga-y, Suez and Algeria. Photos are in color and black and white. Humorous bits lend tone, and best one is of a group of stalwart Gallic paratroopers marching down the Champs-Elysees past a pic marquee reading: "Look out, Girls."

Gene Gale, husband of Olivia De Havilland, is handling this tome which will now be a yearly event. Mosk.

Chile's Press Tieup
Hassle between labor and management has paralyzed production of the Zig-Zag publishing empire in Santiago, Chile. String of weekly mags includes Zig-Zag, Erillia, Topaze, Vea, Eva, Peneca, Barrabas, El Pinguino, Ecran (film publication), Confidencia, Estado, Fausto, Okey and a flock of privately-owned periodicals such as Vision, Campesinos, Contacto, Patria, Carabineros, El Teniente. Strike also halted printing of the latest issue of the Santiago telephone directory.

No accurate estimate of the millions of pesos lost by one of the biggest publishing firms in Latin America and its more than 1,000 employees as a result of the walk-out has been made available.

French Literati Sweepstakes
Novels are pouring out of the various publishers as the Paris literary world is bidding for the big prizes—Goncourt, Femina, Renaudot and Interluc—which may mean extra sales up to 25,000 or 50,000 copies, the difference between black and red ink for the year. Various juries were given something of a respite this year for many of the hopefuls began appearing as early as May to give them time to read and not crowd all the winners in the same span as has usually been the case.

Film and legit producers are watching these sweeps ready to pounce on probable winners for properties. The many losers in the limelight also benefit with greater chances for show biz sales.

Things are still in the grapevine and rumor stage for all the prizes will not be out until the end of November. However, leaders seem to be Roger Vailland's "La Loi" (The Law), published by Gallimard, about a rugged game of love and jealousy in Italy; Alfred Kern's "Le Cœur," also Gallimard, about an itinerant funnyman and his family; and Paul Guimard's "Rue de Havre," a delicate tale about a boy and girl who take the same train to work every morning but never meet. Denoel publishes the latter.

Two more love tales are also of interest with Rene Barjavel's "Jour de Feu" (Day of Fire) and Marion Delbo's "Le Soleil Etait Gai" (The Sun Was Gay), both by Denoel. Julliard has the bestselling Françoise Sagan's "Dans Un An, Dans Un Mois" (In a Year, In a Day) as

KATHERINE HEPBURN'S complete career is described and analyzed in the December issue of FILMS IN REVIEW, together with an index of all her pictures, and illustrations from 22 of them. The December issue also contains the complete movie guide and Mark Robson approve of the Production Code; an article on how TV is using clips from movies and old feature films to make a kind of visual history; a full report on the recent Eastman awards for acting direction and camera work in films of 1956-57. Plus FILMS IN REVIEW's regular departments—absolutely honest reviews of current movies, of the films made expressly for TV, of books about movies, of recorded music, of sophisticated movie gossip, of quiz for eggheads, and the most interesting and historically valuable letters department published by any movie magazine in the world.

We will send the DECEMBER issue free to all who subscribe for one year. Rate: \$4.50 in the U.S.; \$4.75 in Canada; \$5 elsewhere.

FILMS IN REVIEW
31 Union Square, New York City 3

crisscross tale of young pointless love affairs; and "Tangy," of Michel Castillo, about growing up in Spain.

Gallimard counts on "Les Mangues Vertes" (The Green Mangos), by Madeleine Alleins, a tale of love in Africa, and Laffont offers "La Douce," of Louis Masson, a tale of a dying author trying to write a personal novel but forced to resort to Commercialism to live.

George Belmont's "Le Grand Pressoir" (The Big Press) is one on political anticipation in the "1984" syndrome, and Paul Chaland's "L'Avion Fou" is listed as a top aviation novel. Both are from Laffont. Georges Simenon has a new murder tale with "Strip-tease," and Rene Masson has a political satire with "Le Parlementaire Vertueux."

Plon is banking on a Left Bank love tale "La Mandarine" by Christine De Royvivre and "L'Hameçon," by Vahe Katcha, on North Africa. There are other dark horses up for the kudos which are the Academy Award aspects of the French literary scene. Meanwhile foreign books are coming in and also the usual biographies.

'British Theatre'
With "A Picture History of the British Theatre" (Macmillan; \$5.95), Raymond Mander and Joe Mitchinson have added another to their excellent series of pictorial stage records. Over 500 pictures were culled from the celebrated M & M theatre collection, rapidly becoming recognized as the foremost "working" compilation of its sort in the world. Volume confines itself to legit offerings in Britain from 1576 to the present. Historic periods highlighted with views of actors, playhouses and dramas include the Elizabethan and Jacobean, Restoration and Queen Anne eras, Georgian, Regency, Victorian and 20th Century. Work is part of the Hulton Picture Series of which Sir Edward Hulton is general editor, and it is dedicated with authors' thanks, to Sir Barry Jackson.

Several American plays and players in West End versions are depicted in latter portions of the book. Rodo.

Good Biog on Rachel
"I, Rachel," by March Cost (Vanguard; \$3.95), is a biographical novel on the great 19th century actress. Miss Cost, formerly with the Sir Frank Benson repertory companies in England, spent four years of research and four years in writing this work.

It traces the career of Rachel Felix, the peddler's daughter, from strolling player to her pinnacle on the French stage. Dead at 36, Rachel achieved immortality in her profession, and became a symbol of the femme fatale of the theatre. Miss Cost often using exact quotes, and with her firm knowledge of Rachel's life and background, has performed a memorable and exciting task in re-creating this tragic genius. Rodo.

New Doubleday-Anchor Edition
Doubleday-Anchor is a new hard-cover imprint by that house which will publish Edmund Wilson's "The American Earthquake: Documentary of the Jazz Age, The Great Depression, and the New Deal" late next month. "The Art of Travel" by Henry James, culled from the American novelist's five travel books, long out of print, will be published in March, edited by Morton Dauwen Zabel. "A Henry Adams Reader," edited and with an introduction by Elizabeth Stevenson is another Doubleday-Anchor anthology due in February.

'Miracle Man of Japan'
Ed. Uhlán, prez of Exposition Press, and Dana Thomas of Barron's, have done a good job biographing Matsutaro Shoriki under the billing of "Miracle Man of Japan." Banner: 50c. A top cop after he graduated from college, Shoriki climbed to become publisher of Yomiuri when it was 50 years old and showing its age, and raised it to top daily of Japan. He introduced pro baseball to Japan and even imported Babe Ruth one win-

ter. Commercial radio and television were two more of his firsts. But his greatest accomplishment has been in the field of atoms, for peace.

The writers have done a lively story, though an intro by Bob Considine stepped on their gas and all but took the play away from them. Could be a biopic, if Hollywood ever gets away from backstage. Scul.

Expanded 'Eccentrics'
In the 25 years since Dame Edith Sitwell first published her "English Eccentrics" in a very small edition, she has not only enlarged her audience and influence, but also discovered additional "eccentrics."

These include the original Ancient Mariner, the Carlyles, Robinson Crusoe and new slants on George Eliot. Vanguard has just brought it out in a \$5 edition.

CHATTER
Noel Coward's "Nude With Violin" will be published next month in book form by Doubleday.

Maxwell C. Wheat, who previously was a freelance boating writer, is a new editorial staffer with Motor Boating mag.

N. Y. Times managing editor Turner Catledge elected a trustee of Sarah Lawrence College, Bronxville, N. Y.

Alain A. Joseph, formerly of Holiday mag, joined Ideal Publishing as publicity manager of Ideal Women's Group which includes Personal Romances and Movie Life, among others.

Poet-lawyer Newman Levy calls his soon-to-be Doubleday biography, "My Double Life: Adventures in Law and Letters." Same firm bringing out Rose Franken's "The Antic Years," her eighth "Claudia" novel.

Jack Ryan, former NBC publicist in Chicago and now circulation manager of Montana State Univ. Press, has designed two editions of a Montana classic, "Violent Days and Ways," by N. P. Langford, which the Press is reissuing.

Thomas Wolfe's "Look Homeward Angel" has sparked Doubleday's publication next year of an heretofore unpublished play, "Welcome to Our City," which Wolfe wrote at 22. Edward C. Aswell has written a foreword.

Houghton Mifflin drafted Austin Olney as manager of the Juve department, with Marv Silva Cosgrave continuing as kid book editor. Olney assignment is part of the general expansion of the HM monnet division.

Nathan Leopold Jr. calls his biography "Life Plus 99 Years," due late in February of the Doubleday press, in a lighter vein, from the same house and the same time, will come Corey Ford's humor collection, "Has Anbody Seen Me Lately?"

No-Work Rap

Continued from page 1
have been heroin addicts." Hammond stated that he knew of many musicians who have "kicked" the heroin habit, a statement which ran counter to other testimony before the committee that not a single case is known of a cured heroin addict.

Hammond testified that while the narcotic problem was limited to only a small minority of musicians, the economic conditions for tooters was dangerously frustrating and disillusioning. For the 30,000 members of Local 802, AFM, in N. Y., there are only 3,000 steady jobs.

Facilities to aid in the treatment of addicted musicians are being supported by the American Jazz Festival. Hammond stated that the chances of cure are good if the proper psychiatric help and employment opportunities are present.

'Commandments'

Continued from page 1
his lips and observe his facial muscles.

Prior to the performance, the deaf parishioners will receive a picture story of the film which details the sequence of scenes and cites the historical background. Rev. Gerhold has been rehearsing his stint so that he is aware where the action is self explanatory and where the dialog needs interpretation.

According to officials of the Adams Theatre, the special arrangement for the deaf will in no way conflict with others seeing the film.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Dec. 3.

Under an isolation far from splendid but nevertheless having its advantages, I have never caught the current Mike Wallace show anywhere in America. Or, for that matter, anywhere in Europe. On our translator tv, ABC-TV doesn't come into Palm Springs even now.

But the older forms of communications are not denied America's foremost desert resort, and so when Pete Martin called on Mike Wallace and they proceeded to take in each other's washing in the pages of the Post, we were allowed to share the laundromatic dialog for 15c.

As these interviews seem to be fortified by tape recordings, material witnesses and other aids to the accuracy of what was said and what was not said, it's a little difficult for anybody in the end to claim he was misquoted. The only information that I caught which was in quotes and not true was when Wallace said, "I was doing an afternoon show with a girl to whom I used to be married. My wife's name had been Buff Cobb—she was Irvin S. Cobb's daughter—so our show was called 'Mike and Buff.'"

Pete Martin's Lost Generation

It may have been that Pete Martin's tape-recorder dropped one generation, but having known both Buff Cobbs, I can assure Mike Wallace he was not married to Irvin S. Cobb's daughter, but to his granddaughter. Cobb's daughter's name was Elizabeth. She was born in Savannah, and worked as a script writer in Hollywood when I first met her around 1934. Her godparents, when she became a Catholic convert in 1948, were listed as Clare Booth Luce and Greta Palmer. She was called Buff, not Elizabeth.

Her daughter, in turn, was billed as Buff Cobb, and I remember her at the Cafe de Paris in Chicago where she and Mike Wallace did a midnight gab show perched high in a corner of the bar. In fact I "performed" if that isn't trespassing on a pro's lexicon—on their show in 1950 when the Chicago VARIETY office tried to kill me by booking me into 11 shows in one week in order to plug a book.

All I remember now of the Mike and Buff midnight frolic was that she was dressed in all wool plaid strapless-evening gown and was about as stunning a thing as I had seen in the wide, wide world of make-believers. I remember, too, I was awed further by the mysteries of creation that out of such homely protoplasm as Irvin Shrewsbury Cobb such a beauty could eventually emerge.

When Kipling Called Cobb A Liar

Sticking with Cobb for a moment, he, too, when he graduated from the old New York World, was on a grind similar to Pete Martin's and for the same but greatly altered Saturday Evening Post. He, too, got in jams as to whether he was quoting or misquoting people. In fact, Rudyard Kipling slapped his flapping ears down and left the word "liar" floating above the Atlantic like a Sputnik that didn't know which way to go.

What seemed to have nettled Pete Martin in his session with television's self-styled devil's advocate was that Wallace had a legman who promised not to ask anything about Pete's abrasions with Arthur Godfrey, for whom Peter did a three part "as told to" series for the Post. Apparently this was one of those great enterprises that produce great headaches and Godfrey's editing of Martin left him burning like a Lindbergh light. But Martin did confess to Wallace that the series jumped the Post's circulation, and pre-publication copies sold for \$1 a copy.

He confessed also that it annoyed him for people to ask him what he really thought of the celebs he wrote about. Wallace said, "And it's your conclusion that the person who asks you that is calling you a liar?" It was here that Wallace jumped the gun and asked Martin what he really thought of Arthur Godfrey, a subject which was supposedly off limits.

Martin said there was a photographer with him when Wallace's legman questioned him before the interview itself. "How naive can you get?" asked the photographer. "I'll bet a question about Godfrey will be one of the first he'll ask you." What the question was thrown at Martin by Wallace, Pete said to himself, "Somebody on this show is dishonest. I don't know if it's Wallace or his legman, or both."

Wallace said later nobody was authorized to chop off areas of inquiry for him. But added, "We scrupulously honor any promises we make." Martin still thought it was a dodge.

UNIVAC Ideal Reporter

Both parties seemed to glorify their interviews as free of emotion, feeling or bias. Univac seemed to be their ideal inquiring reporter.

Considering how much editorial opinion and slanting has entered current journalism, it seems these two boys were straining pretty hard to reach a detachment which died with Chekhov and probably wasn't too good for people even in his time. Journalists who wear their pants off from sitting on the fence may enjoy nice, neutral death notices, but since obviously, much of the material they are being fed is more slanted than lines of force in outer space, they are actually passing on propaganda as news if they don't evaluate by some fairly absolute ethical standards or throw out the slanted prose altogether.

Martin borrowed a Shavian crack which I once included in a life of Shaw, to the effect that no man is good enough or bad enough to write the whole truth about himself. I think that's true. But it can't be denied that several have tried it.

Shaw himself couldn't write about politics, sex or religion, the three subjects he claimed had a priority above all others, without clothing them in "latinity" as he called it. And he never could have believed, if he had lived to this day, that a person, like Mary Margaret McBride, being interviewed on television, would say, "I never found the right man to marry, but I contemplated having a baby with an Italian with whom I was in love."

Moreover, he could never have believed that the Saturday Evening Post would repeat the confession in a publication that prided itself on being for the whole family.

The confession of Elsa Maxwell on the same program topped even this, though Elsa's was a general indictment of café society and their adulteries, which she didn't think was the worst crime in the world.

Chaucer A Son Gout

Of course, all this is a matter of taste and even if the various parties involved in this electronic shock treatment had started out with impeccable standards, it would be too much to expect that after rubbing shoulders with so much vulgarity some of it wouldn't rub off on them.

Wallace said that out of 250 interviews the FCC never called him to the carpet for violating good taste, and it is true the Government agency told the L.A. cops to sue if Mickey Cohen, under Wallace's prodding, libeled Chief Parker.

I once suggested to a group of name authors, all of whom seemed to have been privy to at least one terrific but unprintable Hollywood story, that each write his story, then seal them and place them in a time capsule, to be buried for a hundred years. By then all parties involved would have passed on to whatever destination they had laid out for themselves in this life and the grandchildren of the authors could read a Boccaccio of Hollywood more McCoy than McCoy.

But the trouble was they were all pros and none of them could see himself burying his best story for a hundred years and even then no payoff. It is possible that the Wallace school of self-expression can brainwash passing notables to do this by and to themselves?

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Broadway

Cable address of the American National Theatre & Academy is appropriately **THEATREUSA**.

Richard Tucker of the Met making his debut Jan. 3 at Covent Garden, London, in "Tosca."

Michael Wilding and Jack Hawkins in from Europe yesterday (Tues.) on the Queen Elizabeth. Italian chamber group, I Musica, now under Concert Associates and will again tour the U. S. in 1958-59.

The town turned out for Charlie (Jack & Charlie's 21) and Molly Berns' 25th anniversary at 21 Club Sunday (1).

Pianist Wilma Keyes (Wilma Joan Kurzman) engaged to Marvin E. Hecker, wedding to take place in February.

Former New York Postmaster Robert H. Schaffer has joined the Sydney S. Baron Public Relations Corp. as executive vicepres.

Theodore R. Kufnerman, v.p. and general counsel of Cinerama Productions Corp., weds Dorothee Elisabeth Hering on Dec. 21.

Next Friars' Club dinner, which will have Mike Todd as the g. o. h., is the first to a showman; traditionally they have been stars rather than producers.

Warner LeRoy, son of Mervyn LeRoy and Mrs. Doris Warner Vidor, took over the York Theatre in the Sutton Place sector for an off-Broadway legit policy.

American Women's Assn.'s 27th annual award for achievement to Helen Menken, president of the American Theatre Wing. Presentation next Saturday (7) at a Waldorf-Astoria luncheon.

Turnau Opera Players which operates summertime in Woodstock, N. Y., under AGMA conditions, wants a new opera to open next July there and invites composers to inquire at 336 E. 34.

Music publisher Reg Connelly back on the SS Queen Elizabeth Friday (5) to rejoin his ailing wife, Olive, at their English country home, outside of London. Connelly came over on a business quickie.

Maurice D'Eufemia premeing his own eastside Second Avenue eatery, Maurice's, tomorrow (Thurs.) with former bandleader Tommy Purcell presiding at the piano. Spot has been decorated by Russell Patterson.

Concert and opera circles buzz with spec. on what next for Dario and Dore. So far, husband-wife team that put Angel Records on the map and have now sold out to Capitol, Dorias selling their 25% stock interest and winding up as of Dec. 31.

Stanley Rothenberg, former Columbia Pictures copyright attorney and author of several books on copyright law, is "on the last leg" of his military service as an Army Pfc. in his free time at a foreign base, he is a member of the U. of Maryland's overseas faculty. He's due back in N.Y. in a few months.

The Toppers, vocal quartet consisting of Robert Flavelle, Ed Cole, Paul Friesen and Bob Kingsbury have signed on for the Ginger Rogers opening at the new Riviera Havana Dec. 10. Kay Thompson directing their rehearsals in New York. Toppers appeared on the Arthur Godfrey vaudeo for two years.

Frankfurt

By Hazel Guild
(24 Rheinstrasse 778751)

Dorothy Dandridge to make two films in Germany next year, about racial problems.

Thornton Wilder given an honorary Doctor of Philosophy degree from faculty of the Frankfurt University.

German actor Carl Moehner set for a role with Michael Redgrave in a British film, "The Pack," which Brian Desmond-Hurst is directing for Lion International.

Title of Hildegard Knef's new film, "Madeline and the Legionnaires," has been changed to "Verkaufte Leben" (Bartered Life).

20th-Fox bringing its Cinema-Scoper, "In Another Land," into Germany for January release in uncut version—running time, 165 minutes.

The remake of "Dr. Crippen Lebt" (Dr. Crippen Lives) is now filming in Hamburg, with Peter van Eyck and Elisabeth Mueller in the leads. Real-Europa is producing.

German actor Carl Moehner, currently filming "Stella" with Sophia Loren, has signed a contract with Metro to star in "46 Days to Kufur" next year in Hollywood.

German TV net to do Robert Sherwood's "Petrified Forest" Dec. 22 with Helmut Krapp writing the television and Hertha Martin, Ilse Steppat and Pinkas Braun in the leads.

German director Horst Haechler, husband of top German actress

Maria Schell, formed his own production company with producer Carl Szokoll and script writer Walter Ulbrich.

"Soledad," the play by Colette Audrey that is scheduled for Broadway, will be made by CCG in Germany as a film. Lili Palmer and Carlos Thompson are set for the leads.

"Die Beine von Dolores" (Dolores' Legs) is the new Berolina-Constantin musical, in color, that Geza von Cziffra is filming in Hamburg. Germaine Damar and Claus Biederstaedt have the leads.

Pittsburgh

By Hal V. Cohen

Roy Magram, part owner, will be host for new Tin Angel cocktailery. Ann Hathaway to New Orleans Dec. 12 for four weeks at Hotel Roosevelt.

Phyllis Nixon, has taken another option on comedy team of Allen and DeWoud.

Bandleader Baron Elliott and Jimmy Farnsworth opened Stardust Lounge downtown.

Lic'a Albanese filling in for ailing Patrice Munsel with Pittsburgh Opera in "Mimi" this week.

Janet Stenhuizing, 17-year-old high school girl, named Cinerama's hostess for "Search for Paradise" run.

Bill Finkels went back to New York for a few days with their son, Bob Finkel, after Variety Club banquet.

Del Ray will get to spend the holidays at home; magico has been inked by Ankara for Xmas and New Year's.

Chicago

(Delaware 7-4984)

Benefit for Big Bill Bronzoy last Wednesday (27) drew 1,500 at KAM Temple.

Jo Mapes, folk singer currently at Gate of Horn, changing her name to Jo March.

John Lombard and wife celebrating their 25th wedding anniv. He's head of General Artists Corp. here.

Dick La Palm signed Chicago Bears fullback, Rick Casares, to management for personal appearances.

Marlon Brando, in Chi to plug "Sayonara," drew fire from Chicago American's Ann Marsters and miffed other film editors for twice cancelling press confabs.

International Brotherhood of Electrical Workers annual extravaganza, which opened Monday (2) for a week, has Tony Bennett, Jack E. Leonard, Prof. Irwin Corey, Estelle Sloan, Brenda Lee and De Castro Sisters.

Slaw Society of Chicago staged a "Palmolive" "Oh, Palau!" Hotel Sherman last Tuesday (26) with such local radio-tv performers as Chuck Francisco, Bob Grant, Ray Rayner, Rusti Salmon, Geraldine Kay, William Kerwin and Vera Ward.

Boston

By Guy Livingston
(344 Little Bldg.; HA 6-8386)

Lonnie Satin current at Blin-strub's. Tina Robin booked to open Monday (9).

Ames Bros. and Tony Bruno Orch set for Boston Police Ball at Boston Garden, Monday (9).

Jack Marshard Orch, Bill Hayes, Pat O'Day, Phyllis Ponn and Buddy Thomas Line at Boston Auto Show.

Thirty acts, playing in local clubs, appeared on the Thanksgiving bill for servicemen at the Buddies Club.

Sarah Vaughan, Dizzy Gillespie, Art Blakey and Joe Turner in for Jazz concert at Mechanics Bldg., Sunday (8).

Mervyn LeRoy in to select locations for shooting of new film, "Home Before Dark." Downtown Hub streets and Marblehead locations will be used, shooting to start Jan. 15.

Vienna

By Emil W. Maass
(Grosse Schiffgasse 14; Tel. 356156)

Thornton Wilder's "Alkestiad," directed by Ernst Lothar, scoring at Burgtheater.

Richard Tucker will sing at the State Opera in "Boheme" and "Tosca," next January.

Mundus Film preparing the comedy, "You Are Twice Young," which was a hit last season at Kammerpiele theatre.

Robert Stolz inclined to direct New Year's eve European-wide "Euro-vision" with Opera Ballet, Vienna Singing Boys and others.

More than 10,000 singers from many countries registered already for the 1958 Franz Schubert Saenger Fest in commemoration of his 130th anniv.

London

(COVENT Garden -0135/6/7)

Tonia Bern doubling cabaret this week at Society Restaurant and Stork Room.

Producer Ivan Foxwell and star Trevor Howard to Germany this week to attend the opening of "Manuela" in four cities. Leslie Carol here to star in "Anna," a Sydney Box production for Rank release, which starts rolling at Pinewood in February.

Patricia Bredin, currently starring in "Free As Air" at the Savoy Theatre, makes her cabaret bow at Claridge's on New Year's Eve.

Phyllis Calvert replacing Margaret Johnston in Stanley Donen's current British production, "Indiscreet," which is making for WB. Ian Wallace, who co-starred in "Fanny" at Drury Lane, makes his film singing debut in Metro's "Tom Thumb," due to roll at Elstree next week.

A new club in Wardour Street (London's Film Row) is called Whiskey a Gogo, based on the famous Parisian club of the same name.

Raymond Stross hosted a press reception to Julie London and Anthony Steel, here to star in his latest British pic, "A Question of Adultery."

Anna Deere Wiman planning a Bermuda vacation after West End launching of her latest play, "Be My Guest," due next week at the Winter Garden Theatre.

Cavan O'Connor opening at the Metropolitan, Edgware, next week, the theatre at which he made his first starring appearance in London exactly 20 years ago.

Producer Guido Giambartolomei, director Mario Monicelli and star Marisa Merlini in from Rome for private screenings of their latest Royal Film, "Fathers and Sons."

Rome

By Robert F. Hawkins
(Foreign Press Club; tel. 65906)

Fred Zinneman here to set plans for his forthcoming "Nun's Story" project, which interiors in Rome.

Frankie Laine expected back here for two concerts at the Maestros Theatre, one of largest in Europe.

Herbert Graf, Met stage director, in Naples to stage Arrigo Boito's "Nero" for San Carlo Opera season opener.

Mario Nascimbene to do musical score for "The Vikings" after finishing a musical stint on David O. Selznick's "Farewell to Arms."

Magali Noel arrived to star in "Bread, Love and Cha Cha Cha" opposite Jorge Mistral and Peppino DeFilippo. Laine was originally slated for role.

"Around World in 80 Days" (UA) Rome prem will be a benefit affair for Red Cross under sponsorship of Donna Carla Gronchi, wife of Italian president Gronchi.

"Impero del Sole" (Lux) is slated to be shown at the San Francisco Festival as an Italo entry, in addition to the previously announced "Il Grido," which stars Steve Cochran.

Madrid

By Ramsay Ames
(Castellana Hilton 372200)

Spanish dancer Pastora Imperio opened a new flamenco spot called El Duende.

John Derek in Madrid, enroute to Barcelona, where he will film "Un Mundo Para Mi" (A World For Me) opposite Katia Loritz for director Jose Antonio de la Loma.

Dolores Del Rio due here soon to play the lead in the legit show, "La Noche del Sabado" (Saturday Night), authored by the late Benavente. This will be the inauguration of the new Teatro Goya.

Lyric season at the Teatro de la Zarzuela is under way with perennial favorite, "Las Golondrinas" of Martinez Sierra and Usandizaga, starring Pilar Lorengar with Ana Maria Iriarte and Raimund Torres.

In Barcelona, one of Spain's modern authors, Jamie Arminan, has a success on his hands at Teatro Windsor with his "Cafe de Liceo."

In the same city, Munoz Roman's "Los Diabolicos" at the Calderon, starring Licia Calderon.

Luis Saget-Vela, who was so tremendous in the Ezio Pinza role in the Spanish version of "South Pacific" a couple of years ago, is winding up his artistic career in a big farewell season of old favorites at the Teatro Alcazar.

For the Rendezvous of the Castellana Hilton, Bernard Hilda paced the tropical orchestra of Lorenzo Gonzalez, whose Latin-American music and crooning have kept him high on the list of Madrid favorites for about five years.

Stanley Kramer on his three-day visit here named honorary member of Circle of Screen Writers in a function that group gave him in projection room of the Royal

Academy of Bellas Artes. Afterwards excerpts of his "High Noon" and "Not As A Stranger" were shown.

Antonio Cabo, ex-director of the legit company of Maritza Caballero, has three Tennessee Williams scripts in preparation—"The Rose Tattoo," "Cat on a Hot Tin Roof," and "The Fall of Orpheus," all three of which he hopes to preem in Madrid or Barcelona in the next legit season.

Las Vegas

By Forrest Duke
(DUDLEY 2-6100)

Flamingo lounge being remodeled, will be ready for unveiling before Christmas.

Tom Ball happy that his "Geisha Girl" Fantasy is such a smash at the Desert Inn. As a result of the click here, the show has been booked for Miami.

The Victors (Joe Scope, Al Beish, Frank Spina) opened at the Fremont Hotel Carnival Room exactly one year after their first Vegas appearance.

Downtown casino execs congratulating Stanley McDonald, Leonard D. Marxen, Maurice W. Fortney and Stewart R. Kennard for getting approval from State Gaming Control Board to open the Bird Cage Club Jan. 1. It's the town's newest casino.

Philadelphia

By Jerry Gaghan

The Charlotte Cushman Club will mark its 50th anni by presenting its first annual award to Shirley Booth.

Manny Davis, operator of the Locust St. Theatre, flying his own plane to Miami, Fla., for a 10-day vacation.

Harry Steinman, former owner of the Latin Casino, back in town as manager of Bob Melvin, Celebrity Room coming.

Mme. Guilomar Novas cancelled her Philadelphia Forum piano recital because of illness; skedded to return later in the season.

Irene Dunne, awarded the Pro Deo et Juvenile medal "for her exemplary life as an actress and her public service as a U. S. delegate to the United Nations," by the National Catholic Youth Conference.

Scotland

By Gordon Irving
(Glasgow: KELVIN 1590)

Sir Laurence Olivier to King's, Glasgow, in "The Entertainer."

"Around World in 80 Days" (UA) set for gala preem at Gaumont, Glasgow, Dec. 23.

"Loving You" (Par) opened briskly at New Vic and Gaumont cinemas, Edinburgh.

Freddie Harrison, trick pianist at Glasgow Empire, set for cabaret in Belgium at Christmas.

"Just My Luck," new Rank comedy, starring Norman Wisdom, set for Scot preem at Glasgow, Jan. 6.

George Clarkson Jr. and Gale Leslie, Scot vaude duo, in from Montreal and planning to resume in vaude.

Eddie Fraser, BBC variety producer, to stage "Robinson Crusoe" pantomime at His Majesty's, Aberdeen.

Freddie Carpenter, Howard & Wyndham megger, planning 1958 pantomimes, at Glasgow, Edinburgh, Newcastle and Liverpool.

Ted Hockridge, Canadian singer, currently in Scot vaude, will do four weeks at Dorchester Hotel, London, over Christmas holidays.

Advance sales opened for Paul Anka Show at Odeon, Glasgow, Dec. 17; also for "Round World 80 Days" (UA), teeing-off Dec. 23 at Gaumont, same city.

Mike & Bernie Winters, comedy twosome, set for three "Six-Five Special" tv dates on BBC. Pair, now in vaude at Edinburgh, packed for pantomime at Glasgow.

Athens

By Irene Velissariou
(44 Throu St., 614515)

Medrano Circus doing solid business here.

German ex-film star Marica Bock here to appear at the Argentinians.

Spanish singer Teresa Moran and Johnny Highsmith at Mocambo Lido.

Varvara Bukowska piano recital at Kentirkon a success with longhairs.

"The Four Poster," by Jan De Hartog at Kentirkon Theatre with Elli Lambetti and Dimitri Horn.

"Street Scene" by Elmer Rice at Moussouri Theatre, stars Kostas Moussouris and Anitagon Valakou.

Cha Landres strip-tease at the Argentinians brought her and the manager of this nightclub to the Greek Court.

Hollywood

Mauri Grashin recupating at home following major surgery.

Dan O'Herilly lectured before the USC Drama Department, the suld Douglas into Mt. Sinai Hospital for a week of rest and observation.

Sale of Motion Picture Relief Fund Christmas Cards topped the 67,000 mark.

Jerry Rosen exited the Paul Small Artists Ltd., and Lillian S. Small is personally taking over tv packaging for the agency.

Hollywood Women's Press Club nominated Kim Novak, Jayne Mansfield, Nat "King" Cole and Glenn Ford for 1957 Golden Apple Awards.

Portland, Ore.

By Ray Feves
(At 1-3076)

Gale Storm due here Dec. 6-8 as star of the Meier-Frank Hi-Ten Show and the Fireman's Joymaker deal.

Spike Jones and his Spikorama Revue playing to near capacity houses at the 1958 Auto Show at the Exposition Building Nov. 22-Dec. 1.

Irving Granz's "Jazz A La Carte" with Ella Fitzgerald, Dave Brubeck Quartet, Gerry Mulligan Quartet, Lou Levy Trio and Cal Tjark Quartet set for one-nighter at Auditorium Dec. 3.

The Cordolins', Stu Allen, John Keston and The Clayettes (6) at Amato Supper Club for two frames. Ray Kinney's Hawaiian Revue played the plush showcase for two nights (25-26) a dualer with the Ink Spots.

Palm Springs

By A. P. Scully
(Fairview 4-1828)

Eartha Kitt into Chi Chi Starlite.

Biz NSG even on the Blue Chip Strip.

Frank Sinatra bought Al Jolson's old home.

Jack Dempsey bought a quarter interest from Dave Margolies in Howard Manor.

Big Crosby's honeymoon cottage took longer to complete than a trip to the moon.

Alice Louis booked for a month with Bobby Lane Trio into Marion Davies Desert Inn.

Errol Flynn, Jeff Chandler and Hugh O'Brian clowned around to help net \$2,000,000 Ocotillo Lodge get rolling.

Leisure Loft, legitier, opening with Barrie's "Twelve Pound Look," Ryerson's "Never Too Old" and Conclin's "Sparkin'."

Cleveland

By Glenn C. Pullen

Dorothy Loudon capering agai at Billy Weinberger's club, for another threeweek stay here.

Tracey Twins, hometown chirpers, pinch-hit for Jackie Jocko at Riviera Room when he was floored by flu.

Daffy Lightman, of Daffy's Starlight Room, ready to close deal for purchase of Al Naiman's plushier Zephyr Room where Dick Lee heads crowd show.

Jan Pearce to guest-star in Chanukah pageant for Israel Bonds here Dec. 18. Dore Schary, recently here to visit relatives, wrote script which Cleveland talent is producing.

Joe Shea spent week here setting up promotion for "Long Day's Journey into Night," and new Anew McMaster-Fay Bainter company starting tour at Hanna Dec. 13 for nine days.

Lima, Peru

By Pepe Ludmir

"10 Commandments" (Par) is having its Latin American preem here in November.

UA arranged with Cine Roma's 800-seat house, to play "Around World in 80 Days" (UA). Release date is not set yet, and depends on approval of advanced admission prices.

"Fascination," Dinah Shore's platter for RCA, heads local Hit Parade on "Hora de Estrellas," disk jockey show on Radio Panamericana. Coral's "Tammy" (Debbie Reynolds) and "Swinging Sweethearts," Richard Faves disk for Decca, are in No. 2 and 3 positions.

Sponsored by the Peruvian government, almost 12 theatrical institutions in Lima are taking part in the first Festival Nacional de Teatro which will be held at the Teatro Segura during November and December. Local and foreign plays are scheduled on a large scale program.

OBITUARIES

RAYMOND GRIFFITH

Raymond Griffith, 70, former film comedian and producer, died of a heart attack Nov. 25. He was stricken while dining at the Masquerade Club in Hollywood, where he was a charter member. Griffith entered the film industry in 1914, becoming a comedian with Vitaphone and Kalem. During silent film days he was known as a sophisticated, silk hat comedian. He worked with Mack Sennett, both as an actor and a writer-director, and was associated with Marshall Neilan, Samuel Goldwyn and Universal before becoming a star at Paramount. Advent of sound forced Griffith back to production since he had a throat condition which did not allow him to talk above a whisper. He worked at Warners as an associate producer, supervising such films as "College Days of 1933" and "Voltaire," and then joined Darryl F. Zanuck when the latter set up 20th Century Films in association with Joseph M. Schenck. Griffith was an associate producer with Zanuck and later produced a number of films for United Artists. When Zanuck combined with Fox to form 20th-Fox, Griffith went along, remaining there until his retirement. Wife, son and daughter survive.

ERICH W. KORNGOLD

Erich Wolfgang Korngold, 60, former child prodigy and winner of two Academy Oscars for musical scores, died in Hollywood Nov. 29 as the aftermath of a cerebral thrombosis suffered last winter.

At the age of seven in his native Moravia (Czechoslovakia) Korngold composed his first work, a ballet, "The Snowman," which Emperor Franz Josef ordered performed. Later, he composed two operas, "The Ring of Polycrates" and "Violanta," both premiered in Munich by conductor Bruno Walter. His best-known opera was "The Dead City."

Brought to Hollywood in 1934 by the late Max Reinhardt to make arrangements for "A Midsummer Night's Dream," which the impresario presented in the Hollywood Bowl, Korngold remained to make his home and frequently received film assignments. He won Academy awards for "Anthony Adverse," 1936, "The Adventures of Robin Hood," 1938, and also was associated with the Los Angeles Civic Light Opera Assn.

Surviving are his wife, two sons, mother and brother.

BENIAMINO GIGLI

Beniamino Gigli, 67, operatic tenor formerly with the Metropolitan Opera, died Nov. 30 in Rome, Italy.

Gigli made his operatic debut in Italy in 1914. He made his U.S. debut at the Met in 1920, in a revival of "Mefistofele." He remained with the Met through the season of 1931-32. He made several extensive recital tours throughout the U.S. and appeared in several Italian and U.S. films.

Gigli sailed for Italy in 1932 and returned to the U.S. in 1938, appearing in the San Francisco Opera Co.'s production of "Andrea Chénier," and later giving 22 concerts. His last appearance in America was in 1955, when he gave three concerts at Carnegie Hall.

Wife, son and daughter survive.

ART SYDNEY

Art Sydney, 42, former WHAS, Louisville, radio producer and writer, died of a heart attack in radio production firm, Signature Productions, died of complications of high blood pressure Nov. 29 in Louisville. He had a varied career in radio, newspaper work, and entertainment before he came to Louisville in 1952.

Sydney had worked for Warner Bros. in New York and had been a sports writer for the Birmingham Ala. Post. He also had been continuity director for WBNS, Warren, Ohio. He was a member of ASCAP, and received du Pont, Freedom Foundation, and Peabody awards for his radio work.

He wrote several mystery stories under the pen name of Bert Arthur and authored the theme songs for the WHAS-TV shows, "Here's Tinsy" and "Hi-Varieties." He was a native of Great Barrington, Mass. Surviving are his wife, daughter, his mother and a brother.

BOYD E. FRY

Boyd E. Fry, 44, former manager of Loew's Grand Theatre in Atlanta, was killed recently in a grade crossing accident near Atlanta. A

passenger train struck the car he was driving.

Native of Clarksville, Ga., Fry began his theatre career while a student at Georgia Tech. At one time he was assistant manager of the old Capitol Theatre in Atlanta and the 4,400-seat Fox Theatre there when the latter was under Loew's management.

He held managerial posts in Loew's theatres in Nashville, Louisville and Memphis. He came to Atlanta to manage the Loew house there. After a wartime hitch in the Navy, he returned in 1946 to resume management of Loew's Grand. More recently he was a hotel publicist.

Surviving are his wife, two daughters, mother, sister and four brothers.

G. RALPH BRANTON

G. Ralph Branton, 61, veteran circuit exec, veepee and director at Allied Artists, died Dec. 2 in Hollywood.

Branton became affiliated with AA in 1950 after disposing of mid-west theatre interests. He was also prexy of Inter-State Television Corp., an AA subsidiary. He entered the film industry as member of the trade paper, Greater Amusements, in Minneapolis and later became manager for Educational Films there.

He also headed operations for the Finkelstein and Rubin circuit in Minn., the Dakotas, and in 1934 helped organize the partnership between Paramount and Tri-State Theatre Circuit, operating in Iowa, Nebraska and Illinois. He remained there 16 years until selling interests and moving to Hollywood.

Wife and two daughters survive.

ADA MITCHELL

Mrs. Henry I. Marshall, the former Ada Mitchell, among the last of the surviving old Hippodrome (N. Y.) girls, died in Plainfield (N. J.) Hospital Dec. 1, age 72, after a protracted illness. Mrs. Marshall was in Edward Temple's "Trip to Mars," one of the Hipp extravaganzas, when she married songwriter Marshall.

Later, also acting since last August from a stroke, rides at Cripple Creek, Colo., and at Cripple Creek, N. J., renamed by the community in honor of one of his songs, "Will You Be My Little Bumblebee." He and a daughter, Mrs. James O. Johnson, the former Ardath Marshall, also at one time in show biz, survive. Services today (Wed.) in Scotch Plains.

KENNETH B. CARNEY

Kenneth B. Carney, 53, onetime program director for NBC in San Francisco, died Nov. 23 in Honolulu after a several weeks' illness. He held the NBC post from 1932 to 1937.

During World War II, Carney wrote and produced the "Hawaii Calls" broadcasts and later headed his own morning radio show. In 1950, he joined Don Woodrum in an ad agency that was dissolved last July.

Surviving are his wife, two daughters, a son, his mother and a brother, retired Admiral Robert B. Carney, former Chief of Naval Operations.

PETER B. KYNE

Peter B. Kyne, 77, creator of "Cappy Ricks" and author of 25 novels, died in San Francisco Nov. 25. A native San Franciscan, he never got past grade school, saw action in the Philippines during the Spanish-American War, was a gold miner, oil driller, rancher and fortune-seeker before starting a "brevities" column in a Frisco weekly, then turning to short stories, novels and even a play or two.

He wrote 12 best-sellers in a row, and thousands of short stories. Two brothers survive.

EDWIN G. KELLEY

Edwin G. Kelley, 78, a veteran in show business for more than half a century, died Nov. 25 in Pittsburgh after a long illness. As a youngster, he was in vaudeville as Ed Kelly, Boy Whistler, and later was a theatre manager, agent, film salesman, booker and distributor of theatre business-stimulators. For some years he had been confined to his home with arthritis.

His wife and daughter survive.

C. SHARPE MINOR

C. Sharpe Minor, 72, organist who pioneered organ concerts in film houses during the silent days, died Nov. 23 in Hollywood. He was a featured organist at such Los Angeles theatres as Grauman's Chinese, the Million Dollar and the Uptown for several years. In recent years he had recorded some indie disk albums keyed to the re-

vival of interest in organ music. There are no survivors.

JACK BROWN

John Jack Brown, 51, cinema scribe, died Nov. 26 in Glasgow. He had specialized in cinema trade writing for almost 20 years, and covered the early talkie days in Scotland, writing weekly articles in the Evening Times, Glasgow, under the pen name of "Kinoman." Survived by his wife and two sons.

ORLEY C. SEE

Orley C. See, 72, founding conductor of the Oakland, Cal., Symphony, died Nov. 26 in San Jose, Cal. A native Ohioan, he played in the Cincinnati Symphony before coming west to join the San Francisco Symphony. He founded the Oakland orchestra in 1933. Wife survives.

NATHAN STORCH

Nathan Storch, 37, president of Westchester Country Theatrical Stage Employees Local 366 since 1930, died Nov. 28 in Mount Vernon, N. Y. At the time of his death, he was electrician for "The Rope Dancers" at the Cort Theatre, N.Y. Wife, mother, brother and sister survive.

GEORGE GRANT

George Grant, 39, dance band bass player and a member of the Edmonton Symphony, died recently in Edmonton, Alta. U. S. born, he had toured the U. S. and Europe with top stage personalities. Surviving are his wife, son, daughter and parents.

KATHARINE BARNES

Katharine Barnes, 74, literary and musical properties librarian at Metro, died in Hawthorne, Cal. Nov. 26 following a heart attack. She had been at the studio 32 years.

Widower, Marinus Van Der Spek, and a sister survive.

FRED SEARS

Fred Sears, film and tv director, died Nov. 30 in Hollywood. His film credits include "Rock Around Clock," "Cha Cha Boom," "World Was His Jury" and "Going Steady." Wife, daughter and sister survive.

ROBERT BRAZY

Robert L. H. Brazy, 40, prexy of Pan American Broadcasting Co. of Los Angeles, died Nov. 29 in Palm Springs, Cal. He also was head of FM Development Assn. of America. Surviving are his wife, son, daughter and his parents.

Robert R. Mattoon, 68, director of the Opportunity Drama Guild and prominent in Toledo theatrical circles for 46 years, died Nov. 26 of a heart attack in that city. His wife, three daughters and two sons survive.

Joseph W. Keever, 70, chief radio broadcast supervisor for the Pacific Telephone & Telegraph Co. the last 30 years, died Nov. 22 in Oakland, Cal. Wife, son and daughter survive.

Father, 69, of Sydney Gross, Times Films ad-publicity chief, died Nov. 23 at the Nassau hospital, L.I., following a heart attack. Also surviving are two other sons.

George H. Bauer, 64, who was associated with Chakertes Theaters, Inc., Springfield, O., for the last 30 years, died Nov. 23 in Springfield. He designed theaters for Chakertes in Sidney and Fairborn, O.

Rebecca R. Baker, 62, onetime leader of an all-women's orchestra in Providence, R. I., died Nov. 24 in Derry, N. H., where she had taught music for years.

Earl W. Clements, 59, v.p. and account exec with Campbell-Ewald ad agency in Chicago, died Nov. 26 in Riverside, Ill. Wife, son and four daughters survive.

David K. Tudor, 60, secretary-treasurer of OK Theatres for the last 30 years, died recently in Dallas. His wife survives.

Charles J. Buckley, 71, onetime musician who more recently operated a music store with his brother, died Nov. 23 in Albany. A sister also survives.

Henry L. Jepson, 69, sound engineer for the Des Moines Theatre Supply Co., died of a heart attack Nov. 25 in that city. Surviving are his wife, son and daughter.

Henry L. Walker, 58, resident stage manager at the Grand Theatre, Leeds, Eng., for 30 years, died recently.

Simone Silva, 29, film actress, was found dead in her London

apartment Nov. 30; apparently she died of natural causes.

Jack Gardner, pianist who at one time was featured with the Harry James band, died Nov. 26 in Dallas.

Dr. Orley See, 72, founding conductor of the Oakland (Calif.) Symphony Orchestra died Nov. 26 in San Jose, Calif.

Jack Gardner, 50, pianist formerly with Harry James and other name orchs, died Nov. 26 in Dallas. Survived by a brother.

John Fay Smith, 67, member of the stagehands union died Dec. 3 in Jackson Heights, New York City. Wife and daughter survive.

Charles T. Wilkerson, 76, long-time vaude star, died Nov. 25 in San Angelo, Tex.

Mother, 68, of opera singer, Renata Tebaldi, died Nov. 30 in New York.

Ernest Sanborn Watson, orchestra leader and musician, died Nov. 27 in Burlington, Vt.

Polish Pix

Continued from page 2

type of hat becomes the collecting box of jewelry stolen in Warsaw trains and buses, told ingeniously and skillfully keeping the audience in public well in suspense. Popular stage and screen comic Tadeusz Jeleński gives the leading role an excellent performance which shows his great and still unexploited possibilities.

"Encounters," the second feature made by Jan Lorentowicz (the first, "A Winter Dusk," was an interesting failure), presents three short stories of love by three known Polish writers while a fourth story forms the frame of the film. "Encounters" roused very different opinions but though very uneven in acting and directing is an ambitious piece of work with interesting ideas and good dramatic stuff.

Heavy atmosphere, intense over-acting and strained plot mix with good photography and ingenious dramatic solutions in Antoni Bohdziewicz's "Charcoal Drawings" made after a popular short story by Poland's great 19th century Nobel Prize novelist Henryk Sienkiewicz. The film was released Nov. 25 with fair success.

Two main characteristics can be noted about those five recent releases—the prevailing gloom of all films with the exception of genuine entertainment in "Mr. Anatole's Hat," the delicate, slightly skeptical sentimentalism of "Encounters," and the total lack of any political and propaganda accents.

Coproductions

With Alexander Ford finishing his "Eighty Day of the Week," coproduced with West German CCC, starring German's Sonia Ziemann, Polish writer's Len's novel, "The Astronauts," will be shot in Berlin by a Polish-French-East German team. A Polish-Czech "Ask My Wife" is receiving its final cuts in Prague.

Another new coproduction is the British proposition of an Anglo-Polish film on Polish-born sea novelist Joseph Conrad. Producer Maxwell Setton is now in Warsaw with two scriptwriters. The final script is to be done by John Creswell with Polish playwright-scenarist Zdzislaw Skowronski (the "Mr. Anatole's Hat" (directed by J. Rybkowski) is the big success of the day. No final decisions as to the director and cast of this film have been made. Conrad's birthday centenary touched off this project.

Setton Forms Prod. Firm

London, Nov. 26. Producer Maxwell Setton has tied up with South African industrialist Abel Shaban in forming a new film production company called Setaff Productions. First chore will be a pic based on the life of Polish author Joseph Conrad, which will be partly financed by the film department of the Polish government. Setton and scriptwriter John Creswell already have left for Warsaw to huddle on the Conrad project which will be filmed on location and in a British studio.

Setaff has several other pix lined up, including "Monty's Double," starring John Mills; "The Innocent Gunman," A. J. Cronin's "Beyond This Place," "Too Much Man," and "Full Circle."

42d St. Theatre

Continued from page 1

shuffle toward the cashier's window.

On the screen is a murky image attesting to the age of the print. The title credits on the nudist film read in part "A Jewel Production produced by Samuel Cummins, narrated by Edward A. Gallner." Although the picture carries the line, "copyright 1953," most of the footage apparently is of pre-war vintage to judge by brief shots of outmoded cars and airplanes.

Those patient enough to sit through this nudist "epic" may observe scenes of nudists frolicking, exercising and disporting themselves in three camps—in the U.S., France and Germany. The camera focuses almost exclusively on the derrieres. There are practically no sequences involving the full female figure save for an "arty" scene captioned "They Danced at Night to the Rhythm of the Waves."

On the lower half of the bill is the aforementioned "International Burlesque." Produced by Arkay Productions, it's distributed by Cummins and has been booked from time to time in various sex-exploitation houses. The title's partially a misnomer. There are nifty scenes of unbilled "strippers" purportedly in Istanbul, Rio de Janeiro etc. but no raiment is doffed—at least not on the Times' screen. There's also some alleged comedy handled by a funmaking contingent headed by Vince Barnett.

MARRIAGES

Anne Scrivner to Lewis R. Sanford, Houston, Nov. 28. His transmitter engineer for KGUL-TV in that city.

Mrs. Merle Montgomery to A. Walter Kramer, New York, Nov. 28. Bride's an author and music teacher; he's a composer and ASCAP board member.

Doris Braverman to Murray Benson, Newark, N. J., Nov. 30. Bride is Steve Allen's secretary; he's sales manager of CBS Television Enterprises.

Anita Berliacqua to Paul Kraus, Philadelphia, Nov. 30. He's a WVUE film director.

Joan Baugh to Jay Perri, Washington, Nov. 30. Bride's an ex-staffer at indie station WEAM; he's a tv announcer at WTOP-CBS.

Li Li-hua to Yien Tsun, Hong Kong, Dec. 1. Both are Chinese film actors.

Chita Rivera to Tony Mordente, Dec. 1, New Hyde Park, L.I. Bride a featured dancer-singer in the Broadway musical, "West Side Story," he's also in the show.

BIRTHS

Mr. and Mrs. Jay Michael, daughter, Pittsburgh, Nov. 22. Father is No. 1 deejay on WCAE.

Mr. and Mrs. Tom Vawter, son, Pittsburgh, Nov. 24. Father is a designer at Playhouse.

Mr. and Mrs. Marvin Samuelson, son, Pittsburgh, Nov. 25. Father's a booker-buyer with SW Theatres in Pitt.

Mr. and Mrs. Bob Cook, son, Pittsburgh, Nov. 21. Father's on Nixon Theatre staff.

Mr. and Mrs. Drew Snively, son, Pittsburgh, Nov. 23. Father's with Los Latinos band at Vogue Terrace.

Mr. and Mrs. Joe Finlan, son, Cleveland, Nov. 16. Father is KYYW, KYYW-TV.

Mr. and Mrs. Tom Fannings, son, Washington, Nov. 16. He's an engineer at WTOP-TV, CBS affiliate in the capital.

Mr. and Mrs. Bob Maugher, daughter, Philadelphia, Nov. 28. Father is WFIL business office manager.

Mr. and Mrs. Dick Gideon, two sons, Camden, N. J., Nov. 23. Father is statistics director for the Triangle Stations.

Mr. and Mrs. Gordon R. (Bud) Fraser, daughter, Los Angeles, Nov. 27. Father is director of merchandising for Capitol Records.

Mr. and Mrs. Bob Brock, son, Dallas, Nov. 25. Father is radio-tv editor of the Dallas Times-Herald.

Mr. and Mrs. Chuck Pittman, daughter, Houston, recently. Father is an engineer at KTRK-TV in that city.

Mr. and Mrs. John Fawcett, son, San Antonio, recently. Mother is head of the promotion department of KITE in that city.

Mr. and Mrs. Don Epstein, daughter, New York, Nov. 29. Father is with General Artists Corp.

Mr. and Mrs. Edward Nassour, son, Hollywood, Nov. 25. Mother is former actress Sharon Douglas; father is a film producer and operator of Nassour Studios.

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PRICE 25 CENTS

FEAR 'NEW' FILMS SELLOFF TO TV

Eddie Silverman Sees All Major Film Studios Except One Closing in 6 Mos.

Chicago, Dec. 10.

Edwi Silverman, prez of Es-saness Theatres Corp., called a special press conference today (Tues.) to voice the prediction that "all major Hollywood studios engaged in production of motion pictures for theatres, with the possible exception of one, will close within the next six months." Silverman, recently returned from the Coast, said he based his opinion on observation and discussions with industry leaders.

Declining to name studios, he blames the doom he foresees on tv's devouring of product without paying production costs. He says the studios cannot realize profits from commercial tv at present film rates. Anticipating the sale of Paramount's library to tv, he said he is urging theatre operators to band together to buy the package first. With a few exceptions, such as Desilu, even films produced for tv have not paid for themselves, he opined, and these will not support the film industry if theatres die.

Silverman has been engaged in telefilm production himself with an "Elery Queen" series.

Mixing (Drinks) Banned By Georgia High C't As 'Changing Its Character'

Atlanta, Dec. 10.

Hanging like a sword of Damocles over the heads of Atlanta eateries, niteries and dine & dance spots is a recent decision of the Georgia Court of Appeals which held that sale of whiskey mixed with other ingredients cannot be held legal on the grounds that the mixture "changes its character."

In essence, this decision bans the sale of mixed drinks in Atlanta, which issues, for \$1,000 per annum, "pouring license" under which mixed drinks are given a cloak of legality.

Decision upheld a Muscogee (Columbus) Superior Court in refusing a new trial to R. L. Raines, who was convicted of selling whiskey without a license. Raines had a retail wine but not a whiskey license, court record shows.

Trial record said Raines claimed in court that the alcoholic content of the drink was "less than 12% by volume and contained fermented alcohol or spirits."

Judge Ira Carlisle held in his opinion that it would be "strange construction" to rule that the legislature "intended to exclude from the provisions of the law" the sale of mixed drinks.

"The mere fact that the legislature failed to prohibit the sale of mixed drinks does not render the sale lawful when the act expressly

(Continued on page 79)

WOULD HAVE SINATRA SHARE CUBA'S WEALTH

Hollywood, Dec. 10.

Frank Sinatra is reportedly negotiating a deal which will put him into the setup at the Havana Riviera Hotel, Havana, which prems tonight (Tues.) with Ginger Rogers headlining.

According to the deal under discussion, Sinatra would get a slice of the inn in return for a stipulated number of appearances. Sinatra owns several points in the Sands Hotel, Las Vegas, on a similar kind of deal. He acquired a slice on initially headlining at the hotel, and later bought into the venture as well.

'7 Lively Arts' Fading After 10; A \$1,250,000 Tab

The CBS-TV Sunday afternoon "Seven Lively Arts" series has dwindled down to 10 shows, at which point the network will write it off as a \$1,250,000 experiment. Network tried—but failed—to sell the series, with diminishing chances after the preem telecast, which failed to generate any critical enthusiasm.

Originally it was designed as a 26-week series. (Fourth show, "The Sound of Jazz," was shown last Sunday (8). Later it was cut to 16 entries. Latest word now is that

(Continued on page 50)

And Can Also Give A Swedish Massage

Washington, Dec. 10.

A member of the House Armed Services Committee said today (Tues.) that Russia is developing a "television satellite" which is capable of controlling the world's communications. Rep. James T. Patterson (R., Conn.), in a speech in Middletown, Conn., asserted that the satellite would not only be able to jam radar, radio and television, but would also be able to "broadcast its own propaganda on any tv channel anywhere in the world."

Rep. Patterson said his information came from "most reliable and authoritative sources." He said the new satellite would be a "big brother" to the Sputniks already aloft, would weigh a ton and would orbit around the earth at an altitude of 22,000 miles, making one revolution around the earth every 24 hours.

1958 POSSIBILITY CHILLS EXHIBS

By GENE ARNEEL

Motion picture industry is coming face to face with the prospect of releasing relatively new (post 1948) pictures to television interests and the prospect, to many, is alarming though there is no specific evidence of a major-scale sell-off to tv at present. But such a move is "sensed." Above all it is "dreaded" as a case of the film industry mixing its own suicide potion.

A prominently-placed eastern film industry official said he anticipates such unloading "within nine months." Film companies will do this because "they are financially under strain and need the money."

An important producer visiting Gotham recently said frankly he's fearful that the "sellout to tv" is a "distinct possibility" and if it comes about it might reduce the United States exhibition market to 2,000 theatres.

Negotiations between the major film companies and the American Federation of Musicians concerning royalties on pix-to-tv are pending.

This much is clear: The nation's theatremen and a meaningful segment of Hollywood's film-making

(Continued on page 70)

Fizzled Rocket Also Blows Up In CBS News' Face

CBS News pulled boner of classic proportions last Friday (6) when it flashed bulletins on radio and tv to the effect that the U. S. sputter-nik, Vanguard, had been successfully launched. All this while the other networks carried accurate reports on the fizzle and explosion of the rocket.

It took CBS over four minutes following its 11:45 a.m. announcement to come back on the air with

(Continued on page 49)

That Explains It

Never doubt the power of a legit manager to figure out an alibi for disappointing box-office. With traditional pre-Christmas attendance decline well under way, the lugubrious-faced company manager of a no-longer-capacity Broadway play was asked Monday night (9) by a colleague, "How's business at your show?"

The resourceful manager shook his head and murmured, "Thank God for the subway strike."

N. Y. Subway Strike Sloughs B'way B.O.'s; Cafes, Theatres Hit All Over

SEE MELVYN DOUGLAS AS CHAMP ROAD STAR

Chicago, Dec. 10.

Melvyn Douglas is making a substantial career of touring, especially with Chicago engagements. In the last four years, he's appeared here in three different touring shows for a total of 60 playing weeks.

Besides his costarring assignment with Paulette Goddard in "Waltz of the Toreadors," which recently had a click five-week run in Chicago, he starred here last year in "Inherit the Wind" for 17 weeks and in 1954 he racked up 38 weeks on the Loop as star of "Time Out for Ginger." Prior to that, Douglas last appeared in Chicago in 1950 for 18 weeks in "Two Blind Mice."

'Have Kimono, Will Travel': Geisha Girls

Private parties a la mode in New York are now going in for Japanese-style entertainment. Whether or not inspired by such films as "The Teahouse of the August Moon" and "Sayonara," talent bookers for the private celebrations have been getting rush calls for Nipponese performers, including girls skilled in the art of geisha, a combination of Oriental dancing and singing. A flock of geisha girls ("have kimonos, will travel") are in New York.

The Japanese trend seems to have knocked the calypso performers out of the private party box for the time being. One idiom

(Continued on page 70)

Lena and Noel's \$12 Tops For New Year's New Peaks

Accenting anew the b.o. value placed on certain name performers is the hike in ticket prices for the upcoming New Year's Eve performance of "Nude With Violin." Top on the Noel Coward comedy is being boosted from \$6.90 regularly to \$12, believed to be a record high for a Broadway straight play in recent years.

Tallulah Bankhead almost hit that mark two years ago in "Dear Charles." In that instance the New Year's Eve top was \$11.50 compared to \$6.90 normally. Both "Nude" and "Charles" failed to inspire the critics, with the upped scales generally regarded as being

(Continued on page 79)

While the top Broadway legit reported few cancellations because of the subway strike, which has snarled Greater New York City, the niteries are crying murder. So are the night-shift cabbies. The daytime jehus have been given (or are taking?) privilege of doubling-up fares (providing the original fare is willing), because of the paralysis of the transportation facilities. But the post-6 p.m. taxi jockeys recognize "the public is so tired battling the mobs in the crowded bus and subway facilities such as they are, that people are glad to stay home and rest up for the next morning's fight to get down to their offices and factories."

Pre-Xmas department store business has been badly hurt, and generally the mistiming has antagonized the public. Smart union leaders concede this has done more, on a vox-pop level, to militate against labor unions than anything in recent times.

Radio and tv has been doing an intensive bulletin coverage on the strike's progress—or rather lack of progress of transportation facilities—and it has been noted that, in light of the rapidly shifting trends, much of the information has been inept and ineffectual. In fact, to add to the confusion, some of the a.m. newscasters and music-and-talk guys have openly so stated. One or two have gone the other way—being male pollyannas, a most unrealistic approach.

Pix-b.o. and the moderate grossing legiters are being badly dented. Teddy Wilson's jazz date for Saturday night at Brooklyn's Academy of Music was postponed. Subway strike killed advance sale.

Seems Everybody In Show Biz Has Gotta Touch Base With MCA

The Music Corp. of America exerts so wide an influence in show business that no person engaged in the industry can be relied on to be impartial in a legal proceeding in which the agency is involved. This was the essence of an agreement reached last week in New York Supreme Court under which the American Arbitration Assn. agreed to constitute an arbitration panel with non-show biz members because of MCA's status in the case.

It was successfully argued that so wide is MCA's influence that anyone engaged in show business in general and radio and tv in particular could not be relied upon to be a disinterested arbiter because he probably is doing, has done or will do business with MCA at some time. Judge Arthur Markewich agreed and effected a compromise under which the AAA withdrew its insistence on using a panel consisting of radio-tv personnel.

The hassle started when Remack

(Continued on page 79)

East German Pix May Be Seen In States Providing Licensed Via U.S. Alien Property Custodian

Distributors of German films in the United States have been informed by the U.S. Government that they are now free to release East German films provided such pictures are licensed to them by the Office of Alien Property.

The Government office maintains it has the rights to the East German (DEFA) films on the theory that no peace pact was ever signed with the East Germans. Furthermore, the East Germans confiscated some American property and the U.S. has no representation in that country. At one point, DEFA productions (Continued on page 79)

Montand and His Wife, Under a 'Red' Cloud, Bid For U.S. Entry Visas

Paris, Dec. 10. Yves Montand, top singer-actor, and his wife Simone Signoret, a film and stage star, have put in for their American visas. This was two months ago and the question has not been settled yet.

It is said that on-the-spot U.S. Embassy observers are for their visas being issued, but it is being held up somewhere along the line. Both signed papers to the effect that they are not or have ever been Communists. They are liberals and have been associated with various petitions that were Leftist-inspired, they told VARIETY. Montand made a singing tour of Russia and the satellites soon after the debacle of Hungary. He says he did this because of prior engagements. He had wanted to postpone it because of his feelings on Hungary, but since he had already put it off due to film commitments, and dates, had been sold out, he felt, as a showman, he had to go through with it.

MANIE SACKS OUT AGAIN BUT IT'S NOT SERIOUS

NBC program veepee Manie Sacks has returned to his mother's home in Philadelphia for further rest and medico checkup following his recent six-week siege. What was believed originally to have been Asiatic flu turned out to be pneumonia, and Sacks' return to the network couple weeks back was premature.

Sacks' NBC associates minimize reports that have been circulating that his condition is somewhat grave and indicate that he should be "back in action" within two weeks.

Jayne-Bait Style In Calendar Girls

Minneapolis, Dec. 10. Buxom girls are staging a comeback, according to researchers for Twin Cities' Brown & Bigelow, one of the nation's leading publishers of calendars adorned with pin-up lovelies. (It was B&B that had Marilyn Monroe in the altogether on one of its calendars.)

Accordingly, the BB 1958 calendars will feature the plump styling in females.

One of the company's researchers, U. of Minnesota art professor Malcolm Myers, was among those who put the approval stamp on the robust, better upholstered females.

"Top artists now don't want (Continued on page 79)

Rap 'New' Film Claim

Warner Bros. has protested formally to station WKRC-TV in Cincinnati against that station's claim that it planned to show "new" Warner, United Artists and 20th-Fox films on the air.

Claim was made in 24-sheets distributed by the station all over town. Posters said films made between 1952 and 1957 would be aired.

In its letter to the station, WB denied the claim and demanded a correction. None of the majors' post-1948 is presently being shown, though some indie films made after 1948 have gotten on tv.

Edinburgh Fest Establishing Its Own Ballet Also

Edinburgh, Dec. 10.

The Edinburgh Festival, one of the oldest and best-established of Europe's cultural annual hooplas, is establishing a ballet company of its own for next year. First time that the sponsors have okayed any actual local production. Original intention of calling it the Edinburgh Festival Ballet has been scrapped and a different title will be chosen in order not to create conflict with names of other British ballet companies.

Idea was sold to the Edinburgh folk by Michael Frostick, a young London impresario, who is in charge. Formula is different from any existing companies. Idea is to present all-new ballets. International name choreographers have been invited to create these ballets, 12 of them actually being commissioned. Each ballet will be 20 minutes long (approx), with four to consist a program for a given night.

A company of 12 dancers (four male, eight female) is being formed. Peggy Van Praagh (formerly of Saddler's Wells) is choosing this basic company in London. Miss Van Praagh will act as dance director throughout the season.

After the Edinburgh season, Frostick will book the troupe on an extended world tour, he hopes, expanding the basic company to 18 and without the guest stars, of course.

What This Country Needs (And Is Getting in Chi) Is a Good Five-Cent Beer

Chicago, Dec. 10.

Five-cent beer and 15c cocktails return to the Loop entertainment scene Dec. 27 when Dan Goldberg opens his Red Garter Music Hall. Goldberg, longtime legit and strawhat producer, has located a theatre club in the former Bandbox on Randolph St. Spot seats 180, with a 90c admission tag. Nickel beer and low-priced highballs are only for the first round, seconds will be upped to comparable nitery prices.

Although the entertainment will be titled "The Drunkard," it's not the same show that ran for more than 20 years in Los Angeles. This one will be a series of blackouts, oldtime songs and community singing. Two pianists and 12 singer-actors will be used.

After several weeks of discussion as to whether the club would come under American Guild of Variety Artists or Actors Equity, jurisdiction was assigned to Equity and a contract with that union was signed last week.

Ricketson Again Prez Of Central City Group

Denver, Dec. 10.

Frank H. Ricketson Jr., general manager of National Theatres, was re-elected for the 13th year as president of the Central City Opera House Assn. The organization presents annual summer-long play festivals in the 79-year-old opera house in Central City, former mining town in the mountains 40 miles west of Denver.

Robert W. Selig, president of Fox Inter-Mountain Theatres, was re-elected a vice-president.

Paris Looks Like a Stutz Bearcat As Show Biz Reprises the 1925 Era

Paris, Dec. 10.

DELAY ON GLOBE, N. Y.; WILL TOUR 'MUCH ADO'

A nine-week tour is being substituted for the cancelled booking of "Much Ado About Nothing" at the Globe Theatre, N.Y. Katherine Hepburn and Alfred Drake will repeat the roles they played last summer in the American Shakespeare Festival Theatre & Academy production of the play in Stratford, Conn. The tour opens Dec. 30 in Philadelphia.

The hike will be the first in a contemplated series of annual tours of outstanding ASFTA productions. The plan to present the revival at the Globe as the theatre's first entry in its return to the legit fold was scrapped when it was learned that reconstruction of the house would not be completed in time for the scheduled Jan. 2 opening.

Borge's \$45,000 Take-Home Week

Victor Borge's take-home for one-night stands last week (2-7) was only \$115 short of a fat \$45,000, done in six performances. Four of the six were SRO.

Pianist-comic's week's windup in Syracuse Saturday (7) marked the peak draw at \$17,150, scaled \$2 to \$4, playing Onondaga County War Memorial under promoter Bob Sexton. Borge's pull was 6,120 customers, against 7,000 capacity. He played the date on percentage, giving Sexton a profit. Another high score was racked in Boston.

Up ahead in Syracuse, the Black Watch Regimental Band drew 3,400 for a \$7,200 take, at \$3.50 top. On guarantee basis, Sexton lost money.

22G in Day-Apart 2

Boston, Dec. 10.

Victor Borge set a record here in stagger dates at Symphony Hall, (Continued on page 79)

CINERAMA ASSURED BRUSSELS '58 FAIR

Cinerama will be seen at the Brussels World Fair which opens in March, 1958, under Robin International, the import-export firm which already operates Cinerama theatres in England, France, Italy and Japan.

Cinerama theatre at the fair will be specially designed and will have a seating capacity of 1,000. When the Fair is over, the Cinerama presentations will be moved to a theatre in the city of Brussels. First picture to be shown at the Fair will be "This Is Cinerama."

The old saying goes, that there is nothing as permanent as change in show biz, and yet the current cycle here seems to be patterned along a bygone era. In a word, the year 1925 seems to be glowing and reflecting itself again on the show scene here.

The "new" femme styles of sack dresses and long strands of pearls look from John Held Jr. The swank dancery boites are beginning to find as much call for the Charleston as the Latino rhythms. Newcomers with zest, directness and savvy are referred to as a new Mistinguette, Chevalier or Josephine Baker. Raccoon coats are expected and hip flasks can be seen from time to time. Spec and strip and speakeasy-club-like boites are the thing again. So are hopped-up automobiles.

Zizi Jeanmaire dons feathers and front's a saucy, raucous song-along to have her dubbed the new "Miss"; Patachou sings "Mon Homme" and Philippe Clay, and Henri Salvador have staple entries in their stints about either a recalcitrant Charleston dancer or a nostalgic one. Leo Ferre and Jean Constantin bring back the lamenting, lowdown ditties of the with such items as "Paris Canaille," "Le Piano Des Pauvres," "Mets Deux Thuns" Dans Le Bastingue," "Jolie Pap-pap-Papillon," etc.

The late Sacha Guitry's vintage entry, "Faisons Un Reve" (Let's Dream), is in its second legit year, "L'Ecole Des Cocottes," with gigolos, cloche hats, etc., was a smash recently and is being turned into (Continued on page 79)

Lanza's First British Concert Tour Already Shapes Smash Success

London, Dec. 10.

Mario Lanza's first British concert tour shapes as a smash success. Within four hours of opening, the boxoffice at the Royal Albert Hall had sold all the 7,000 tickets for the singer's first London date on Jan. 16. A similar rush on bookings is anticipated for Lanza's second appearance at the Hall three days later.

Victor Hochhauser, who is presenting the tour in conjunction with the Royal Albert Hall authorities, told VARIETY that in all his years as a concert promoter he had never experienced anything like it. In the provinces, demands for tickets already was far greater than available capacities. Lanza will appear in most of the major British cities during his tour which will be spread out over a month. Tour opens at Sheffield Jan. 4.

The singer will not be accompanied by an orchestra. Instead, throughout his stints, scheduled to run for around two hours, he will be assisted only by his pianist, Constantine Callinicos.



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SUE CHI CENSORS FOR DAMAGES

Circuits 'Might' Purchase Oldies From Paramount—To Balk Video

"Hints" were heard this week that circuits within Theatre Owners of America are eyeing the Paramount old film library. Exhibitors want to take it over for the sole purpose of keeping the back pictures away from television.

Reported purchase price: anybody's guess after \$35,000,000.

If the deal goes through it obviously would be precedent. For it would be mean to purchase of a king-sized property with the intention of doing nothing with it except to keep it away from others.

As rumored, the TOA members would buy all United States and Canadian rights to all of Par's pre-August 1948. Also indicated is the chance that the deal might be extended, perhaps later, to cover the post-'48 lineup. The pre-'48 package consists of about 700 features.

'If' on Borros Biopic

Columbia Pictures purchased the Boris Morros tome (Viking Press will publish in the spring) on his spy activities against Russians for the U. S. One of the conditions of the deal is that the FBI confirms his account.

TOA Stalks Data Proving Injury Of Pix-to-TV

Theatre Owners of America has retained a statistical organization to complete facts and figures to prove the exhibitors' contention that the film companies suffered financially because they made their feature pictures available to television.

According to Ernest G. Stellings, president of TOA, the film companies have "taken in a few dollars from television at the expense of many millions from theatre film rentals." Stellings maintains that "it is a question of arithmetic" and the figures that TOA will shortly have available will prove beyond doubt that the film companies "were shortsighted in selling their pictures to television." The comparison of how much the film companies "got out of tv sales" and "how much they lost in film rentals" will be startling, according to Stellings.

The statistical compilation is part of TOA's campaign to assemble ammunition that will convince the film companies as to withholding their post-'48 pictures from television.

HELPRIN-CROWN'S 150G BUY OF 'STRANGERS'

Forthcoming Evan Hunter novel, "Strangers When They Meet," has been acquired by Barizon Productions for \$150,000. Book, which has adultery as its theme, will be brought out by Simon & Schuster May 1, 1958.

This is Barizon's—Morris Helprin and Alfred Crown—first big-time entry in the theatrical field. The Hunter manuscript originally was offered for \$475,000 by agent Scott Meredith. It was too long for publication, and Hunter cut it down. That's when Barizon grabbed it in the face of major company competition. Simon & Schuster is planning a big ad campaign for the novel.

Barizon has shot a tv pilot for "King of the Vikings" in London, with CBS as a partner and it has the Peter Chambers private eye stories for tv production. It also has two completed for United Artists theatrical release—"Cop Hater" and "The Mugger."

No distribution has been discussed yet for "Strangers." Helprin (formerly the Korda rep in the States) and Crown have two additional theatrical projects on the fire.

Avon Sets 4 in 1958

Hollywood, Dec. 10. Avon Productions, which has completed a pair of films for Metro and is now in the midst of "The Brothers Karamazov," has scheduled four films for production in 1958.

Pandora S. Berman will produce "The Reluctant Debutante," Rex Harrison-Kay Kendall starrer, and "Green Mansions," Audrey Hepburn starrer. Lawrence Weinstein will produce "Cat on a Hot Tin Roof," which will star Elizabeth Taylor, and "No Blade of Grass."

Firm's 1957 releases were "Jailhouse Rock" and "Don't Go Near the Water."

SAY THEY DEFY U.S. TOP COURT

By FRED HIFT

Continuing its long fight against prerelease censorship, Times Film Corp. has filed a \$100,000 damage suit against the City of Chicago in connection with the banning by the police censor there of Times Film's "Nana."

Ban followed hard on the heels of a U.S. Supreme Court decision freeing Times Film's "Game of Love." Chicago, High Tribunal reversed a lower court ruling which had upheld the censor. "Nana" was banned virtually the same grounds as "Game of Love."

Position of Jean Goldworm, Times Film prexy, is that the Supreme Court edict not only reversed the "Game of Love" ban, but also reflected on the legality of the entire Chicago censor operation. Whether this was indeed the import of that decision remains to be established via further court tests.

The "Nana" suit, filed in the U.S. District Court in Chicago this week, also names as defendants Mayor Richard J. Daley and Police Commissioner Timothy J. O'Connor. It charges them with flaunting the U.S. Supreme Court's ruling.

"The Chicago police are banning 'Nana' on the grounds that it appeals to 'prurient interest' and is obscene," Goldworm stated. "This is a further example of the type of irresponsible decisions likely to (Continued on page 4)

Since he became a Papal Knight

Sir Frank Scully

to give him new billing, has done an amusing treatment on

More Rewriting Of History

another Editorial Feature
in the upcoming

52d Anniversary Number

of
VARIETY

RKO Asked Fellow-MPEA Companies To Compensate Losses in Spain; Foxed in Spain, Yanks Disgusted

Roxy's Bus Stunt

There are a couple of publicists around who hope the transit strike in New York lasts while, 20th-Fox has cooked up a scheme under which it'll station buses at key points in the various boroughs to give patrons a free ride to the Roxy Theatre tomorrow (Thurs.).

Stunt was arranged—with fingers crossed—to coincide with the opening of "Peyton Place" there. Departure times of the buses are to be announced. Riders will have to fend for themselves in finding their transportation back home.

Now that RKO is definitely set to make available its films in Spain, some of the developments leading up to the crack in the Motion Picture Export Assn. united front there are emerging. They may add up to RKO's expulsion from the association.

The facts in themselves, suggesting a squeezeplay on MPEA, are explosive. They're currently under investigation by four company presidents acting as a committee and talking to RKO prexy Thomas F. O'Neil.

What was involved was a demand by O'Neil that the companies pay \$1,000,000 in return for his withholding eight films from the Spanish market. He said he needed this much in order to live up to his obligation under the original MPEA resolution which instituted a shipping embargo against Spain on the part of the companies. RKO was one of the companies that signed that resolution.

Ramos' Terms

When Jose Garcia Ramos, who purchased the RKO assets—along with 18 pictures—was here recently, he told O'Neil that he would give up the films for \$750,000. In addition, RKO would have received from Ramos. The companies nixed the suggestion of (Continued on page 22)

Theatres Require 'Clearance' on TV, Say Canadians

Toronto, Dec. 10.

Family-type motion pictures must be made available by film makers, there must be an increased production of films in color, motion picture exhibitors must have a five-year protection on television release, and lost attendance must be offset by motion picture distributors spreading top product throughout the releasing year and thereby providing a more orderly flow of good pictures for the benefit of producers, distributors and exhibitors.

Such industry aims were embodied in resolutions at the annual conference at the King Edward Hotel here of the national committee, Motion Picture Exhibitors Associations of Canada, this representing 1,017 theatres across the Dominion including chains and independents. Chairman of the meet- (Continued on page 70)

Chas. Feldman Joining Metro If Terms Okay

Demands by Charles K. Feldman for stock options or an arrangement that would provide him with a capital gains deal are reported to be delaying the finalization of an agreement that would see Feldman joining Loew's-Metro in an important production capacity. It's understood that Loew's prexy Joseph R. Vogel is balking at acceding to Feldman's demands because he is convinced that his board of directors would not go for the deal under existing circumstances.

Feldman, in addition, is asking for a long-term deal whereas the company is insisting on yearly options. Another stumbling block, it's said, is that such indie producers as Sol Siegel, Pandro Berman and Lawrence Weingarten would also insist on stock options.

The exact position that Feldman would hold if the agreement is consummated is not fully clear. However, it's fairly certain that he would not operate in a capacity formerly held by Dore Schary or the late Louis B. Mayer. Feldman, head of Famous Artists Corp. and Famous Artists agency, would be (Continued on page 70)

'RED' SILVERSTEIN'S LOEW VEEP STRIPES

Maurice "Red" Silverstein, currently in charge of arranging indie package deals for Loew's, will be named v.p. of Loew's International. He'll also serve as general executive assistant to International topper Morton Spring. In addition to his new duties, Silverstein will continue to operate in the east as executive in charge of assembling indie packages for production in the U.S. and abroad.

Silverstein is a veteran of the Loew's organization, having started as an office boy more than 20 years ago. Before moving into the homeoffice operation, he was in charge of Loew's activities in Latin America and the Far East. During the World War II, he served as chief film officer of SHAEF.

Charge Account Film Admissions Via Dept. Store

Minneapolis, Dec. 10.

Selling of film admissions on credit has hit here. Ted Mann's Academy, where "Around the World in 80 Days" starts its 23rd week, introducing the service.

Newspaper ads announced "you may now charge tickets and gift certificates for 'Around the World in 80 Days' at Dayton's."

LOW-BUDGET MUSICAL SHOOTS ON PAR COIN

Paramount is providing the financing for another low-budget musical film being filmed in N. Y. The picture, "Country Music," is currently being shot at the Gold Medal Studios in the Bronx. Zsa Zsa Gabor and Furlin Husky have the leading roles.

The picture is being produced for Paramount by Ralph Serpe, head of Aurora Productions. This is the second full-length feature made at Gold Medal by Serpe for Par release. Initialer was "Mr. Rock and Roll."

TOA, Allied Chiefs Meet For Dual Strategy

Leaders of Allied States Assn. and Theatre Owners of America gathered in New York on Monday (9) for a day-long series of talks to map joint activities on problems confronting the exhibition end of the industry.

Since both groups took similar actions and passed similar resolutions at their recent conventions, the two trade associations sat down to find ways and means to implement the decisions. Involved are an appeal to the Government for tax relief in the form of accelerated retroactive depreciation and an appeal to Congress to outlaw toll tv. Questions involving exhibitors relationships with the film companies were also discussed.

Participating in the meetings were Ernest G. Stellings, TOA prexy; Julius M. Gordon, Allied topper; Herman M. Levy, general counsel, and Abram F. Myers, Allied board chairman and general counsel.

Metro C'Scope Royalty

Metro's deal to pay 20th-Fox \$75,000 annually for use of the CinemaScope process has been revised.

New agreement calls for a single payment of \$37,500 plus \$25,000 a year for five years.

National Boxoffice Survey

Pre-Yule Hits Trade; '80 Days' Cops First, 'Joey'
2d, 'April' 3d, 'Search' 4th 'Girls' 5th

Most key city first-runs are suffering from post-holiday slumps in current stanza. In addition, many big keys in the east had to contend with record snow the middle of last week. And in New York City, the culminating blow was a subway strike starting Monday (9). From now until just before Christmas, most exhibitors plan, per usual, to hold off launching any big product because realizing it is useless to compete against pre-Xmas influences.

"Around World in 80 Days" (UA) is pushing back to No. 1 spot because of its ability to show sustained strength despite period of the year. "Pal Joey" (Col) is dropping back to second position where it still is displaying marked staying power.

"April Love" (20th), the Pat Boone opus, is holding on to third place, same as a week ago. "Search For Paradise" (Cinerama), which was eighth last stanza, is finishing fourth, highest rating to date in VARIETY's weekly survey.

"Les Girls" (M-G), fourth last round, is winding up fifth. "And God Created Woman" (Kings) is capturing sixth money, a big improvement over last week's 11th place. "Baby Face Nelson" (UA) also is spurring to top seventh spot.

"Seven Wonders of World" (Cinerama) is dropping down to eighth

position, now playing only in six keys. "10 Commandments" (Par) is winding up ninth. "Perri" (BV) will get 10th position.

Runner-up pix are not the strongest assortment of entries. "Bombers B-52" (WB), "Kiss Them For Me" (20th) and "Raintree County" (M-G) comprise the runner-up list. "Sayonara" (WB) is standout new entry landing a sock total at the N. Y. Music Hall despite the handicaps of a subway strike and snowstorm. Another going against the trend is "This Is Russia" (U) which is great in Chi and socko the first four days at N. Y. Embassy, bandbox theatre.

"Tall Stranger" (AA), also new, shapes fine in Denver but mild in Frisco. "18 and Anxious" (AB-PT) is disappointing on Balto preem. "Jamboree" (WB), another fresh entry, shapes sluggish in most spots currently.

"Sad Sack" (Par) is doing great on second weeks in N. Y. and Chi. "Rhodan" (Indie) looks hot in Detroit. "Slaughter on 10th Ave." (U) looms okay in L. A.

"Mad Ball" (Col) is rated fancy in N. Y. "Tin Star" (Par) shapes good in Philly and Chi. "Hunchback of Notre Dame" (AA) looks terrific in second Chi round. "Stopover Tokyo" (20th) looms disappointing in Omaha.

(Complete Boxoffice Reports on Pages 8-9.)

British Feature, 'Our Virgin Island,' Foresees No Race Hex in Dixie

Although it is always the aim of a British producer to get his film into the American market, American performers are only cast in British films "where they can fit in naturally." At least that is the policy of British producer Leon Clore who with Graham Tharp is producing "Our Virgin Island" under the Countryman Films Ltd. banner.

The picture, a British quota film, stars American performers John Cassavetes, Sidney Poitier and Ruby Dee in addition to British actress Virginia Maskell. Ten weeks of location shooting were recently completed in the British Virgin Island and the troupe, consisting of a crew of 42, is on its way back to England to film the interiors.

Clare describes the film as a light romantic comedy and anticipates no difficulty with bookings in the U. S. south because of the Negroes in the cast. The film is based on the novel by Robb White and the locations were shot on the exact spots described by White in his book. Cassavetes portrays an American and Poitier and Miss Dee enact islanders.

The location site, according to Clare, was an extremely primitive one. Unlike the U. S. Virgin Island, the British ones are largely undeveloped and uninhabited. The film troupe had to organize its own transportation and communication system among four different islands in the group.

The picture, set for March or April, will be distributed by British Lion. Latter will make arrangements with a U. S. distributor for release of the film here.

Stock Option Plan For Stanley Execs Requires Okay

Stockholders of Stanley Warner Corp. will be asked to approve a stock option plan at the company's annual meeting in Wilmington on Jan. 9. The plan provides for the granting of options to purchase up to 100,000 shares of common stock to important employees and officers—excluding prexy S. H. Fabian and exec v.p. Samuel Rosen—at \$14 per share or 90% of the fair market value on the dates the options are granted, whichever is higher. Shares required for the plan will be made available from authorized but unissued shares or issued shares which have been reacquired by the company. No more than 5,000 shares will be granted to any one individual.

Stockholders will also be asked to reelect as directors for two-year terms Harry M. Kalmine, Maurice A. Silver and Dr. Charles E. McKhann. Fabian, Rosen and Nathaniel Lapkin were elected to two-year terms at the last annual meeting.

A total of \$799,754 was paid in salaries to SW officers and directors during the past year. Fabian and Rosen received a total of \$470,364 (paid to Fabian Enterprises Inc.); Lapkin, \$95,100; Kalmine, \$95,100, and Silver, \$54,200.

Hecht-Hill-Lancaster To Reactivate Own Publicity; Went 'Indie' Only Recently

Hollywood, Dec. 10.

In line with its plans to produce eight films next year, Hecht-Hill-Lancaster will re-establish an internal and expanded publicity department after the holidays. Firm closed its praisery some months ago and turned the work over to the indie firm of Cleary-Straus & Irwin. When the department is resumed, CSI will function only as special public relations counsel working with the H-H-L praisery.

Harold Hecht, company topper, said details of the firm's plan to produce eight pix in 1958 will be revealed late this week.

LOVE RECIPROCAL TRADE

Eric Johnston Hails Its Benefits to U. S. Biz

Washington, Dec. 10. The reciprocal trade program "deserves on performance alone to be a basic and fixed part of U. S. foreign policy," Eric Johnston, president of the Motion Picture Export Assn., told Rep. Hale Boggs of Louisiana in a letter today. Boggs is chairman of the House Ways and Means subcommittee on foreign trade policy.

"I would like wholeheartedly to endorse your recommendations with respect to reciprocal trade, to the extension of the 14%-tax credit to all countries, and to the pooling of earnings abroad by U. S. companies for tax purposes," Johnston wrote.

"To my mind, if ever an American policy has proved itself the reciprocal trade program surely has. I believe sincerely that all who know something of economic and world affairs will agree that our reciprocal trade policy has been a bastion against Soviet Russian economic aggression and penetration in the world."

Nearly All of WB Net From 'Giant'

Hollywood, Dec. 10.

One picture dominated Warners net profit and sales figures for the year ended Aug. 31, 1957, a study of the company's financial statement revealed yesterday. WB reported that it had showed a net of \$3,415,000 after a provision of \$3,000,000 for federal income tax and \$200,000 for contingent liabilities and that it's film rentals for the year were \$75,476,000.

Of that figure, George Stevens' "Giant" accounted for approximately \$15,000,000 in grosses, returning a net of around \$3,000,000. On the basis of normal distribution charges, Warners was paid around \$4,000,000 in distribution charges for "Giant."

Moe Kerman New Distributions

Tudor Pictures Inc., through its prexy, Moe Kerman, has closed deals in 13 additional territories with states rights distributors for six of its new releases.

Pictures are "Mailbag Robbery," "Million Dollar Manhunt," "Assignment Red Head," "Kill Me Tomorrow," "The Crooked Sky," and "12 Desperate Hours."

Goldwurm: Showmen Are Craven

[ALLOW INDIES TO CARRY CENSOR FIGHT]

"Neither the major companies nor the independent distributors are supporting us in the fight against censorship."

Thus, this week (9) charged a bitter Jean Goldwurm, prez of Times Film Corp., which has been embroiled in anti-censor actions in various states and cities, the most recent being Chicago. Times Films to date has spent \$25,000 on its campaign, according to Goldwurm.

"The lethargy of the film business in regard to censorship is an outrage," declared Goldwurm. "I am speaking specifically about the Motion Picture Assn. of America. They give lip service, and that's all. The truth is that they just don't want to tangle with the Legion of Decency."

Apart from Goldwurm, none of the other indies active in foreign film distribution have done more than cheer from the sidelines. They have, however, reaped the benefits of Times Film's efforts in both Massachusetts and Maryland. The one exception is Kingsley International, which fought the "Lady Chatterley" banning in New York to the Supreme Court.

The major companies, while interested spectators and active on their own behind the scenes (as in Ohio), themselves appear prejudiced against foreign films via the Production Code setup, Goldwurm indicated. He said he had several times argued with the MPAA to the effect that subtitled foreign films are rarely viewed by children and therefore should receive a seal. MPAA has never moved in that direction. Goldwurm acknowledged that the problem would be different were dubbed films involved.

Paris' Grand Guignol

(The Traditional Citadel of Shockorama)

Is scorchingly treated

In another Editorial Feature In the upcoming

52d Anniversary Number

VARIETY

High-Lightness Prints Delight Ozone Owners

Exhibit reaction of the attaboey type was fast in coming as Hecht-Hill-Lancaster disclosed plans to have processed an extra 100 prints of "Run Silent, Run Deep" with a high count on lightness specially for drive-ins. Light right along has been a major problem for ozoneers, particularly with dark scenes and low key photography.

The first producer to take such action, Hecht said he's sending out instructions to laboratories immediately to give the "bright" treatment to the prints for ozoneers. William J. Heineman, United Artists v.p., said distribution will be arranged so that each exchange will be serviced with the special prints in accordance with their volume of drive-in business.

Number of top circuit heads around the country, upon being informed of the H-H-L plan, sent wires of congratulations to Hecht and noted it was the first such constructive step taken.

SPAIN'S TOP PRICE FOR NOVEL \$22,800

Madrid, Dec. 10.

Globe Films Int'l Iberica, recently formed by Republic Pictures and local Dipenta-Filmayer, has purchased Jose Maria Gironella's 1,000-page novel "Los cipreses creen en Dios" (Cypress Trees Believe in God), for the sum of 1,000,000 pesetas (\$22,800). Price paid for book rights sets a new mark that hasn't even been closely approximated in Spain.

Republic topper for Europe and Near East Henry Lombroso is seeking John Ford as director and Montgomery Clift to star in Globe's initial venture.

Theatres-Cinerama-Latex All Pay Off; Stanley's Record \$3,767,800 Net

HARVARD GOES HOKEY

A British Film Pulls a Miles Standish Stunt There

Boston, Dec. 10.

The "speak for yourself John" routine was setup here in a press stunt for "Pursuit of the Graf Spee" (Rank-Yank) when a Harvard student answered an ad in the Harvard Crimson for a date with April Olrich, the Uruguayan-born gal here to aid the film.

Michael Cary Dwight Macdonald told John Alden answered the ad for his friend, Alexander E. B. Aum, doing Miles Standish but the selectors chose the letter-writer. So—more pressagentry—April Olrich got taken to dinner at the Hasty Pudding Club, and the Harvard Lampoon awarded her its Venus DeMilo statue.

The ad in the Harvard magazine read: "Wanted: A handsome Harvard student to escort me during my visit in Boston in connection with my forthcoming film, 'Pursuit of the Graf Spee'."

British film opening at the Memorial in Boston Wednesday (11) came in for heavy rounds of exploitation. Jimmy Boyle, its publicist, flew in for a round of New England cities for the multi city premiere which embraces 130 houses. Miss Olrich was presented for the Boston press at a Hotel Somerset cocktail party Monday (1) with Al Longo handling the Hub promotion.

Sue Chi Censors

Continued from page 3

come from a police censor board such as the one the City of Chicago sees fit to maintain.

"I had believed that the High Court ruling would have a much more sobering effect on the Chicago police censors. Instead, this group continues to be provincial in its attitude and persistent in its arrogance. I feel the Chicago authorities are not only doing an injustice to our company, but that they are also insulting the intelligence of the city's 5,000,000 people whom they allegedly seek to protect."

Goldwurm, almost singlehandedly, has battled film censorship across the country. Times' "Game of Love," which it distributes for William C. Shelton, served to break down censorship in Boston, in Baltimore and now also in Chicago. Current suit there was filed by Felix J. Bilgrey, Times' attorney, and Abner J. Mikva, his associate in Chicago.

In reversing the Chicago ban on "Game of Love," the Supreme Court referred to a Coast case involving the banning of an "obscene" book. It has, in the past, indicated the need for sharper definition of such terms. The Court viewed the film in what constituted an unusual procedure and then, in a terse decision, upset the lower court's ruling.

Dowd Outlet for Imports

Chicago, Dec. 10.

Tom Dowd resigned as Midwest District Manager for United Motion Picture Organization last week to set up his own sub-distribution firm for films here. Dowd's new company, Central Films Distributing Inc. will deal mainly in foreign product.

New head of UMPO's distribution setup here and of its Ziegfeld Theatre is Charles Golen.

N. Y. to Europe

George Banyai
Black Watch Highlanders
John Cassavetes
Maurice Evans
Zoltan Korda
Harold S. Prince
Gena Rowlands
Walter Williams

N. Y. to L. A.

Margaret O'Brien
William Perlberg
George Seaton
Charles Sidman
Lester Welch

All three divisions of Stanley Warner Corp.—theatres, Cinerama and International Latex Corp.—operated at a profit during the fiscal year ended Aug. 31, according to the company's financial report issued last week. Overall results, according to prexy S. H. Fabian, were record profits of \$3,767,800 after all charges including deductions of \$5,196,600 for amortization and depreciation, \$2,362,600 for amortization of Cinerama pix, and \$3,787,000 for taxes.

For the prior fiscal year, the net profit was \$3,194,200 after deductions of \$4,835,600 for depreciation and amortization, \$1,908,200 for Cinerama amortization, and \$2,816,600 for taxes.

Earnings for the 1957 fiscal year were equivalent to \$1.82 per share on the 2,063,000 shares of common stock outstanding. In 1956, a \$1.47 per share was earned on the 2,166,800 shares then outstanding.

As has been its custom, SW lumps the income from all the divisions and does not provide the financial figures for each separate division. Theatre admissions and merchandise sales totalled \$115,125,300, or \$19,069,600 above the income of \$96,055,700 reported for the previous year.

Discussing the theatre phase of the Stanley operation, Fabian told the company's stockholders that the industry is passing through a period of transition; during which boxoffice receipts and operating profits have declined. "TV competition for the public's leisure hours has been stimulated by old movies," he declared. "As a result of reduced theatre grosses arising from more TV competition, the producers are revising their policies as to motion picture production and distribution." Certain studios, Fabian noted, have already announced they will not release feature pictures for showing on TV until five to seven years after such pictures are exhibited in theatres. "We hope all the other producers will follow," Fabian added.

Stanley topper also discussed the "great controversy" over the merits of toll TV and noted that the company is "keeping closely abreast of developments."

Despite all the competition, Fabian said, "it is our opinion that the theatre industry has an important role in public entertainment." Fabian added, however, that this does not mean that all existing theatres will continue to operate, but that there will be a continuous review of operating results to ascertain which theatres should remain in the Stanley Warner circuit.

SW now owns or leases 297 theatres, 167 of which are owned in fee, 120 are leased and 10 are partly owned and partly leased. During the year, leases on four theatres which expired were not renewed. At the same time, the company acquired ownership of six theatres which it formerly leased. Its only new theatre acquisition was the 2,150-seat Majestic Theatre in Providence, R. I.

L. A. to N. Y.

Anna Maria Alberghetti
Barney Balaban
Richard Brooks
Lew Chudd
James Clavell
Jan Clayton
Rosemary Clooney
Charles K. Feldman
Sylvia Fine
David Golding
Sol Halprin
Jeffrey Hayden
Dean Jones
Spike Jones
Eartha Kitt
Arthur B. Krim
Gisele MacKenzie
Harry Mandell
Robert Mayberry
Dorothy McGuire
Harold Mirisch
George Murphy
Syd Ross
Barbara Rush
Eva Marie Saint
Ann Sothern
Milton Sperling
Roger L. Stevens
Hal B. Wallis
Shelley Winters

Europe to N. Y.

William Holden
Brenda Marshall
Thornton Wilder

FRISCO FEST: THAR SHE BLOWS

Learning From Last Yr.'s N. Y. 'Fest,' Japanese Face January Test Hopeful Commercial Outlook Will Improve

The Japanese Film Week at the Museum of Modern Art during January is partly designed to remedy the slump experienced by Japanese films in America's commercial theatres during 1957. Shigemasa Takarada, U. S. representative of Japan's Shochiku Co., revealed in N. Y. last week.

Takarada is in Gotham to help prepare the groundwork for the week which runs Jan. 22, 23, 24, 29, 30 and 31. Six features and six shorts will be presented. A large delegation, headed by Shiro Kido, Shochiku prexy, is coming from Tokyo.

Unlike last January, when the Japanese sent one actress, this time it is sending eight. There also will be six men, including a writer and a director. However, no male stars are coming. As last year, the p.r. end of the affair is being handled by Marjorie Geiss. Sam Ishikawa will aid her and the delegation.

Takarada acknowledged that several big mistakes were made in the staging of the first film week. One of them, he said, was the selection of the films. This time, the features were picked by a special committee, keeping in mind the American market. However, no di-

(Continued on page 70)

Jack Warner In Denial of Blau's S.E.C. Complaint

Jack L. Warner, according to papers filed in N. Y. Federal Court, last week, asked dismissal of a minority stockholder's suit brought against himself, Albert Warner and Charles Allen Jr. He also made a general denial of all allegations in a complaint filed recently by Isidor Blau.

Blau charged that Jack Warner bought 500,000 shares of Warner Bros. stock in the Dec. 9-13, 1955, period and 1,000 shares on Jan. 30, 1956, in violation of the Securities and Exchange Commission Act. In his answer the Warner prexy claims he sold in excess of 1,100 shares of stock on July 10, 1956. Moreover, on July 13, 1956, he paid into the Warner treasury 6,888 shares which was in excess of the 1,100 shares he bought earlier.

Other defendants have failed to answer the suit as yet.

Anglo's Nat Cohen Sets Yank Deals

London, Dec. 10. Nat Cohen, managing director of Anglo American Film Distributors, planned to Los Angeles today (Tues.) for his yearly business trip to U. S. He will be three weeks at the BevHills and 10 days at Hampshire House, N. Y.

Object of Cohen's visit is huddles with Sam Aroff and James Nicholson of American-International, who turn out about 18 features a year which Anglo-American distribute this side, and other top execs. Cohen is also planning to fix details of American distribution of the Tommy Steele film now in production, "The Duke Wore Jeans." He also will negotiate for a top femme star to appear with Steele in his next film, which will roll in the spring.

With two studios available in U.K. for Anglo-American production Cohen also hopes to finalize details for a series of tv films which will be acceptable both to the British and U. S. markets.

NO SUBSIDY, SO STRICTLY B.O.

San Francisco, Dec. 10.

A hassle for San Francisco's International Film Festival erupted last Thursday (5) when Steve Cochran, who owns Western Hemisphere rights to Italian entry, "Il Grido," threatened to withdraw picture.

Festival is sponsored by Frisco Art Commission, headed by industrialist Harold Zellerbach, but most of festival groundwork was laid by Irving M. Levin, local showman who worked closely with consulates to obtain films. It was the Italian consulate, which obtained "Il Grido," through producer Franco Cancellieri, and Cancellieri flew to Frisco to be on hand for opening of festival at 1,000-seat Metro theatre.

When Cochran, who's acted in film and had been badly disturbed by fact that Italian censor had deleted three scenes, heard picture was to play at festival, he flew in from Cuba to protest, arrived in Frisco afternoon before the evening "Il Grido" was to be shown.

Cochran, through attorney Nate Cohn, pointed out:

(1) He'd never seen the finished product;

(2) Scenes deleted by Italian censor ought to be restored;

(3) Some European film-makers sometimes add a few "sexy" scenes to films for export and he wanted to be sure this wasn't done;

(4) Western Hemisphere rights were his and hadn't been cleared.

(5) Quality of print might be poor.

Cochran demanded to see two-hour film and so at 6 p.m. a special screening was held at the Metro, despite fact that doors were to open at 8 p.m. and festival showing was to start at 8:30 p.m.

A few minutes before 8 Levin asked if Cochran was satisfied that nothing had been deleted or added, but Cochran wasn't and insisted film run straight through to windup. Cochran was unhappy (Continued on page 24)

Tomlinson Makes Like the Sphinx; Proxy Battle Less Likely Than a Pact With Lehman Bros. & Lazard Freres

'BED OF GRASS' ENTERS

Customs, In Censor Role, Feared
Leading Lady Under-Garbed

"Bed of Grass," impounded by U.S. Customs officials upon arrival in New York several months ago, finally has been released for exhibition.

Print had been held up pending deliberation of whether the film's star, Anna Brasseur, was or was not sufficiently clothed. Decision against over-exposure was made; the picture has been green-lighted. "Grass" was made in Greece by Gregg Tallas.

United Artists' \$2,363,000 Net, 9 Mos., Up on '56

United Artists' profit and gross continue on the rise. Board chairman Robert S. Benjamin disclosed at the weekend net earnings of \$2,363,000 for the first nine months of 1957, up from \$2,256,000 for the comparable period of last year.

Worldwide film income in the new period climbed to \$52,553,000, compared with \$46,777,000 in the previous period.

UA board at a New York meeting Friday (6) declared the regular quarterly dividend of 35¢ per share on the common stock, payable Dec. 28 to stockholders of record on Dec. 16.

Jeanette MacDonald, iss making a satisfactory recovery from an emergency appendectomy at Georgetown Hospital, Washington, D.C.

As Loew's prexy Joseph R. Vogel continues to overhaul his executive lineup, the all-important question still facing the harassed film company concerns the future plans of Joseph Tomlinson, the Canadian industrialist who recently lost his proxy fight against the Vogel team.

Will Tomlinson engage in a new proxy fight designed to unseat the present management at the regular stockholders meeting in February? Although there have been reports that Tomlinson and his associate, Stanley Meyer, planned to renew the battle, there have been as yet no specific clues. One recent court action in Delaware brought by a Tomlinson associate, Ralph Campbell, might be a tipoff, but it is not in itself a concrete indication of Tomlinson's intentions. Campbell obtained a temporary injunction in the Delaware Court preventing Loew's from paying out a total of \$626,000 in attorney fees for the successful fight against the Tomlinson faction. Hearing on the injunction is scheduled for Dec. 19.

Except for this action, there has been no other omen. To wage a proxy fight, Tomlinson must file a (Continued on page 24)

Loew's Hoped For Semenenko Aid On Vexing Debt

Despite Serge Semenenko's connection with Warner Bros., Loew's Inc. had at one time considered calling in the v.p. of the First National Bank of Boston for "advice and consultation" in untying the \$30,000,000 funded debt that is preventing the final separation of the production-distribution firm and the theatre company. Although some friction had been expected, it was hoped that he would work in cooperation with Lehman Bros. and Lazard Freres.

Although the Loew's board had approved Semenenko's entry in the matter, his services apparently were never retained since the problem was placed before the Federal Court. Semenenko's advice had been sought because he had negotiated the original loan in 1945 and 1947 and was the one responsible for bringing together the eight insurance companies that granted Loew's the loan.

Loew's Inc. is hoping that Loew's Theatres will assume \$10,000,000 of the debt. If this should come about, it will be necessary for Loew's Inc. to obtain a new borrowing covering some \$20,000,000.

Meanwhile, the theatre division has some \$9,000,000 in cash which the theatre board has refused to turn over to Loew's Inc. in whole or part. This matter is also before the Federal Court which, it's hoped, will make its decision by Jan. 15.

New Ad Concept At United Artists

San Francisco, Dec. 10. United Artists will invest between \$50,000,000 and \$60,000,000 for production in 1958, Max E. Youngstein, v.p., told the company's sales convention here. This will be for the releasing program of 1959, the 1958 schedule already being ready.

Roger Lewis, ad-pub director, told the session that a record total of \$8,500,000 to \$9,000,000 will be spent on promotion of the 1958 releases. Detailing plans for the full year's promotion, he said effort will be made to get away from the con-

(Continued on page 25)

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Wild Is the Wind (VISION—SONGS)

Top performances by Anna Magnani, Anthony Quinn in a drama of passion with strong distaff appeal. Good boxoffice prospects.

Hollywood, Dec. 7.

Paramount release of Hal Wallis production. Stars Anna Magnani, Anthony Quinn, Anna Franciosa; costars Dolores Costello, Joseph Calla, Joseph Callea, Albert, screenplay, Arnold Schulman from novel by Vittorio Nino Novarese; camera, Charles Cukor; music, Dimitri Tiomkin. Previewed Dec. 2, '57. Running time, 110 MINS.

Anna Magnani Dolores Costello
Anthony Quinn Dolores Costello
Anna Franciosa Dolores Costello
Joseph Calla Dolores Costello
Albert Dolores Costello
Teresa Dolores Costello

Top grade performances, some unusual film techniques and expert production highlight "Wild is the Wind," a story of earthy passion. It may earn most of its attention from distaff audiences, to whom its problem of a second wife desperately seeking love will appeal strongly. In addition to its moisture content, the Hal Wallis production has some added marquee stature in the persons of Anna Magnani and Anthony Quinn, a pair of former Oscar winners who look like nominees again this year on the strength of these performances. Overall box-office prospect is good.

Screenplay by Arnold Schulman, from a story by Vittorio Nino Novarese, is a good one, particularly in its delineation of the characters. It's an unusual switch in that it starts off on a comedy level before abruptly switching to the dramatic problem and long early portions of it are almost entirely in Italian. The device, which sounds odd, effectively sets the mood of the overall family relationships involved in the story.

Quinn is a wealthy sheep rancher in Nevada and goes back to the old country to wed the sister of his long-dead wife. He brings her home to a promise of happiness, but the shadow of the first wife is constantly between them. Even when he proposes a birthday toast to his bride, he calls her by her dead wife's name. Her urgent need to be loved makes her mistake the growing attraction between herself and Anthony Franciosa, young Basque shepherd who had been raised by Quinn. When their affair is discovered, Franciosa turns away from her and she's ready to return to Italy when Quinn, finally conscious of his own need for her and discovering that romance has blossomed, convinces her to try again.

George Cukor has directed with taste and imagination and his skillful handling is evident in many scenes, particularly the sequence showing a film audience how a lamb is dropped, or one in which Franciosa trains sheep dogs, and in his handling of the affair between Miss Magnani and Franciosa. Under his direction, Miss Magnani turns in another notable performance, limning expertly the problem of the seemingly unloved second wife. Characterization is particularly expert in initial scenes where, despite an almost total use of Italian, she vividly conveys her reactions.

Quinn also does a top job, capturing the dominating quality of the rancher determined to run people's lives as he does his ranch. And Franciosa also shines as the younger corner of the triangle, giving the part considerable depth. In lesser roles, Joseph Calla does a highly effective job as Quinn's elder brother, Lili Valenty is good as Calla's wife and Dolores Costello promises as Quinn's daughter whose marriage to Franciosa is taken as a foregone conclusion by the family.

Wallis has given the production top quality throughout and there are good technical credits including fine lensing by Charles Lang Jr., good art direction by Hal Pereira and Tamba Larsen, slick editing by Warren Low and a fine underscore by Dimitri Tiomkin. Sound by Gene Merritt failed to measure up in some of the outdoor scenes. Tiomkin and Ned Washington turned out a title tune that will have some exploitation value and the Italian song "Scapricciatello," by Fernando Albano and Pacifico Vento, sung by Miss Magnani, should also generate some interest as a novelty entry. Kp.

\$10,000 K. C., Kans. Blaze

Kansas City, Dec. 10. About \$10,000 in warehouse loss by a fire in the Midway Theatre last Monday (2). The three-hour blaze started in a small adjacent building housing the boiler and air-conditioning equipment and spread to the roof of this subsequent run Kansas City, Kans. house.

Recently the cinema has been operating only part time, usually Friday, Saturday and Sunday. "The

The Dalton Girls

Gun-happy daughters of one of the Daltons. Femme outlaws make for exploitation possibilities. Well handled.

Hollywood, Dec. 5.

United Artists release of Howard W. Koch production. Stars Merry Anders, Lisa Davis, Penny Edwards, Sue George, Ed Hinton, Shirley Eaton, Tom Greenway, Peggy Mount, screenplay, Maurice Tombragel; story, Herbert Pridemore; camera, Carl E. Guthrie; editor, John H. Schreyer; music, Stanley Pavey; production office, Red Morgan. Running time, 71 MINS.

Merry Anders Penny Edwards
Lisa Davis Sue George
Ed Hinton Shirley Eaton
Tom Greenway Peggy Mount
Shirley Eaton Peggy Mount
Penny Edwards Peggy Mount
Sue George Peggy Mount
Carl E. Guthrie Peggy Mount
John H. Schreyer Peggy Mount
Stanley Pavey Peggy Mount
Red Morgan Peggy Mount

"The Dalton Girls" proves pretty conclusively that the female of the species can be as deadly a gunslinger as the male. Switcheroo, in which femmes play the baddies and men the good guys, is sufficiently novel as carried out in an okay story line and action to rate good acceptance in the western market, where subject allows hefty exploitation.

Plotting of the Howard W. Koch production centers on four daughters of one of the Daltons, killed by a posse, who take to outlawry. Merry Anders, Penny Edwards, kills a man in self-defense. It being something new for women in Colorado in the '80s to be bandits, they are able to plan and execute several dandy coups. Intertwined in yarn is a gambler, who always seems to be on the spot when the Dalton dishes swoop down, in for romance with one of the girls. Windup is a blazing finish, in which the Dalton girls try to gun their way to freedom after being cornered.

Reginald Le Borg's smooth direction of the Maurice Tombragel screenplay lends credence to femmes as outlaws, and story unfolds at a fast clip. Miss Anders and Lisa Davis, as the hard members of the quartet, latter a real killer, deliver strongly and Penny Edwards and Sue George, other two sisters, carry the sympathy in wanting to live a decent, normal life, both good. John Russell socks over role of the gambler, who keeps the Dalton sisters' identity to himself and romances Penny. Ed Hinton as the director who finally catches up to Merry also is in for a sympathy part, as is Al Wyatt, okay as a sheriff. Balance of cast provide good color. Miss Davis, in between killings, warbles "A Gun Is My True Love," by Les and Jim Baxter, for melodic effect.

Technical credits are well handled, including Carl E. Guthrie's photography and John F. Schreyer's tight editing. Whit.

The Naked Truth (BRITISH)

Good farcical attack on the funny bone. Kidding of scandal journalism provides a certain laughter-raiser for all audiences.

London, Dec. 3.

Rank (Stars Terry-Thomas, Peter Sellers, Peggy Mount, Shirley Eaton, Dennis Price, Michael Pertwee; screenplay, Michael Pertwee; camera, Stanley Pavey; music, Stanley Pavey; production office, Red Morgan. Running time, 72 MINS.

Terry-Thomas Peter Sellers
Peggy Mount Shirley Eaton
Dennis Price Michael Pertwee
Stanley Pavey Michael Pertwee
Red Morgan Michael Pertwee
Michael Pertwee Michael Pertwee
Stanley Pavey Michael Pertwee
Red Morgan Michael Pertwee

Mario Zampi's well-made farce sets out to get the patrons yooks and achieves its purpose. It pokes fun at scandal journalism ruthlessly. Though relying more on the sledge hammer than the rapier for its effects, it has few dull moments, with the laughs coming thick and fast. British audiences, watching some of their favorite artists, will find this item greatly to their taste.

Coming out at a time when the to-do about the "Confidential" trial is still fresh in the public's memory, "Truth" takes yellow journalism for an hilarious ride. Michael Pertwee's original story and screenplay always threaten to get bogged down in the tricky labyrinth of farcial complication but survive to notch the laughs steadily.

Dennis Price is a suave, unscrupulous chiseller who digs out the dirt on the private lives of people and then threatens to publish the lurid details in his magazine, "The

Naked Truth," unless they pay up \$28,000 within two weeks. His principal victims are a pair in the insurance racket, a star to personality whose show has made him one of the best-loved men in the country, a pretty model and a best-seller woman novelist.

Individually, and then collectively, the four set out to bump off the blackmailers. One way and another this involves attempted bombing, drugging, drowning and other forms of ineffective mayhem. When Price is arrested his 300 victims realize that it is in their interests that he should not give evidence. They gang up on a poor Scotland Yard into pandemonium and chaos, snatch the crook from jail and shanghai him by ship, helicopter and airship to mid-Atlantic.

The novelist's bungling attempts to plan a trunk murder and one of those cosy audience-participation tv shows. These are just a sample of the ludicrous situations dreamed up to keep the fun rolling.

Major acting honors must go to Peter Sellers, top UK tv and radio comedian, as the playboy writer. Shaped as a first character comedian in a wide range of impersonations. Price handles the blackmailers with silky ruthlessness and Terry-Thomas extracts every ounce of meat from his role as the peer. Peggy Mount bestrides the film as a fearsome battle-axe of a woman novelist, grabbing her laughs with the subtlety of an eager battering ram. She is aided admirably by Joan Sims as her dim daughter. Smaller roles are played with success by Georgina Cookson, Shirley Eaton, Kenneth Griffiths and Miles Malleon.

Mario Zampi directs with an unerring eye for a laugh. Though the film relies on situations rather than dialog, there are some neat wisecracks. Stanley Pavey's lensing is competent. "Truth" is as good a laughter-raiser as has been released by a British studio for a long time. Rich.

The Green-Eyed Blonde

Neatly produced story of reform school girls. Warm approach. Should be well received.

Hollywood, Nov. 29.

Warner Bros. release of Arwin production. Stars Susan Oliver, Linda Plowman, Norma Jean Nilsson, Tommie Moore, Carl Meyer, Sallie Brophy, Jean Innes, Olive Blakely, Anne Barton, Tom Greenway. Supporting cast: Margaret Wilson, Shirley Eaton, Raymond Foster, Betty Lou Gerson, Stafford Repp, Evelyn Scott, Roy Glenn. Production office, Red Morgan. Previewed Nov. 29, '57. Running time, 74 MINS.

Susan Oliver Linda Plowman
Norma Jean Nilsson Tommie Moore
Carl Meyer Sallie Brophy
Jean Innes Olive Blakely
Anne Barton Tom Greenway
Margaret Wilson Shirley Eaton
Raymond Foster Betty Lou Gerson
Stafford Repp Evelyn Scott
Roy Glenn Linda Plowman

A pic aimed specifically at teenage trade but with good prospect of acceptance in general market, "The Green-Eyed Blonde" benefits from Martin Melcher's fine production values and Bernard Girard's sensitive direction. While it doesn't have enough to command top dates, it does offer more than is usually found in this type of exploitation pic.

Title song, written by Joe Lubin and sung on film by The Four Grads, also may give pic a boost, for it stands solid chance as rock 'n' roll type hit.

No stars are cast in production, but more than one of the young female leads shows promise of stardom. Susan Oliver, as Green-Eyed, is especially appealing, with a down-to-earth beauty and obvious talent to go with it. Other standouts are Tommie Moore, Beverly Long and Linda Plowman.

In the young adult class, Sallie Brophy handles everything from charm to power exceptionally well. Story is set in corrective institution for girls but doesn't delve into the backeyed semblance of ringleaders, cigarette stealing and blackmail repeated so many times before. Rather, it depicts how morale picks up when the illegitimate baby of one of the girls is stolen and brought to the dorm. The lonely girls find family contact in the infant, and even the soured mother eventually turns to love.

When the baby is discovered and taken to an orphanage, the girls revolt, tearing premises to shreds. Greeneyes is questioned about baby, refuses to squeal and hears her sentence extended. Already to the breaking point, she escapes to (Continued on page 14)

New York Sound Track

Jack L. Warner's new penthouse site atop the Sherry-Netherland is fabulous. So is the cost of knocking down all the walls to make it possible . . . Conversations regarding the sale of films to Russia are continuing in Washington . . . Lynn Farnol parted authors Arthur L. Mayer and Arthur Knight at his home. Both recently published books on the movies . . . Associated Motion Picture Advertisers are having their Christmas luncheon-party at the Hotel Piccadilly Dec. 17 . . . Warner Bros. plans to roadshow "Old Man and the Sea" . . . Shigemasa Takarada, U.S. rep for Japan's Shochiku Co., has success built into his name. "Takara" means treasure, and "Da" means field. "So you might say, I'm a walking goldmine," he quips . . . Fayette W. Allport, MPEA's late European manager, died of a heartattack in the elevator taking him up to his apartment after dinner outside . . . 20th-Fox reissuing "Song of Bernadette" early next year . . . French producer Raul Levy admits he's written off the Italian market for his projected "The Camp Followers," dealing with the Italo army in Greece during the war.

Warner Bros. ad-pub chief Robert Taplinger grabbed the bull by the horns and delivered a mighty pitch for "Sayonara" last week when cornered by two Japanese radiomen on leaving Radio City Music Hall. Taking him for just a patron, the interviewers stuck a mike in front of his face and started shooting questions at him about the picture. Summoning every ounce of enthusiasm, Taplinger gave his film a lyrical buildup, was thanked profusely and wandered off . . . Incidentally, why isn't the Hall cashing in on the "Maverick" popularity of James Garner? He barely gets a ride in the "Sayonara" ads, though his pull with the juves should be a factor.

The French national (state-owned) radio chain went into an unusual disclaimer before sending out a full-length airing of Charley Chaplin's "King in New York" sound track last week. Regular once-weekly program, "Film of the Air" consists of simple broadcast of film tracks with occasional interpolation of off-sound voice describing action. Before dissemination of the Chaplin film, however, announcer spent a full five minutes explaining that this particular film had met with considerable pro and con discussion and the French chain wants it made clear that it is not taking sides or offering criticism; Chaplin's views are his own; insofar as French radio is involved, this is an important film created by an important filmer and please, please, listen to it without paying any attention to the political implications.

Yul Brynner has been topcast by Jerry Wald as Jason in "The Sound and the Fury," based on the Faulkner novel. Lee Remick will play opposite Brynner. Film rolls next summer.

John Krimsky, Donahue & Coe account exec who controls the English-language rights for the old German film, "Maedchen in Uniform," is dickering with Germany's CCC Film outfit which wants to remake the picture with Lili Palmer and Romy Schneider in the leads. CCC has offered Krimsky \$15,000 outright, but he's holding out for a participation in either an English-language version or the subtitled run. He controls the rights for all of North America where he distributed the 1932 release . . . Munio Podhorzer, U.S. rep for the German Export Union, back from Washington where he attended a dinner given by West German ambassador Heinz L. Krekeiler with a special showing of "Hauptmann von Koepenick."

April Orlich, featured in J. Arthur Rank's "Pursuit of the Graf Spee," was special guest at the dinner dance conducted by the Albany Variety Club in the Sheraton-Ten Eyck Hotel Saturday night (7). Miss Orlich, English-born and as a resident of Montevideo during World War II where her father was a Western Union cable manager in the Uruguayan capital, was a childhood witness of the German raider's steam-out to sea for scuttling. Picture's playing Fabian's Palace this week.

Leo Hochstetter, MPEA's new Continental manager, takes his family (wife and two children) to Paris after the Christmas holidays . . . Arthur L. Mayer recounts that his "High Hell" for Paramount could be brought in on time only because actress Elaine Stewart was willing to work despite having hurt her leg in a fall. When shooting finished, she headed directly for the hospital. The original and positive virtue side of the Fifth Amendment (the right against self-incrimination) is subject of a new 32-pp study just published by the Quakers . . . Some 200 top names in ballet got bids to a Sunday mid-night preview at 55th Street Playhouse of Russian "Bolshoi Ballet" film . . . Tie-up with Dance Magazine.

Stanley Kramer's upcoming "On the Beach" likely will go through United Artists although no deal is set as yet. Also on his sked, and definite for UA delivery, are "Invitation to a Gunfight" and "Inherit the Wind." He hasn't decided on sequence of production, this depending on how screenplays develop . . . Bantam Books is out with a paperback of "Day of the Locust," Nathaniel West's tome antedated Hollywood of the '30's . . . Plaque in memory of the late Jack Cohn dedicated at the Actors Temple Monday (9).

George K. Arthur's Christmas figures to be merry. On Dec. 25 he'll have a festival of eight shorts playing the Campus Theatre, Minneapolis, his "Ship Was Loaded" feature in exhibition in Baltimore and Washington, four shorts on Canadian Broadcasting and his "Lovers and Clowns" two-reeler on Omnibus . . . Tony Richardson, director of the "Look Back in Anger" legitier, contributed "Mamma Don't Allow" to Cinema 16's special picture program at the Museum of Modern Art last night (Tues.). Film, which he made with Karl Reitz, is a camera oncoever of a British jazz club . . . Out west, Harold Lloyd turned over his Beverly Hills estate to the "Kings Go Forth" company for location shooting, with the rental going to the former screen comedian's favorite charity, the Shriners Crippled Children's Hospital.

Mike Todd and Elizabeth Taylor planning a Russian trip next year. Incidentally, hasn't there been a revision of Todd's deal with United Artists?

Scenes from Hal Wallis' "Wild is the Wind" and "The Sad Sack" are being put together into a 15-minute short which Wallis will donate to major universities offering courses in motion pictures. Key scenes being selected depict various types of emotions as registered by Anna Magnani, Anthony Quinn and Anna Franciosa in "Wind."

Stratford, Ont.'s second international film festival, June 30-July 12 next, already has an entry, from Russia. Invitations to enter films were sent to 32 embassies, and Soviet Union's Ottawa h.q. was first to accept. It wants to screen its "Don Quixote" before Mike Todd gets his done. Several U.S. film critics are expected to be panelists in judging, and writer-director John Huston may join them.

Cinemas outlets will be established shortly in Vancouver, Havana and Brussels . . . John Cassavetes, accompanied by his actress-wife Gena Rowlands, left for London over the weekend to appear in interior shots of "Our Virgin Island" . . . New industry slogan "Get More Out of Life—Go Out To A Movie" being adopted by restaurants with slight revision—"Get More Out of Life—Eat Out And Go To Movie" . . . Bill James, now with Guild Films promotion department, appears in United Artists' "Street of Sinners," currently playing in the N.Y. area . . . Two paperback publishers—New American Library and Dell—getting out special editions of "The Brothers Karamazov" to tie in with the national release of the Metro production . . . Clyde King named manager of Loew's State on Broadway. Harry Greenman shifts to Loew's Mt. Vernon in Westchester.

OPEN CHUTE ENDS JOB LUSTRE

Portrait of a Rich Movie Actress

Lots of girls have turned up noses.
Honey hair and lips of roses;
Hundreds also have your torso,
Just as good or maybe more so.
All in all, you're just a sample
Of the goods that's always ample.
Why, then do the wolves pursue you—
Always will forever woo you?
That's a cinch, my average lassie,
Taint the stacking of your chassis;
Figure's good, but let's be frank—
You've got better in the bank.

Tom Weatherly

Coast: Bankers Forced Firings At Universal

Hollywood, Dec. 10. Universal will operate with virtually a skeleton staff for the next few months as a result of a personnel dumping. Decision on resumption of production isn't expected until March at the earliest.

Move to streamline the operation was understood to be dictated by demands of Eastern banking houses that U realize returns from at least good portion of the many films poised for release before undertaking additional production.

In the newest wave of pinkslipping, seven studio flacks were let out, including Kenny Carter who had been with the Valley lot for 17 years. Also slated to leave are Frank Bunny (son of the late John Bunny, silent star); a studio employee for 33 years who had been in charge of the film library; Harry Burke, head of the greens and nursery department; Fred Timbers, plant maintenance manager; and Jess Kratz, head of the stenographic department.

In the shuffle to streamline operations, Ernie Nimms, who is on the personal staff of production topper Edward Muhl, is now supervising some editing, and Frank Gross, an associate exec in the editorial department, is returning to cutting.

Reportedly, studio does not plan to renew its contract with the American Federation of Musicians which expires in February, working thereafter with freelance musicians called as needed. A studio spokesman said the subject had not been discussed and probably wouldn't be taken up until the AFM contract talks begin next month.

White Collar Union In Slam at Universal On 'Poor Mouth' Attitude

Universal was accused of "sugar-ing up" its stockholders and then refusing to sit down and discuss increases for its white collar employees. Charge was made by Russell Moss, biz agent and executive v.p. of the Motion Picture Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees. "I think it's a disgrace," Moss declared. "Universal gives its

(Continued on page 70)

THEATRE DEMANDS DEPOSIT

Leave Driver's License or \$40 For Use of Heater

Des Moines, Dec. 10. When patrons of the S. E. 14th St. Drive-in Theatre here accept use of one of the new radiant in-car heaters, each car owner is asked to surrender his driver's license for duration of the show.

Theatre manager Art. Farrell explains he must have the license as security; and if anyone protests he says, "well, you can leave a \$40 cash deposit instead." Two customers have surrendered cash in lieu of license.

Kenmore, Hub, Sues on Nixing Of Disney 'Perri'

Boston, Dec. 10.

An antitrust suit has been filed in U. S. District Court here by Louis Richmond, owner of the Kenmore Theatre, art house, against Buena Vista Distributors and Kingsley International Pictures, and exhibitor defendants, Beacon Hill Theatres Inc., Gary Theatres Inc. owned by Benjamin Sack.

The suit is to enjoin an alleged conspiracy between the Disney film distributor, Buena Vista Film Distribution Co. Inc., and the defendant exhibitors to tie up the distributor's first run art and specialty pictures, to the prejudice

(Continued on page 25)

CAREERISTS VS. FIRING DREAD

By HY HOLLINGER

The recent wave of firings in the industry, according to observers, will provide ammunition for detractors who maintain that the film biz is a business without a future. The periodic panics accompanied by layoffs, it's pointed out, has the effect of discouraging young people from considering the motion picture business as a career.

With business, industry and the Government competing so strongly for the talents of the nation's youth, the film biz with the uncertainty that surrounds it, hardly stands a chance of attracting the cream of the crop. In addition, unlike other industries, the film biz does not offer inducements in the form of security and extra benefits. The plight of the motion picture business as far as executive talent is concerned is pointed up again and again every time an opening exists in a top echelon post. Another story in this section reveals the paucity of available men for top production posts.

At one time, it's noted, the film business was able to sell glamour. Youngsters, however, are no longer lured by glamour and are more concerned with a payoff in hard cash and a secure career. In recent years, the N. Y. homeoffice of the film companies have found it difficult to attract secretaries and clerical help. The salaries have been lower than in other communication businesses and the security—even for a secretary—has been uncertain. A pattern that the film biz appears to have established every time it runs into real or imagined economic problems is to fire clerical help and publicists.

Although the industry has talked about attracting young executive talent, absolutely nothing has been done about it. Not a single company has a training program nor does any company make an effort to attract bright graduates from the universities. At this point, it's doubted that film company offers would be accepted in light of the panic the business has created around itself. Under present conditions, potential executive talent is laid off long before it has a chance to prove itself and a con-

(Continued on page 14)

Bankers' Factory Idea in U.S. Broken, And That's Dandy To Rene Clair

Madrid, Dec. 10.

Unusual film industry turn-out for Rene Clair marked French writer-director's five-day visit in connection with opening of his recent film, "Les Portes de Lilas," a special event.

Punctuating remarks with references to Hollywood, Clair thought American features were improving in quality because the present tight money situation was forcing U. S. producers to greater thought. This independent production was also a factor in restoring Hollywood prestige overseas.

"Hollywood owes its 'siecle d'or' to independents like Griffith, De-Mille, Mack Sennett and Chaplin. Then the film corporations and banking interests took over to harness creative individuals to a factory pattern. Independents are again coming forward and the trend-is very encouraging."

Asked why he hasn't directed in Hollywood for many years, Clair said he found it difficult to get a one-picture assignment. U. S. film industry goes to costly lengths building up a foreign personality and therefore insists on getting subsequent commitments. "Hollywood is a paradise to work in, but I prefer to live in Paris."

In Europe, he named Italy's Federico Fellini "a maestro" for having created a powerful individual film style in "Nights of Cabiria."

Among Clairisms: "The cinema remains the same; only the times and people have changed."

Guild Gets \$25,000 Added Severance For WB Exitees

Warner Bros. and the N.Y. Screen Publicists Guild, bargaining agent for the film company's pub-ad staffers, have reached a compromise agreement on WB's decision to fire eight publicists and to eliminate entirely its 32-man art department. As a consequence, arbitration proceedings, instigated by the Guild, have been called off.

The compromise agreement calls for an extra six weeks pay in addition to the regular double severance pay for the members of the art department. It's figured that the extra six weeks pay for the art department will cost Warners approximately \$25,000.

As part of the deal, three of the four publicists originally pinkslipped will remain with the company. Eight publicists were given their notices several weeks ago, but the firings were postponed pending the outcome of the arbitration proceedings. In the interim, four of the fired publicists declined to remain and exited the company on their own, leaving only four jobs involved in the contro-

(Continued on page 24)

16 First Victims Of Retrenchment At Universal, N.Y.

Universal's "operation cutdown," launched late last month on the Coast, spread to the N. Y. home-office last week with the known firing of 16 employees.

Pinkslipped were six pub-ad staffers, five field publicists and five clerical workers. All firings so far have involved the pub-ad department, but "rumor-tism" at once set in with reports that the axings will spread to other departments as U appears determined to cut overhead to the bone.

Universal is the third company in recent weeks to prune N. Y. pub-adders. Warners and Paramount having made pub-ad cuts previously. Included in the U retrenchment were Hilda Brennan, long-time fan mag contact; Paul Ross, writer; Dick Richman and Bert Hirschfeld, publicists, and John Antonuk and Martin Feuerstein, artists.

The Screen Publicists Guild, which represents U's staffers, is studying the situation. However, it's generally believed that there is little the union can do to countermand the film company's decision.

UI BATTENS HATCHES FOR ROUGH SEAS, PRODUCT IN HAND ENOUGH UNTIL 1959

Universal's wholesale retrenchment program, while perhaps symptomatic of the film industry as a whole, nevertheless represented an unexpected shock to the trade. For the past several years, U's type of operation had been pointed at as an example of how a major film company could operate successfully under present-day market conditions. U itself repeatedly sold that thought.

Universal budgeted its pictures carefully, only occasionally making films that cost over \$1,000,000. In addition, the company concentrated on so-called mass appeal pictures. While these entries were usually found wanting by the N.Y. film critics, they nevertheless racked up substantial boxoffice grosses in the hinterlands. As part of its operational policy, Universal had no truck with indie producers and steadfastly maintained control of its own output. Yet company officials denied vehemently that U was adhering to a "formula."

U made a great comeback with westerns tinged with sex. Then it shifted to gimmick and horror films, elaborate soap operas designed for the femme trade, popular biographies, and bucolic and teenage entries. Most of these features were slickly produced and, in the main, came close to parallel-

ing the type of fiction popular in the well-read magazines.

Possibly two of the company's pictures each year represented "big" films, but what was considered a blockbuster entry by U was only a medium-budget film when compared with the blockbusters issued by the other major film companies.

That Universal's way of life was successful for a number of years was conceded in industry and the company was never shy about calling attention to the firm's accomplishments. However, it appears that the changing trends in motion picture-going has caught up with U. Apparently U's type of films no longer have the appeal they had previously, particularly since U is saturated with similar mass appeal entries.

However the financial position has been one of the best. It showed good profits in a period when most of the other companies were experiencing declines in revenues. Indications that perhaps things were not as rosy as indicated at U began to seep out last year when U leased its backlog films to tv via Screen Gems. It's generally believed that the \$2,500,000 first payment from tv represented the company's profit in last year's financial statement.

Universal is believed still in a healthy position financially, since it

was able to give stockholders an extra 25c divvy in addition to the regular 25c melon in the final quarter of the present fiscal year. Since over 70% of U's stock is owned by Decca records, the major slice of the divvy went to Decca.

In addition, the company has more than 30 pictures completed or near completion, assertedly giving it enough product to keep the present sales force busy until February, 1959. As a consequence, the company's decision to halt production and to lay off hundreds of employees at the studio and some at the homeoffice is considered to be a precautionary move. Like most of the film companies, U recent returns have been very poor and there's expectation that there might be a loss for one or two quarters.

Before U decides to resume production, it's anticipated that a complete revision of the production policy will be made in the interim. There are indications that U will abandon its modest budget policy and shoot for occasional blockbuster productions to compete with the multi-million dollar projects of its rivals. Additionally, it's expected that U will abandon its "studio only" policy and succumb to the lure of attracting important independents to produce films for Universal release.

N. J. Journal-American, Syndicated Columnist

Louis Sobol

surveys the contemporary scene and focuses on

The Forgotten Man—Who Cares About A Producer?

another Editorial Feature in the upcoming

52d Anniversary Number of

VARIETY

Author-Publisher-Panelist

Bennett Cerf

has some pungent views on how a literary property becomes a

Lawyer's Delight

another Editorial Feature in the upcoming

52d Anniversary Number of

VARIETY

Holdovers Help Hub; 'Joey' Boff 40G In 3d Wk., 'Woman' Mighty 20G, 6th, 'Search' Big 20G, 3d, 'Jamboree' 10G

Boston, Dec. 10. — "Pal Joey" still is the biggest thing in town though in third session. It stays on. "And God Created Woman" is a sensation in sixth stanza at the Gary. Otherwise, the boxoffice mainly is dull. Only one new entry, "Jamboree" at Paramount and Fenway, and it's very slow.

"Search for Paradise" is a big hard ticket holdover at the Boston.

Estimates for This Week

Astor (B&Q) (1,372; \$1.65-\$2.75) — "Raintree County" (M-G) (8th wk.). Seventh week was oke \$10,000. Last week, \$12,000.

Beacon Hill (Sack) (678; 90-\$1.25) — "Perri" (BV) (3d wk.). Great \$8,000. Last week, \$11,000.

Boston (SW-Cinerama) (1,354; \$1.25-\$2.65) — "Search for Paradise" (Cinerama) (3d wk.). Big \$20,000 or near. Last week, \$28,600.

Copley (Indie) (961; 90-\$1.25) — "Miracle of Marcelino" (UMPO) (12th wk.). Last week, oke \$2,500. In ahead, \$3,000.

Exeter (Indie) (1,200; 60-\$1.25) — "Novel Affair" (5th wk.). Slick \$5,500. Last week, \$7,000.

Fenway (NET) (1,378; 60-\$1.10) — "Jamboree" (WB) and "The Green Eyed Blonde" (Indie). Dull \$2,500. Last week, "Bomber B-52" (WB) and "Crooked Circle" (Rep).

Gay (Sack) (1,340; 90-\$1.80) — "And God Created Woman" (Kings) (6th wk.). Boff \$20,000. Last week, \$22,000.

Kenmore (Indie) (700; 85-\$1.25) — "Miller's Beautiful Wife" (DCA) (2d wk.). First week was slick \$9,000.

Paramount (NET) (1,700; 60-\$1) — "Jamboree" (WB) and "The Green Eyed Blonde" (Indie). Slow \$7,500. Last week, "Bomber B-52" (WB) and "Crooked Circle" (Rep).

(Continued on page 18)

K.C. Fairly Firm; 'Girls' Lusty \$7,000, 2d; 'April' Pleasing 10G on H.O.

Kansas City, Dec. 10. — Early shopping season is being met head on by some strong product, although much of it is hold-over. Still the houses don't show too much discouragement so far. Only real newcomer is "Jamboree" at the Paramount doing fair biz in 6 days. Continuing big is "Pal Joey" in sixth week at the Roxy. "April Love" in three Fox Midwest houses and "Les Girls" at the Midland are satisfactory in second weeks. Fox Midwest has closed the Tower temporarily after its long run of "Around World in 80 Days."

Estimates for This Week

Apollon, Brookside, Vista (Fox Midwest) (1,050; 900; 750; 75-85) — "Around World in 80 Days" (U) (26th wk.). Sturdy \$7,000 at half-year stage of run. Last week, \$9,500.

Carlton (Rank) (2,518; 60-\$1) — "Halls of Montezuma" (20th) and "Shores of Tripoli" (20th) (reissues). Sad \$6,000. Last week, "Monte Carlo" (U) (A), \$7,000.

Hollywood, Palace, Ruyemede (FP) (1,080; 1,385; 1,485; 50-\$1.20) — "Zero Hour" (Par). So-so \$12,000. Last week, "Stopover Tokyo" (20th), same.

Imperial (FP) (3,344; 75-\$1.50) — "Pal Joey" (Col) (3d wk.). Holding wham at \$20,000. Last week, \$24,000.

Loew's (Loew) (2,098; 75-\$1.25) — "Les Girls" (M-G) (4th wk.). Holding hotly at \$10,000. Last week, \$13,000.

Tivoli (FP) (955; \$1.75-\$2.40) — "Around World in 80 Days" (U) (17th wk.). Big \$10,000. Last week, \$11,000.

Towne (Taylor) (693; \$1) — "Perri" (BV) (6th wk.). Nice \$5,500. Last week, \$6,000.

University (FP) (1,233; \$1.50-\$2.40) — "This Is Cinerama" (Cinerama) (7th wk.). Hotly \$13,500. Last week, \$14,000.

Uptown (Loew) (2,098; 60-\$1) — "Baby Face Nelson" (U) (2d wk.). Big \$9,000. Last week, \$12,500.

York (FP) (877; \$1.25-\$2) — "10 Commandments" (Par) (55th wk.). Steady \$4,000. Last week, same.

Yule shopping and bad weekend weather have pix biz on the skids this round. The lone newcomer, "Chicago Confidential," shapes fairish at the Grand. Holdovers are headed by "Pal Joey," looming swell in third round, with "Les Girls" and "April Love" close by on second laps. Hard ticket pix, "Around World in 80 Days," at half-year mark, and "Search for Paradise," in second week, stack up okay in face of seasonal slump. First holdover session of "Paradise" is rated good.

Estimates for This Week

Albee (RKO) (3,100; 90-\$1.25) — "Les Girls" (M-G) (2d wk.). Fair \$8,000 after \$14,500 preem.

Capitol (SW-Cinerama) (1,378; \$1.20-\$2.65) — "Search for Paradise" (Cinerama) (2d wk.). Good \$16,000 trailing \$22,000 kickoff.

Grand (RKO) (1,400; 75-\$1.10) — "Chicago Confidential" (U) (A). Fairish \$6,000. Last week, "My Man Godfrey" (U) and "Night Runner" (U) (2d wk.), six days, \$4,000.

Guido (Vance) (500; 50-90) — "Stella" (Indie) (2d wk.). Hep \$1,300 following \$1,600 first round.

Keith's (Shor) (1,500; 75-\$1.25) — "Pal Joey" (Col) (3d wk.). Swell \$9,500 after \$12,500 second stanza.

Palace (RKO) (2,600; 90-\$1.25) — "April Love" (20th) (2d wk.). Okay \$8,000 or near on heels of \$14,500 in first week.

Valley (Wiethe) (1,300; \$1.50-\$2.50) — "Around World in 80 Days" (U) (26th wk.). Sturdy \$7,000 at half-year stage of run. Last week, \$9,500.

'Hour' SO-SO \$12,000, TORONTO; 'JOEY' 20G, 3

Toronto, Dec. 10. — Theatres are currently experiencing a hefty dip into the matinee biz because of Xmas shopping, something that happens every year. Newcomers are not getting far with "Zero Hour," only so-so at three houses. Main strength is in the holdovers. "Pal Joey" in third stanza, shapes wow at Imperial. Also socko is "Baby Face Nelson" in second week at the Uptown. "Les Girls" in fourth frame is smooth. Such longrun standbys as "Around World in 80 Days," now in 17th stanza, and "This Is Cinerama," in seventh frame, are okay.

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Estimates for This Week

Carlton (Rank) (2,518; 60-\$1) — "Halls of Montezuma" (20th) and "Shores of Tripoli" (20th) (reissues). Sad \$6,000. Last week, "Monte Carlo" (U) (A), \$7,000.

Hollywood, Palace, Ruyemede (FP) (1,080; 1,385; 1,485; 50-\$1.20) — "Zero Hour" (Par). So-so \$12,000. Last week, "Stopover Tokyo" (20th), same.

Imperial (FP) (3,344; 75-\$1.50) — "Pal Joey" (Col) (3d wk.). Holding wham at \$20,000. Last week, \$24,000.

Loew's (Loew) (2,098; 75-\$1.25) — "Les Girls" (M-G) (4th wk.). Holding hotly at \$10,000. Last week, \$13,000.

Tivoli (FP) (955; \$1.75-\$2.40) — "Around World in 80 Days" (U) (17th wk.). Big \$10,000. Last week, \$11,000.

Towne (Taylor) (693; \$1) — "Perri" (BV) (6th wk.). Nice \$5,500. Last week, \$6,000.

University (FP) (1,233; \$1.50-\$2.40) — "This Is Cinerama" (Cinerama) (7th wk.). Hotly \$13,500. Last week, \$14,000.

Uptown (Loew) (2,098; 60-\$1) — "Baby Face Nelson" (U) (2d wk.). Big \$9,000. Last week, \$12,500.

York (FP) (877; \$1.25-\$2) — "10 Commandments" (Par) (55th wk.). Steady \$4,000. Last week, same.

Yule shopping and bad weekend weather have pix biz on the skids this round. The lone newcomer, "Chicago Confidential," shapes fairish at the Grand. Holdovers are headed by "Pal Joey," looming swell in third round, with "Les Girls" and "April Love" close by on second laps. Hard ticket pix, "Around World in 80 Days," at half-year mark, and "Search for Paradise," in second week, stack up okay in face of seasonal slump. First holdover session of "Paradise" is rated good.

Estimates for This Week

Albee (RKO) (3,100; 90-\$1.25) — "Les Girls" (M-G) (2d wk.). Fair \$8,000 after \$14,500 preem.

Capitol (SW-Cinerama) (1,378; \$1.20-\$2.65) — "Search for Paradise" (Cinerama) (2d wk.). Good \$16,000 trailing \$22,000 kickoff.

Grand (RKO) (1,400; 75-\$1.10) — "Chicago Confidential" (U) (A). Fairish \$6,000. Last week, "My Man Godfrey" (U) and "Night Runner" (U) (2d wk.), six days, \$4,000.

Guido (Vance) (500; 50-90) — "Stella" (Indie) (2d wk.). Hep \$1,300 following \$1,600 first round.

Keith's (Shor) (1,500; 75-\$1.25) — "Pal Joey" (Col) (3d wk.). Swell \$9,500 after \$12,500 second stanza.

Palace (RKO) (2,600; 90-\$1.25) — "April Love" (20th) (2d wk.). Okay \$8,000 or near on heels of \$14,500 in first week.

Valley (Wiethe) (1,300; \$1.50-\$2.50) — "Around World in 80 Days" (U) (26th wk.). Sturdy \$7,000 at half-year stage of run. Last week, \$9,500.

'Hour' SO-SO \$12,000, TORONTO; 'JOEY' 20G, 3

Toronto, Dec. 10. — Theatres are currently experiencing a hefty dip into the matinee biz because of Xmas shopping, something that happens every year. Newcomers are not getting far with "Zero Hour," only so-so at three houses. Main strength is in the holdovers. "Pal Joey" in third stanza, shapes wow at Imperial. Also socko is "Baby Face Nelson" in second week at the Uptown. "Les Girls" in fourth frame is smooth. Such longrun standbys as "Around World in 80 Days," now in 17th stanza, and "This Is Cinerama," in seventh frame, are okay.

Estimates for This Week

Albee (RKO) (3,100; 90-\$1.25) — "Les Girls" (M-G) (2d wk.). Fair \$8,000 after \$14,500 preem.

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Grand (RKO) (1,400; 75-\$1.10) — "Chicago Confidential" (U) (A). Fairish \$6,000. Last week, "My Man Godfrey" (U) and "Night Runner" (U) (2d wk.), six days, \$4,000.

Guido (Vance) (500; 50-90) — "Stella" (Indie) (2d wk.). Hep \$1,300 following \$1,600 first round.

Keith's (Shor) (1,500; 75-\$1.25) — "Pal Joey" (Col) (3d wk.). Swell \$9,500 after \$12,500 second stanza.

Palace (RKO) (2,600; 90-\$1.25) — "April Love" (20th) (2d wk.). Okay \$8,000 or near on heels of \$14,500 in first week.

Valley (Wiethe) (1,300; \$1.50-\$2.50) — "Around World in 80 Days" (U) (26th wk.). Sturdy \$7,000 at half-year stage of run. Last week, \$9,500.

'Hour' SO-SO \$12,000, TORONTO; 'JOEY' 20G, 3

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Capitol (SW-Cinerama) (1,378; \$1.20-\$2.65) — "Search for Paradise" (Cinerama) (2d wk.). Good \$16,000 trailing \$22,000 kickoff.

Grand (RKO) (1,400; 75-\$1.10) — "Chicago Confidential" (U) (A). Fairish \$6,000. Last week, "My Man Godfrey" (U) and "Night Runner" (U) (2d wk.), six days, \$4,000.

Guido (Vance) (500; 50-90) — "Stella" (Indie) (2d wk.). Hep \$1,300 following \$1,600 first round.

Keith's (Shor) (1,500; 75-\$1.25) — "Pal Joey" (Col) (3d wk.). Swell \$9,500 after \$12,500 second stanza.

Palace (RKO) (2,600; 90-\$1.25) — "April Love" (20th) (2d wk.). Okay \$8,000 or near on heels of \$14,500 in first week.

Valley (Wiethe) (1,300; \$1.50-\$2.50) — "Around World in 80 Days" (U) (26th wk.). Sturdy \$7,000 at half-year stage of run. Last week, \$9,500.

'Hour' SO-SO \$12,000, TORONTO; 'JOEY' 20G, 3

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Grand (RKO) (1,400; 75-\$1.10) — "Chicago Confidential" (U) (A). Fairish \$6,000. Last week, "My Man Godfrey" (U) and "Night Runner" (U) (2d wk.), six days, \$4,000.

Guido (Vance) (500; 50-90) — "Stella" (Indie) (2d wk.). Hep \$1,300 following \$1,600 first round.

Keith's (Shor) (1,500; 75-\$1.25) — "Pal Joey" (Col) (3d wk.). Swell \$9,500 after \$12,500 second stanza.

Palace (RKO) (2,600; 90-\$1.25) — "April Love" (20th) (2d wk.). Okay \$8,000 or near on heels of \$14,500 in first week.

Valley (Wiethe) (1,300; \$1.50-\$2.50) — "Around World in 80 Days" (U) (26th wk.). Sturdy \$7,000 at half-year stage of run. Last week, \$9,500.

'Hour' SO-SO \$12,000, TORONTO; 'JOEY' 20G, 3

Toronto, Dec. 10. — Theatres are currently experiencing a hefty dip into the matinee biz because of Xmas shopping, something that happens every year. Newcomers are not getting far with "Zero Hour," only so-so at three houses. Main strength is in the holdovers. "Pal Joey" in third stanza, shapes wow at Imperial. Also socko is "Baby Face Nelson" in second week at the Uptown. "Les Girls" in fourth frame is smooth. Such longrun standbys as "Around World in 80 Days," now in 17th stanza, and "This Is Cinerama," in seventh frame, are okay.

Estimates for This Week

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Capitol (SW-Cinerama) (1,378; \$1.20-\$2.65) — "Search for Paradise" (Cinerama) (2d wk.). Good \$16,000 trailing \$22,000 kickoff.

Grand (RKO) (1,400; 75-\$1.10) — "Chicago Confidential" (U) (A). Fairish \$6,000. Last week, "My Man Godfrey" (U) and "Night Runner" (U) (2d wk.), six days, \$4,000.

Guido (Vance) (500; 50-90) — "Stella" (Indie) (2d wk.). Hep \$1,300 following \$1,600 first round.

Keith's (Shor) (1,500; 75-\$1.25) — "Pal Joey" (Col) (3d wk.). Swell \$9,500 after \$12,500 second stanza.

Palace (RKO) (2,600; 90-\$1.25) — "April Love" (20th) (2d wk.). Okay \$8,000 or near on heels of \$14,500 in first week.

Valley (Wiethe) (1,300; \$1.50-\$2.50) — "Around World in 80 Days" (U) (26th wk.). Sturdy \$7,000 at half-year stage of run. Last week, \$9,500.

'Hour' SO-SO \$12,000, TORONTO; 'JOEY' 20G, 3

Toronto, Dec. 10. — Theatres are currently experiencing a hefty dip into the matinee biz because of Xmas shopping, something that happens every year. Newcomers are not getting far with "Zero Hour," only so-so at three houses. Main strength is in the holdovers. "Pal Joey" in third stanza, shapes wow at Imperial. Also socko is "Baby Face Nelson" in second week at the Uptown. "Les Girls" in fourth frame is smooth. Such longrun standbys as "Around World in 80 Days," now in 17th stanza, and "This Is Cinerama," in seventh frame, are okay.

Estimates for This Week

Albee (RKO) (3,100; 90-\$1.25) — "Les Girls" (M-G) (2d wk.). Fair \$8,000 after \$14,500 preem.

Capitol (SW-Cinerama) (1,378; \$1.20-\$2.65) — "Search for Paradise" (Cinerama) (2d wk.). Good \$16,000 trailing \$22,000 kickoff.

Grand (RKO) (1,400; 75-\$1.10) — "Chicago Confidential" (U) (A). Fairish \$6,000. Last week, "My Man Godfrey" (U) and "Night Runner" (U) (2d wk.), six days, \$4,000.

Guido (Vance) (500; 50-90) — "Stella" (Indie) (2d wk.). Hep \$1,300 following \$1,600 first round.

Keith's (Shor) (1,500; 75-\$1.25) — "Pal Joey" (Col) (3d wk.). Swell \$9,500 after \$12,500 second stanza.

Palace (RKO) (2,600; 90-\$1.25) — "April Love" (20th) (2d wk.). Okay \$8,000 or near on heels of \$14,500 in first week.

Valley (Wiethe) (1,300; \$1.50-\$2.50) — "Around World in 80 Days" (U) (26th wk.). Sturdy \$7,000 at half-year stage of run. Last week, \$9,500.

'Hour' SO

SNOW, STRIKE BOP B'WAY B.O.

Pre-Xmas Slowing Chi But 'Russia'
Sock 11G, 'Hunchback' Huge 22G, 2d,
'Sack' Great 28G, 'Nelson' Torrid 8G

Chicago, Dec. 10. With holiday openers running in second weeks currently, the few openers seem unlikely to halt the downbeat trend. "This Is Russia" gets its bearings at the Loop this frame for a socko \$11,000. "Stowaway Girl" looks so-so \$5,300. In first frame at Esquire, "Hunchback of Notre Dame," smash in first round at United Artists, continues great in second. "Sad Sack" holds up to great second week total at the Chicago. "Tin Star" looks nice in same frame at Roosevelt. Arties continue to gallop at a record pace, with "Bed of Grass" at Carnegie in second, "Game of Love" at Surf in third, and "Richard III" in fifth at World.

"Baby Face Nelson" is red hot for third frame at the Garrick, but long termers are easing off. "Pal Joey" shows the longest legs, doing a nice seventh frame at State-Lake, while "Les Girls" looks trim for sixth at the Woods. "Around World" is sock for 36th session at Todd's Cinestage while "Seven Wonders of World" looks great in 51st at the Palace.

Estimates for This Week:
 Carnegie (H&E Balaban) (485; \$1.25)—"Bed of Grass" (T-L) (2d wk). Sturdy \$3,000. Last week, \$5,000.

Chicago (B&K) (3,900; 90-\$1.50)—"Sad Sack" (Par) (2d wk). Great \$20,000. Last week, \$44,500.

Esquire (H&E Balaban) (1,350; 90-\$1.25)—"Stowaway Girl" (Par). Shadowy \$5,300. Last week, \$20 wk. \$7,000.

Garrick (B&K) (90-\$1.25)—"Baby Face Nelson" (UA) (3d wk). Torrid \$8,000. Last week, \$11,000.

Grand (Indie) (1,200; 90-\$1.25)—"Two Years Before Mast" (Par) and "Virginian" (Par) (reissues). Temperate \$4,500. Last week, \$5,000.

(Continued on page 18)

Cleve. Down; 'Jamboree'
Fair 10G, 'Joey' Wham
10G in 5th, 'Days' Same

Cleveland, Dec. 10. First-run trade is only average or under at most stands this session. Best showing is being made by "Pal Joey" at the Hipp despite being in fifth stanza. It is still socko. Few newcomers to help currently although "Jamboree" paired with "Story of Mankind" is fairish at the Allen. Both "Perri" and "Les Girls" are okay in their second rounds. "Around World in 80 Days" looms good in 26th week at the Ohio.

Estimates for This Week:
 Allen (S-W) (3,800; 90-\$1.25)—"Jamboree" (WB) and "Story of Mankind" (WB). Latter given top billing. Fair \$10,000 or near. Last week, "Kiss Them for Me" (20th), same.

Embassy (Community) (1,200; 70-90)—"Valerie" (UA) and "Gunsight Ridge" (UA). Nice \$6,000. Last week, "April Love" (20th) (2d wk), \$5,500.

Hipp (Tele-T) (3,700; 90-\$1.25)—"Pal Joey" (Col) (5th wk). Socko \$10,000 for finale after \$15,000 last lap.

Heights Art (Art Theater Guild) (925; \$1.25)—"Last Bridge" (Union). (2d wk). So-so \$2,500. Last week, \$2,800.

Lower Mall (Community) (500; 50-90)—"Perri" (BV) (2d wk). Okay \$3,000 after \$4,200 last round.

Ohio (Loew) (1,244; \$1.25-\$2.50)—"Around World" (UA) (26th wk). Good \$10,000. Last week, \$12,500.

Palace (SW-Cinerama) (1,523; \$1.25-\$2.40)—"Cinerama Holiday" (Cinerama) (23d wk). Going into its last month with "Seven Wonders of World" slated for Jan. 22, getting fancy \$11,100. Last week, \$14,700.

State (Loew) (3,500; \$1.25)—"Les Girls" (M-G) (2d wk). Okay \$10,000 after \$18,000 opener.

Stillman (Loew) (2,700; 70-90)—"Devil's Hairpin" (Par) and "Hear Me Good" (Par). Slow \$4,000. Last week, "Tin Star" (Par), \$8,000.

BUT 'SAYONARA,'
XMAS SHOW BIG

Broadway first-run theatres are taking a brutal beating from the snowstorm and the city's worst subway strike. Most houses already were suffering from the customary post-holiday letdown when hit by the biggest snowstorm this fall (and for that date) on Wednesday. Conditions did not approach near normal until late Friday. Then a group of union motormen walked off the job early Monday (9) morning though forbidden by court injunction. This was a body blow to business, and was still being felt yesterday (Tues.).

Despite these handicaps, "Sayonara" with the annual Xmas stage-show looks to finish the first week at the Music Hall with a sock \$165,000. Since both the strike and snowstorm cut into out-of-town attendance, always big at the Hall, this naturally hurt here. Monday's trade, still good, was nearly \$5,000 under normal expectancy.

"Sad Sack" also was hurt by the strike and snow, but managed to hold to a solid \$22,000 in second session at the State. "Operation Mad Ball" was good \$14,000 in third Victoria round. Outside of these, a few of the arty cinemas and the hard-ticket films, deluxer biz presented a rather sorry picture. "Pal Joey," while still in the chips, looks to slide to an okay \$27,000 or less in current (7th) week at the Capitol. "This Is Russia," at normal second-run Embassy on Broadway, started out in smash fashion in first three days.

"And God Created Woman" continued to amaze despite all handicaps with a mighty \$16,500 in seventh session at the arty Paris. "Gervaise" also held with big \$10,000 in fourth week at the Baronet. Several other films at arty houses will fare comparatively better than product at bigger deluxers. Hard-ticket continues to be headed by "Around World in 80 Days," with a capacity \$37,700 in its 60th session at the Rivoli. "Search for Paradise" dipped to a big \$31,400 in 11th stanza at the Warner. "10 Commandments" also is off but still great with \$28,500 or close in present (57th) round at the Criterion.

Estimates for This Week:
 Astor (City Inv.) (1,300; 75-\$2)—"Wild Is Wind" (Par). Opens to night (Wed.), regular run starting tomorrow (Thurs.). In ahead, "Slaughter on 10th Ave." (U) (5th wk). (Continued on page 18)

'Hour' Slight \$6,000,
Indpls.; 'April' 8G, 2d

Indianapolis, Dec. 10. Holdovers are getting best of the biz in a generally quiet week at first-runners here. "Around World in 80 Days," though way off from recent pace in 18th stanza at Lyric, still is tops in city. "April Love" at Indiana and "Les Girls" at Loew's are not so good in second weeks. "Zero Hour," new entry, is only dull at the Circle.

Estimates for This Week:
 Circle (Cockill-Dolle) (2,800; 60-90)—"Zero Hour" (Par) and "Benmuda Affair" (Indie). Dull \$6,000. Last week, "Bombers B-52" (WB) and "Black Watch" (WB). \$10,000.

Indiana (C-D) (3,200; 75-90)—"April Love" (20th) (2d wk). Okay \$8,000 or near after \$16,000 opener.

Keith's (C-D) (1,200; 75-\$1.25)—"Story of Mankind" (WB). Thin \$4,000. Last week, "Kiss Them For Me" (20th) (2d wk), \$4,500.

Loew's (Loew) (2,427; 75-90)—"Les Girls" (M-G) (2d wk). Okay \$6,000. Last week, \$8,500.

Lyric (C-D) (850; \$1.25-\$2.20)—"Around World" (UA) (18th wk). Slow \$8,000. Last week, very good, \$15,000.

Estimates Are Net
 Film gross estimates as reported herewith from the various key cities are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Pre-Christmas Clips L.A.; '80 Days'
Best, Fancy \$20,500 for 51st Round,
'Wonders' \$17,700, 26th, 'Girls' 12G

H.O.'s Hobble Buffalo;
'Sorority' Slick \$13,000

Buffalo, Dec. 10. City is loaded with holdovers, and they are way down from opening weeks in most spots. However, "Pal Joey" still is great in third round at Century. "Sorority Girl" is rated potent at Paramount to pace newcomers.

"Les Girls" looms good in second session at the Buffalo. "Search For Paradise" still is solid in ninth round at the Teck, same total as last week.

Estimates for This Week:
 Buffalo (Loew) (3,500; 70-\$1.25)—"Les Girls" (M-G) and "Tip on Dead Jockey" (M-G) (2d wk). Good \$11,500. Last week, \$17,000.

Paramount (AB-PT) (3,000; 70-90)—"Sorority Girl" (AI) and "Motorcycle Gang" (AI). Potent \$13,000. Last week, "Bombers B-52" (WB) and "Big Caper" (UA), \$11,500.

Center (AB-PT) (2,000; 70-90)—"Silver Chalice" (WB) and "Helen of Troy" (WB) (reissues). Okay \$8,500. Last week, "April Love" (20th), torrid \$15,000 in 9 days.

Lafayette (Basil) (3,000; 70-90)—"Teenage Doll" (AA) and "Undersea Girl" (AA). Slow \$6,000 in 5 days. Last week, "Perri" (BV) and "Looking for Danger" (AA), \$14,000 in 9 days.

Century (UATC) (2,900; 70-\$1.25)—"Pal Joey" (Col) (3d wk). Smash \$11,000. Last week, \$17,500.

Teck (SW - Cinerama) (1,200; \$1.20-\$2.40)—"Search For Paradise" (Cinerama) (9th wk). Nice \$10,000. Last week, same.

'Kiss' Fair \$7,000,
Prov.; 'Haul' NG 8G

Providence, Dec. 10. Grosses are down to normal after the high flying Thanksgiving week spurge. Strand with its third round of "Pal Joey" and Elmwood with its ninth of "Around The World in 80 Days" are the leaders. State is dull with "The Long Haul." RKO Albee's "Unholy Wife" is slow.

Estimates for This Week:
 Albee (RKO) (2,200; 60-85)—"Unholy Wife" (RKO) and "Under Fire" (20th). Slow \$5,500. Last week, "Slaughter on 10th Avenue" (U) and "Slim Carter" (U), same.

Elmwood (Snyder) (745; \$2-\$2.50)—"Around World in 80 Days" (UA) (9th wk). Hotly \$9,000. Last week, was ditto.

Majestic (SW) (2,200; 60-85)—"Kiss Them For Me" (20th) and "Bride A Violent Mile" (20th). Fair \$7,000 or near. Last week, "April Love" (20th) and "40 Guns" (20th), \$8,000.

State (Loew) (3,200; 60-85)—"Long Haul" (Col) and "Hard Man" (Col). Dull \$8,000 or less. Last week, "Jailhouse Rock" (M-G) and "Tip On Dead Jockey" (M-G) (2d wk), \$9,000.

Strand (National Realty) (2,200; 60-85)—"Pal Joey" (Col) (3d wk). Still nice \$7,000 after \$10,000 in second.

D.C. SLIDES; 'SHADOW'
OK 12G, 'GIRLS' 13G

Washington, Dec. 10. Combo of Washington's heaviest snowstorm in 15 years and usual pre-Christmas slump is dealing the first-runs a shattering blow. At that, several hardy holdovers managed to maintain an even keel, but most newcomers suffered. "Man in Shadow" at Loew's Palace fairly good and better than other entries. "And God Created Woman," in 5th stanza at the small-seating Plaza, continues to show socko b.o. here. "Pal Joey" is also very steady in fifth week at Trans-Lux.

Estimates for This Week:
 Ambassador - Metropolitan (SV) (1,490; 1,100; 85-\$1.10)—"Battle" (Continued on page 18)

Los Angeles, Dec. 10. Yule shopping is beginning to make a dent on biz here, with none of five newcomers showing better than moderate results, even long-run hard-ticket entries slipping some. "Around World in 80 Days," best thing in city, holding at fancy \$20,500 for 51st round at Carthy. "Seven Wonders of World," now in 27th week, was big \$17,700 in 26th round at Warner Hollywood. Among new entrants, "Guns Don't Argue," paired with "Walk Into Hell," looks okay \$11,500 in three houses while "Slaughter on 10th Avenue," with the oldie, "Criss Cross," likewise is heading for okay \$11,500, three spots.

"April Love" shapes good \$11,000 in second stanza, three locations, about best of holdovers. "Les Girls" looks good \$12,000 or near in fifth week at Pantages. "Pal Joey" is stout \$11,000 for seventh Egyptian session. "10 Commandments" looks nice in seventh week in three spots.

Estimates for This Week:
 State, Iris, El Rey (UATC-FWC) (2,400; \$1.25; 85-90-\$1.50)—"Invincible Boy" (M-G) and "Decision Against Time" (M-G). Mild \$10,500. Last week, State with Hawaii, "Tall Stranger" (AA) and "Affair Havana" (AA), \$9,400. Iris with Orpheum, Uptown, "Perri" (BV) (1st multirun), "Let's Be Happy" (AA) (Iris, Uptown), "Last Stagecoach West" (Orpheum), \$11,800.

El Rey, "Time Limit" (UA), "Valerie" (UA) (m.o.) (2d wk), \$1,600.

Four Star (UATC) (808; 90-\$1.50)—"Doctor at Large" (U). Modest \$3,200. Last week, "How To Murder Rich Uncle" (Col) (2d wk), \$2,700.

Orpheum, Hawaii, Uptown (Metropolitan-G&S-FWC) (2,213; 1,106; 1,715; 90-\$1.50)—"Walk Into Hell" (Fav) and "Guns Don't Argue" (Fav). Okay \$11,500.

Hillstar, New Fox, Ritz (RKO-FWC) (2,752; 96-1,320; 90-\$1.50)—"Slaughter on 10th Avenue" (U) and "Criss Cross" (U) (reissue). Okay \$11,500. Last week, "Man Godfrey" (U) (1st multirun) and "Violators" (U), \$11,000.

Los Angeles, Loyola, Hollywood (FWC) (2,097; 1,248; 756; 90-\$1.50)—"April Love" (20th) and "Under Fire" (20th) (2d wk). Good \$11,000. Last week, with Fox Wilshire, \$22,900.

Downtown Paramount, Vogue
 (Continued on page 18)

'April' Rich \$8,000 For
2d Week, L'ville; 'Joey,'
6½G, 2d; 'Jamboree' 5G

Louisville, Dec. 10.

With the approach of the Christmas holiday season, first-runs here this stanza are showing signs of slackening pace. L.A.'s are partly responsible for moderate letup. Heavy rains all night Friday (6), didn't help. "Raintree County" at the Brown, in 10th week, slowing down. Saturday (7) was first time house hasn't been sellout on a Saturday night. Pic has three more weeks, to be followed by return of "Around World in 80 Days." Second week at "Pal Joey" at Loew's and "April Love" at Rialto are shaping okay.

Estimates for This Week:
 Brown (Loew-Fourth Ave.) (1,000; \$1.25-\$2)—"Raintree County" (M-G) (10th wk). Letting down currently, as conclusion of run nears. Likely fair \$6,500 after ninth hit \$8,500.

Kentucky (Switow) (1,200; 50-85)—"Omar Khayyam" (Par) and "Short Cut to Hell" (Par). Modest \$5,000. Last week, "Tin Star" (Par) and "Hear Me Good" (Par), \$5,500.

Loew's (Loew-U.) (3,000; 74-99)—"Pal Joey" (Col) (2d wk). Okay \$6,500 after \$12,000 last week.

Mary Anderson (People's) (1,200; 50-85)—"Jamboree" (WB) and "Raiders of Old California" (Repl). Average \$5,500. Last week, "Bombers B-52" (WB), same.

Rialto (Fourth Avenue) (3,000; 50-85)—"April Love" (20th) (2d wk). Hep \$8,000 after first week's \$12,000.

Denies Any 'Reds' Worked to Produce 'Anna di Brooklyn,' RKO Release

Rome, Dec. 10.

A spokesman for Circeo Cinematografica, the Italian company which is producing "Anna di Brooklyn" (Gina Lollobrigida-Vittorio DeSica-Robertson starer) for RKO release, today issued a strong denial of reports that production was using leftwing labor. Charges had been made by Claudio Rocchi, head of Democratic Labor Unions in this country, who had previously protested to Harry Goldberg AFI-CIO rep in Italy as well as RKO toppers on the matter (as detailed in VARIETY, Nov. 27).

According to Circeo, some 80% of production personnel were registered and paying members of non-Communist workers unions in this country, while the remaining 20% belonged to no union at all. In pointing out that all Italian labor laws had been met, spokesman added that to the best of his knowledge, no leftwing workers had been employed on the production of "Anna." This he said included all the actors as well, from Vittorio DeSica, Gina Lollobrigida, on down the credit list.

As proof of his statements, spokesman produced a list of crew members and technicians enlisted for "Anna di Brooklyn" showing their membership in either the democratic unions (FULS, etc.) or to none at all, plus signed statements to that effect from those professing to be non-union members, reinforced by affidavits renouncing all union fee payments on the part of the production. These statements are on file at production office as proof that not a single Lira is being paid by Circeo to any of the red pic industry unions here, thus clearly implying, the production official said, that the charges by Rocchi and Goldberg that Circeo was using leftwing labor or actors were false.

60% of Scot City's Kids Go to Pix Shows Long Before Entering School

Ayr, Scotland, Dec. 3.

Almost 60% of children in the Glasgow area of Scotland go to the cinema long before they even start school, according to a survey made by staff of Jordanhill teachers' college in the city.

The present average attendance at the cinema by pupils in primary sections is once a week. In the junior secondary sections, it becomes twice a week.

Chief interests of a large percentage of the up-and-coming generation seemed to be cinema, television, radio, dance halls, cafes and horror comics.

According to James Scotland, college lecturer and a radio scripter for BBC, the British Broadcasting Corp. in Scotland is losing listeners because it is putting over a less sensational type of program than its tv opposition.

Hit in Mex 'Bells,' She's To Star in 'Fair Lady'

Mexico City, Dec. 3.

Silva Pinal, a top pic-stage comedienne, is scoring so heavily in the Spanish version of "The Bells Are Ringing" at 1,200-seat Teatro del Bosque here (opened Oct. 18) that she will star in another U.S. musical hit, "My Fair Lady." To be done in Spanish also. Producer Luis del Llano also submanager of Televisi6n here which houses Mexico's top radio-tv stations, plans to bring Miss Pinal into the new show this spring.

"Lady" is scheduled to bow next April at the Bosque. Rene Anselmo, coproducer of "Bells," is associated with de Llano in the new venture. Miss Pinal is to head the "Bells" troupe which will make a brief Mexico road tour next month.

Mex Director Set by 20th-Fox

Mexico City, Dec. 3. Roberto Gavaldon, a vet top director, has been inked by 20th-Fox to direct its "Hill of the Roosters" that will be made entirely in Mexico. Pic will be done next year.

RE-TAG 'THE GREAT TENOR'

Kalman Operetta Now 'We Travel Around the World'

Berlin, Dec. 3.

Charles Kalman's operetta, "The Great Tenor," has been renamed "We Travel Around the World." Nuremberg (Batavia) saw the preem of this operetta under its new title today (30) at the Municipal Theatre (Staedtische Buehnen). Operetta has now been scheduled for Augsburg next March, possibly February.

Meanwhile, Kalman has also completed his second operetta, "Rendezvous With Life." Latter is to have its preem next year.

All Kalman musical works are published in Germany by Felix Bloch Erben, Berlin. The composer-son of the late Emmerich Kalman is U.S. citizen. The Kalmans (Charles and Gerda) are now residing in N.Y.

15 Xmas Pantos Set For Britain

London, Dec. 3.

With 15 pantomimes lined up for the Christmas season, the Moss Empires circuit as usual takes a lead in giving the British theatre a seasonal shot in the arm. Val Parnell's 8th London Palladium panto will be "Robinson Crusoe."

There will be the usual crop of Cinderellas. At Finsbury Park Empire, Dave King will be Buttons. Tom Arnold's "Cinderella" at Glasgow Empire will star Alec Finlay and "Cinderella" will also be seen at Morecambe Winter Garden and Sunderland Empire. Tom Arnold's other festive offerings will include a circus at Harringay; "Jack and the Beanstalk" at Birmingham Hippodrome; "Sleeping Beauty on Ice" at Edinburgh Empire; "Babes in the Wood" at Liverpool Empire; "Aladdin" at Manchester Palace; another "Aladdin" at Nottingham Theatre Royal; and "Old King Cole" at Newcastle Empire.

Pat Kirkwood and Brian Reece are in "Jack and the Beanstalk" at Brighton for Newco Productions and Emile Littler will have three shows. For Littler, Charlie Chester will be in "Jack and Jill" at Hanley Theatre Royal, and other Littler shows will be "Dick Whittington" at Leeds Empire and "Little Miss Muffet" at Sheffield Empire.

Jack Hylton also teams up with Littler to present pantomime at the two big London suburban theatres at Golders Green and Streatham Hill. Familiar production of "Charley's Aunt" will be missing from the Christmas scene this year because Norman Wisdom will be playing in the musical version, "Where's Charley?" at Manchester. At the Scala, Margaret Lockwood will be Peter Pan for the second time with her daughter Julie as Wendy.

Manila to Host Fifth Asian Festival in '58

Tokyo, Dec. 3.

Manila will host the Fifth Asian Festival April 22-26. It was announced by the Federation of Motion Picture Producers of Asia (Eiren). Entries are expected from Japan, the Philippines, Formosa, Hong Kong, Indonesia, Republic of Korea, Malaya, Singapore and Thailand. Manuel de Leon, topper at the P. I.'s LVN Productions, will be chairman of the exec committee. Entries will close Feb. 22 and must reach Manila by March 22. Screenings will begin April 14.

Each participating country will have to bear \$15,000 as fest expenses. Two jury members will be chosen from each country. Entry limit per country is five, respectively, for features and shorts, but a country producing more than 400 pictures a year will be allowed an additional film in each category. Last year's fest was held here.

Vienna Correspondent

Emil Maass

writes how 7,000,000 Austrian population lifts the tab for State Culture so as to permit

Opera Standees: Ten Cents

another Editorial Feature
in the upcoming

52d Anniversary Number
of

VARIETY

Tourist Trade in Mex This Year Same as '56 But Spending Greater

Mexico City, Dec. 3.

Tourism has become a paradox here. Though verified official figures gathered by the Bank of Mexico and the Mexican Tourist Assn. (ATM), reveal that Mexico is attracting about the same number of visitors this year as during 1956, they are spending much more this year. However, while tourism here and hereabouts has been at a low level since the July 28 earthquake, it is booming along the U.S. border. Furthermore, it is more than ever emphasized, tourists in border points continue to spend three times more than those who come down to this city.

The bank and ATM announce that last September, 38,733 tourists spent \$44,900,000 and \$36,378,400 of it in border spots. During September, 1956, the total of tourists was 40,052 and their spending was \$35,300,000.

ATM explained that all figures apply to adult visitors. But it indicated in point of spending, the minors never spend very much.

Brit. Suburban Cinema Goes for Longrun Pix

London, Dec. 3.

The Davis Theatre, 3,700-seat suburban cinema in Croydon, joins up with the Rank Organization in gambling against the conventional British booking system for non-West End houses. On Dec. 30, the Davis will launch an unlimited season of the pic, "The Bolshoi Ballet." It will be shown three times, daily, will be split in two and, following the first interval, classical pianist Eileen Joyce will give a Chopin piano recital.

There will be no newsreel or any other film on the program and one-third of the seats can be reserved. "Bolshoi" will be a six-day attraction, with the cinema reverting to concerts on Sunday nights. Top price will be \$1.50 and the inclusion of Miss Joyce will enable the Davis Theatre to come into line with several other theatres in ducking much of the entertainment tax that hits cinemas which provide no stage fare. It's figured that tax saving will amply cover Miss Joyce's fee.

Italian Cafe Owners' Threat Wins TV Row

Rome, Dec. 3.

Italian cafeowners' recently voiced threat to cancel their 1958 video subscriptions unless the government modified its recent regulations for the use of tele in public places, apparently has had its desired effect. Negotiations between the cafeowners association (FIFE) and the government entertainment offices have reportedly started in an attempt to find a way out of the impasse. Also it's reported that the Ministry of the Interior has asked that the matter be settled amicably.

Principal opponents of the change, naturally, are the Italian exhibitors, whose association, AGIS argument was that while government in its crackdown on the previously unfettered sector, AGIS argument was that while cinemas were heavily taxed, cafes were able to show tv—for an extra fee or admission—almost without government control, and without paying more than a nominal yearly tax. The tele industry here looks on the cafes as their best publicity medium, a sort of publicity trailer for home video.

CALLAS' DALLAS MOP-UP

Her \$17,326 Sets 32-Year
Mark With Symphony

Dallas, Dec. 10.

Maria Callas, giving a concert here with the Dallas Symphony Orchestra for the benefit of international commerce in general and in particular for the new Dallas Civic Opera Co., grossed \$17,326, which is the Music Hall's 32-year old record for a single musical artist.

Topped from its pinnacle the mere \$15,000 or so that Jose Iturbi earned one night a decade ago. Her attendance was 3,126. Top price was \$8.50.

Callas Concert For Frisco

San Francisco, Dec. 10.

Sol Hurok believes Maria Callas' contractual quarrel with the San Francisco Opera "will blow over" and therefore has booked her for a Frisco date in her coast-to-coast tour next year.

"Certainly," he said, "I plan to have Mme. Callas give a recital in this city."

He was optimistic that the Frisco Opera's complaint over the soprano's failure to show up for last fall's opera season would be settled. Frisco company's charges are before AGMA.

Ballet Theatre May Visit U.S.S.R.

American Ballet Theatre will play three dates in Russia on its next spring-summer overseas tour, if arrangements are completed with and through the State Department. They will be in Moscow, Leningrad and Kiev.

Should this phase of the swing materialize, the troupe would fly from New York to Helsinki, Finland; proceed to the Soviet from there. Modern, rather than strictly classical numbers, would be featured, this emphasis giving Russian ballet lovers a change of fare. Almost a dozen countries, including Czechoslovakia, are lined up for the coming trek. Last summer, the Ballet Theatre penetrated "The Iron Curtain" by appearing in Yugoslavia. This trip Spain, Dublin, Ireland; Belgium, Germany, Sweden and France are lined up plus engagement in Paris.

A 1958-59 trip to Japan is envisaged by the Ballet Theatre. This is the 17th year of the organization's existence.

Dorothy Bock-Pierre, at one time with Ballet Russ de Monte Carlo, is ahead.

Israel Ballet, En Route To U.S., Wins Scot Critic

Glasgow, Dec. 3.

The National Ballet and Dance Theatre of Israel played the King's Theatre here to good notices from Critic. Company, giving their first performances outside Israel, is en route to the U. S. They are skedded for dates at Manchester, Leeds, Stratford and Dublin, Ireland, prior to leaving for America.

Company was formed in 1949 to provide for the new State of Israel a dance theatre complementary to the Habima Players and the Israel Philharmonic Orch.

'Pacifico' Opens Big In Italian Keys

Rome, Dec. 3.

"Diga Sul Pacifico" the Dino DeLaurentis production which Columbia will release in all countries except Britain and Italy, looks headed for high b.o. figures in this country based on early grosses. Same producer now also has two others on the market, "War and Peace" and "Cabrera." "Sea Wall," which remains the pic's working title "until a better one is found," hit over \$75,000 in its initial key-city week. On the basis of this, the producer estimates the Italian run (where Rank is releasing) will top the \$500,000 mark.

Film was directed by Rene Clement from an Irvin Shaw script, with Silvana Mangano, Anthony Perkins, Jo Van Fleet and Richard Conte starred.

Incidentally, while star Silvana Mangano speaks her own lines in the English version, she is dubbed in the local Italian prints, a switch on the usual procedure.

Collins, Kingsley, Of Film Finance Head Lion Co.

London, Dec. 3.

Douglas Collins, director of the National Film Finance Corp. and managing director of Goya Perfumes, is to be named as the new chairman of British Lion next week. David Kingsley, currently managing director of Film Finance, will become managing director. He's already on the British Lion board.

Shakeup comes in the wake of Sir Arthur Jarratt's appointment as president of the Kinematograph Renters Society. It'll see the Boulting Brothers and other producers joining the B-L board.

Bid by Christopher Mann to take over British Lion failed, and the company will continue under NFFC ownership.

U.S. Distribs Ignore Arg. Release Tax Law As Violating Trade Pact

Buenos Aires, Dec. 3.

There has been no change in the status quo over the past weeks as regards the Argentine Treasury's attempt at enforcing the release tax on imported films. American companies are ignoring the tax on the grounds that an Argentine-American Trade Treaty precludes its being applicable to Yank films. Should the government attempt to force payment of this tax by American distributors, this would be tantamount to repudiation of the trade agreement.

Italian distributors also went ahead on the presumption that special exchange pacts made with the Argentine government under the Peron regime were still in force, and hence the tax not applying to them. International therefore was taken back on receiving a note claiming payment within five days, on account of "Poveri... Ma Belli," which was released day-date at the Florida, Sarmiento and Gaumont.

The distributors apparently committed mistake by asking for a 30-day stay of payment, which amounted to a tacit admission of applicability of the tax. Now a special delegation is expected from Italy shortly to negotiate the issue. On the Argentine side, the contention is that all the special barter deals were repudiated by special decree shortly after the 1955 Revolution ousted Peron.

Jean Seferit, president of the French Producers and Exporters Union, recently was here with R. Cravenne, acting for Unifrance, in talks with the Finance Ministry and the local film union. The French invoked a special treaty signed in 1954, but were willing to discuss a quota system, proposing an annual quota of 40 French imports. The Union suggested this be cut to 18, plus supplementary co-productions. The French side stipulated that any quota assigned to France should not be below a third of what American importers are allowed. Unifrance also offered help to set up a central Argentine distribution outfit in Europe.

The French officials also discussed the problem of low admissions in Argentina, pointing that admissions in Argentina are 14c against \$1 in most other parts of the world.

U.S. Pix Pace W. Germany In First 10 Months

Frankfurt, Dec. 3.

Germany's Self-Consentship Board has just revealed statistics for films released in West Germany during the first 10 months this year, showing a total of 438 films or two less than last year. And the U. S. is far in the lead, with 189 films, an increase of 10 over the first 10 months last year.

Second in rank comes West Germany's own films, 88 this year, a drop of nine from its output of 1956 and less than half the number released by the U. S. France is third with 42, a drop of six from last year, while England is fourth, up four to 39.

With Biz Declining, Aussie Cinemas May Urge Sunday Shows for Relief

Sydney, Dec. 10.

Confronted by increasing inroads into their boxoffice, mainly because of television competition, Australian exhibitors are beginning to see Sunday picture shows as the main means for keeping out of the red. One important theatre executive summed up the situation recently by saying: "We can cut and prune only to a certain degree. It looks as though we have the alternative of Sunday films or extinction in the case of many theatres."

Theatre executives in Australia appreciate that to obtain permission to open their houses on Sunday they would have to break down the opposition of churches as well as the unions, principally the projectionists in the latter category. But many of them admit that it is a problem, though not easy, which will have to be handled with tact.

The Theatre Managers Assn. recently sponsored a questionnaire on whether members of these two groups would favor Sunday performances. Interest was high, and although the balloting was secret, attempts were made to ring in fraudulent ballots. This ballot resulted in a heavy vote for Sabbath screenings, according to T.M.A. general secretary, Robert A. Cleland. It showed that 40% of the projectionists favored working on Sundays and 50% of the managers. An additional 15% of the projection room operators were prepared to work every other Sunday and a further 20% of the managers were willing to work every second Sunday.

Majority in Favor

Poll showed only 15% of the managers against Sunday shows while about twice that number of projectionists were flatly opposed to Sabbath screenings.

The ballot revealed that it would be possible to get enough staff to operate theatres on Sunday, according to Cleland. He said he always had opposed Sabbath shows but something had to be done to offset the drain on the theatre boxoffice caused by tele.

Sunday shows have been given for years in Queensland and Victoria, two states of Australia. But New South Wales, in which this key city is located, never has been able to get approval. In New South Wales and Victoria, it is estimated that one effect of tele was that a little better than \$200,000 weekly was being drained off by tv from the amount previously available for other entertainment.

An executive of one of the larger circuits stated that cinemas were getting a raw deal because they were not allowed to open Sundays while commercialized sports were increasing and taking away thousands of pounds that might have gone to film theatres.

The church angle is apt to be a tough one but it was cited how most film theatres had done for various church and charitable causes. Greater Union Theatres a few months ago raised better than \$50,000 in a fortnight for charities while Hoyts Theatres likewise collected about \$72,000 for charity.

Theatre Chief Sees Biz Okay
Film theatre business is holding very well in Australia, product and other factors considered, according to C. H. Scott, general manager of the State Theatre, Sydney, main metropolis of Aussie. He was in New York last week on a world trek enroute back home after a stopoff in L.A. this week. So far tele has not had too much effect on the boxoffice, he said, since there are only about 130,000 sets in a country of 2,250,000.

The 2,600-seat State Theatre, ace house of Greater Union Theatres, is an ideal operation, as viewed by American exhibitors, since it calls for only 10 changes of program annually on the average. This house operates only six days a week with four shows daily.

Although obviously one of the deluxers in Sydney, in many respects comparable to the N. Y. Music Hall excepting in seating capacity and scale, the State gets only 80c top which is the highest cinema admission in Australia.

See No Higher Cinema Scale in Mex Till '58

Mexico City, Dec. 10.

The cinema ceiling of 32c for admissions that has just rounded out its fifth year is preventing exhibition here of such super pix as "War and Peace," "10 Commandments" and "Tree of Life" because their producers can't see profits justifying their release, local distributors claim.

Even die-hard exhibs have quit fighting the 32c top price. The trade seems to be resigned to the prospect that this maximum will continue until at least next Nov. 30, when the six-year term of the present government ends. Nobody is talking, yet, about prospects for getting a better break in the rate along about next Dec. 1.

Big Blockbusters Boost Paris B.O.

Paris, Dec. 10.

In spite of governmental and political crises, flu epidemics keeping people out of theatres, and the hike in first-run cinema prices, it was proven here that a pic with boxoffice pull can overcome all these deterrents.

"Pot Bouille" has taken in \$290,000 during five weeks if its first-run while Charles Chaplin's "A King in New York" did about \$260,000 in four weeks. "Pot Bouille" was in three houses and "King" in five.

"King," despite split reviews, got fine word-of-mouth. Other newcomers coming up are Federico Fellini's "Nights of Cabiria," which has taken in \$130,000 in five weeks at three houses.

Rene Clair's "Porte de Lilas" landed \$255,000 in eight weeks at two theatres. H. G. Clouzot's "The Spies" was in for a solid \$187,500 in four weeks at three cinemas.

France Gives \$7½-Mil Annually to Keep Its Legit Theatre Thriving

Paris, Dec. 3.

Besides subsidizing its national legit and lyric theatres, Comedie-Francaise (two houses), Theatre National Populaire, Opera and Opera-Comique, the Bureau of Arts and Letters shells out \$67,500 annually to young companies and to help underwrite any established company's mounting of a worthy new play. It also gives \$33,000 or more generally to the various legit theatres in Paris.

There is also a large amount given to provincial theatre groups. The grand total to aid legit operations is about \$7,500,000 yearly.

There are always pros and cons here on whether it is enough. But Paris still remains one of the most prolific legit centers now in existence. Theatres are now seeking an unfreeze of price controls.

Rising costs and higher technical wages are also a problem. Hence, the State may be asked for more coin to keep this Parisian show biz and cultural gambit intact.

Mex Theatre Downbeat

Mexico City, Dec. 3.

Theatres here face extinction because of high operating costs, blamed upon the National Actors Union (ANDA), and the 96c ceiling on admission price, according to Victor Moya, a top stage director, speaking before the Mexican Journalists Assn.

The public is for the theatre, including its experimental branch but low prices and high costs make anybody having coin to angel shy away from investing even \$1,200-\$1,600 per show, Moya said.

Moya indicated discrimination by the department in favor of foreign shows, saying it allows alien troupes to charge admission prices of \$2 to \$8 per, but steadfastly refuse to permit Mexican companies, even those that represent a \$24,000 investment, to charge any more than 96c admission.

Japan Board Plans To Protest Yank Methods Used to Cast 'Harris'

Tokyo, Dec. 3.

As a result of the direct approach method of contacting prospective Japanese cast members for the 20th-Fox film now on location in Kyoto tentatively titled "The Townsend Harris Story," the Japan Motion Picture Code of Ethics Board (Eiriin) is preparing a letter of protest to be sent to the MPAA and directly to U. S. producers.

Before signing Eiko Ando, 23-year-old former semi-nude dancer of the Nishigeki Music Hall, for the role of geisha Okichi opposite John Wayne, director John Huston, producer Eugene Frenke and their staff screened some 35 girls. Many were approached without going through their companies, a procedure destined to arouse ire in the Japan film industry where almost all are contract players.

Versions of how this happened differ, with some claiming that it was the Japanese staffers who broke protocol, and others citing the American members of the unit. But they all agree that it was done.

The letter, being formulated by Eirin, does not specifically cite the "Harris" company, but refers to "various trouble" because of differences in the structure of the respective industries. The letter further states that Japanese companies are still very willing to co-operate with American filmmakers in Japan, but wish their own policies respected. Daiel, which had been cooperating on the Fox production, continues to do so.

One spokesman of a major Japan company described the "Harris" unit's attitude as "insincere," citing the direct contact of the actresses and also the scattered approach to local studios when that method was used. He thought they should have contacted one studio at a time and if they found that studio lacking in what they sought, then they should have moved on to another.

Some think that the reason Huston had to choose Miss Ando, a girl with no film experience, was that she was not contracted to a Japanese studio. However, Toho Company has sought compensation for time it claims was unsettled when she broke away from their girlie show some 18 months ago.

The Shukan Tokyo, a weekly news mag, played up the dispute in a big way and was particularly piqued over the firing by 20th-Fox of casting girl Rumiko Ejima, a former child star here with strong contacts in the industry. The mag felt she bore the brunt of dispute.

Stross Tees Off Another Sexy Film

London, Dec. 3.

Following the successful box-office returns of "The Flesh Is Weak," his film about West End prostitution, producer Raymond Stross began shooting last week on "A Question of Adultery." This will co-star Julie London and Anthony Steel, with Basil Sydney and Geoffrey Keen in support. Scripting has been done by Hollywood writer Ann Edwards. Pic will be directed by Don Chaffey, who also directed "Flesh." Story concerns artificial insemination.

Stross will follow up with a Robert Mitchum starrer called "The Angry Hills," which will be directed by Richard Aldrich, and distributed by Metro. Stross' third film will be "The Way of Flesh," an original by Leigh Vance, who wrote "The Flesh Is Weak."

3 Over 70 Ask Re-election

London, Dec. 3.

Three septuagenarians on the board of Electric & Musical Industries Ltd., are applying for re-election at the next annual meeting on Dec. 12. Under the Companies Act, special notices have to be published when persons over 70 wish to be re-elected to a board.

Youngest of the trio is Sir Edward de Stein, who reached the 70 mark this year. Next in line is Lord Brabazon, 73, and finally, Isaac Schoenberg, who's 77.

Refusal of German Govt. to Approve Pix Subsidy Stymies Hamburg Meet; Blow to Europe Common Mart Plan

Hamburg, Dec. 10.

'Duel' Set for Xmas Release in Germany

Frankfurt, Dec. 3.

"Duel in the Atlantic," the 20th-Fox CinemaScope starring Robert Mitchum and German actor Curt Juergens, with Dick Powell producing, is set as the company's Christmas release in Germany. Film, concerning World War II, is novel in that it has Juergens portraying a German officer who is not the usual detestable villain type portrayed in films of this sort. He is pictured as an upstanding individual with a good character.

Another novel angle is that Juergens is doing his own synchronization of the role into German.

Cinemiracle For London in April

London, Dec. 10.

Elmer C. Rhoden, National Theatres prexy, is currently here on a pioneering mission for his new Cinemiracle process. His aim is to get its first picture, "Cinemiracle Adventure," into a West End theatre by April, with other installations to follow in key cities.

Rhoden admitted that he would be having talks with Lord Rank and executives in that organization. He was also hoping to open negotiations with British producers to film the new three-camera process.

Rhoden stated categorically that NT did not want to enter directly into the theatre business in Britain, but preferred to "tie in" with British exhibitors. National was planning to lease the equipment, and not sell it outright. An advance demonstration to the British industry was, Rhoden averred, an impractical proposition as it would not pay to ship the equipment from Los Angeles for preview purposes. The industry, however, would be invited to see the launching of the new process. Rhoden was joined in London by William Le Thody who had recently been having discussions with the Danish industry.

Edinburgh Exhibs Vexed By Harping Newspaper Owned by Tele Magnate

Edinburgh, Dec. 3.

Cinema exhibitors here are up in arms at a section of local press' treatment of films, which they describe as "not kind."

Robert McLaughlin, city exhib, said at a meeting of theatremen that the Evening Dispatch and The Scotsman were the papers concerned. He said the proprietor of these two sheets (Roy Thomson, Canadian newspaper and radio station boss) also was running Scot independent tele, and therefore looked upon the cinema as a competitor.

Anvil Films 'Mouse'

London, Dec. 3.

Anvil Films has begun its first full-length feature production at Shepperton Studios, starring Lee Patterson and Ann Searns. It is "Cat and Mouse," dramatic yarn about an American deserter in Britain. Paul Rotha is producing and directing his own screenplay from a Michael Halliday novel.

Anvil, which has been engaged in making government and industrial documentaries, has sprung out of the Crown Film Unit, which put over the British government war pix. When Crown was disbanded in 1952, four of its members formed Anvil. Rotha, brought in for "Mouse," was a member of Crown Film Unit.

The point blank refusal of the German government to introduce a subsidy for its film production industry disrupted a three-power meeting here with France and Italy to consider the European Common Market plan. The split between the three countries was underlined by the last-minute cancellation of an official lunch to be hosted by a member of the Bonn cabinet.

The sudden termination of the negotiations puts an end to all hopes of the West Germany studios for the introduction of a subsidy plan comparable to the British Eady Fund. The German industry will now have to devise a new formula acceptable to their government in terms which do not infringe on the principle of free trading.

The decision is welcomed by American distributors in Germany, who see the development as an implied guarantee of full and free trading facilities in that territory. The Yanks always had been lukewarm to any protective measures which might have restricted their activities in the market.

One immediate result of the breakdown of the negotiation is the possibility that a series of bilateral agreements between the three countries, due to terminate in the New Year, may have to be continued indefinitely. Earlier it had been hoped that agreement at government level would have paved the way for immediate Euromarket trading as a prelude to the introduction of the wider Free Trade Area.

Italo Filmmes Disappointed

Rome, Dec. 10.

The European Film Pool appears more distant than ever. Italian pic industry observers are not hiding their disappointment over the recent Hamburg talks held by the tripartite committee, charged with setting up a permanent European Film Community. No concrete action was taken at the confab while many other moves were postponed "for further study" until next year.

Principal hurdle, as previously outlined in VARIETY, of course, is Germany, which because of certain inside problems is still hesitant about making the next step.

Because of the many problems which still stand in the way of the picture pool, local opinion is there will be a rapid and serious attempt to strengthen the co-productive sector between France, Germany and Italy as well as with other neighboring countries. With another crisis at the door, fast action is felt necessary in this respect. Italy, which already has strengthened its links with Spain, is currently looking to Yugoslavia and Argentina for co-production tie-ups, and special negotiation committees are now under way to both these countries to talk development of twin productions.

What They Hoped For

Observers of developments on the European Common Market front are watching current Hamburg huddles of French, Italian and German film industry delegates with special interest as a possible key to the whole future of the Continental Film Pool movement. Attention is especially centered on the concave because it's expected that at its conclusion, the tripartite committee will officially present the German government at Bonn with a plan to place the German film industry on a similar legislative (aid) basis as that current in both France and Italy.

On the one side are the producers who partly for their own interests and also because of pressure from French and Italian pic officials, are now said to favor the common market scheme. On the other side are the exhibs, currently enjoying a good market in which German pix are general favorites without the complications of a protective legislation, who see the dangers of the film pool idea in the form of higher taxes or costs, screen quotas, etc. These views were recently aired by German reps at the Madrid UEC (Int. Exhibitors' Union) assembly.

PARAMOUNT CONFIDENTLY PREDICTS WOMAN WILL BE ONE OF THE OUTSTA

A STORM RAGED WITHIN THEM...

his wife
and the boy
he called
his son....



VISTAVISION

★ ★ ★
★ 3-CITY WORLD PREMIERE ENGAGEMENTS ASTOR
LOS ANGELES—TONIGHT ESQUIRE

Spread the slogan! Get more out of life... Go out to a movie!

co-starring **DOLORES HART**

THAT THIS STORY OF A PASSION-SWEET
ENDING BOXOFFICE PICTURES OF 1956

HAL WALLIS



Paramount
Presents
**ANNA
MAGNANI**



**ANTHONY
QUINN**



**ANTHONY
FRANCIOSA**

Wild Is The Wind

THEATRE, NEW YORK AND FOUR STAR THEATRE
THEATRE, CHICAGO—DECEMBER 10th



JOSEPH CALLEIA Directed by George Cukor · Screen Story and Screen Play by Arnold Schulman · Music composed and conducted by Dimitri Tiomkin

EXHIBS DON'T DARE BE AS 'FATALISTIC' AS THEY FEEL, SO IT MAY BE HELPING

By DAVE LEVADI

Chicago, Dec. 10.

When evidence is shown that pinpoints a specific fault with current distribution techniques, showmen occasionally take specific measures to remedy the situation. The current Chicago scene argues for a complete shakeup in the schedule of product release and perhaps for more quality product.

After a disheartening year, as shown by Chicago's 3% amusement tax totals from theatres (\$927,467 for the first eleven months of 1957 as against \$1,032,712 for the corresponding period of the previous year), the local industry shuddered in anticipation of the normally dead pre-Xmas month, all the more so in that flurried October, had seen the worst one month theatre attendance here in a long time. Grosses for the period were taxed at \$66,615 as against \$94,663 for the previous October.

Presumably theatres could do nothing more than lose as little money as possible during the remainder of the year as in previous years. This year, however, saw many theatres too near the collapsing point to accept that fatalistic attitude. The concessions granted by distributors for stronger product, even during the much-taunted Golden Jubilee Month here, were for the most part negligible. However, now that the doldrums have set in, it appears that exhibitors have proved that they can sell top product regardless of the time of year.

In four areas, good pictures have shown some of the best results of the year in Chicago during the normally slow (except for Thanksgiving) late fall season. Originally booked for three weeks, "10 Commandments" will run at least six in five Chicago neighborhood houses. Grosses have been as much as ten times higher than normal for any time of year. Successive sellouts could not have been topped at any time of year, and the slowest season of the year has shown itself the most profitable for these houses.

Not only the giant spectacular pic is bucking the seasonal trend. Downtown, "Pal Joey" has shown far more staying power during the fall than any of the summertime musicals. Meanwhile the not-quite-best and not-so-good releases have been suffering the usual pains downtown. The superabundance of mediocre pictures this summer showed the other side of the coin. This summer was by no means the profit maker of previous warm seasons.

Selectivity continues to show itself operative among film patrons in still other areas. At the Garrick, "Baby Face Nelson" outgrossing by far every action pic there since the house reopened this year. Meanwhile the seasonal paucity of good action product is taking its toll at the other houses relying on such material.

Last December, hardly an art house in town ranged beyond a \$1,500-\$2,000 weekly gross. This year the arties are running their strongest attractions of the year right through the reputedly worst season. Grosses are little short of fabulous. "Game of Love" freed itself of censorship tiptoes to set a record gross for the Surf Theatre. Art and sex seller, "Bed of Grass," is showing the best take at the Carnegie since "Albert Schweitzer." The World Playhouse scores some of the highest grosses of the year with "Richard III."

That this indicates any particular resiliency of art houses as such seems doubtful. A couple arties are currently relegating themselves to worn out reissues or cheap product, and their grosses are reflected accordingly.

Although exhibitors are somewhat under the thumb of the distributors, the latter may presumably be seeing that by extending their top grade releases through the year, they cannot only gross well through the winter but summer releases will get longer runs by not being bunched together through a few weeks.

Fay Allport, Esteemed London-U.S. Film Rep, Dies Suddenly at 64

Fayette W. Allport, European manager for the Motion Picture Export Assn. with headquarters in London, died last week (5) of a sudden heart attack. He was 64 and death came without warning.

The title European manager really was a misnomer. Allport was the American representative on the board of the International Federation of Film Producers Assns. and he attended its sessions wherever they were held. But he functioned primarily with Britain and reported directly to New York.

He was, in the important British market, a vital link between the American industry and the British trade, vital because he knew and appreciated the problems and views of both sides; vital, too, because he had the confidence and respect of the men not only in British industry but also in the circles of Government. He represented the U.S. film biz in London for fully 33 years, returning each year to report, consult and take his vacation in Florida.

Allport had the kind of confidence-inspiring personality that encouraged friendship and trust.

He's survived by his wife, Toni, who was in New York visiting friends at the time of his death; two sons, Alexander W. and Peter W.; three brothers, Harold E., Floyd H. and Gordon W., and five grandchildren.

Prior to joining the Motion Picture Producers and Distributors of America, he was with the Foreign Commerce Service in Warsaw, Vienna, Berlin and as commercial attaché in Paris which earned him the Legion of Honor.

His last visit to the States was in September, when he accompanied the British delegation which came to Washington to renew the Anglo-American film pact.

Job Chute Open

Continued from page 7

considerable number of hopefuls have abandoned the industry in disgust.

Those who manage to hold on have little to look forward to, especially since many 30-year veterans, many of whom have spent their working lifetimes in the business, now find themselves looking for jobs. Few companies have pension programs or other benefits to assuage the uncertainty. The only consolation is the double severance pay which staffers who are members of certain unions receive.

Outsiders, as a result, continue to wonder how the film business can continue to operate as the big business it says it is when it runs like a "scared rabbit" every time it faces a problem—be it economic, social or political.

Briefs From Lots

Hollywood, Dec. 10.

Ross Hunter signed Mary Astor for his production of "And Ride a Tiger" at Universal. Norma Moore and Robert Vaughn drew top roles in "Teen-Age Mother." Joseph Justman production for Allied Artists release. Stephen Bosustow, UPA prexy, set Margaret & Paul Schneider to supervise work on script of "Mago's Arabian Night," company's feature length cartoon. Martin Ritt will direct "The Black Orchid." Sophia Loren-Anthony Quinn star. Coleen Gray will co-star with Stephen McNally in "Hell's Five Hours," which Jack L. Copeland will produce and direct from his own screenplay. Allied Artists will release "Frankenstein, 1960," Boris Karloff star to be made by Aubrey Schenck, Howard W. Koch and Edwin F. Zabel under the banner of Lakeside Pictures. Ingrid Goude, former Miss Sweden, drew a role in "Never Steal Anything Small" at Universal.

James Best drew a top role in "The Naked and the Dead." 20th picked up its option on Dolores Michaels for the second time. Gloria S. Marshall landed a featured role in "The Case Against Brooklyn" at Columbia. Doye O'Dell will play a rodeo official in "Born Reckless" at Warners. William Wister Haines will screenplay "Valian Strain" for producer Edmund Bradley at Metro. Arthur Franz and Robert Brown were set for the male leads in "The Flame Barrier" which will be made under the Gramercy Films banner for United Artists release. Scripters Martin Berkeley and Clark E. Reynolds formed a partnership to produce "Law Man's Reward" independently. Tom Tully will play a politician in "Ten North Frederick" at 20th.

L. Q. Jones drew a role in "The Naked and the Dead," RKO production for Warner distribution. Jim Maloney set for "Rock-a-Bye Baby" at Paramount. Linda Watkins cast in "Ten North Frederick" at 20th-Fox. David and Stephen Schulberg, sons of screenwriter Budd Schulberg, will appear in the Schulberg production of "Across the Everglades," now shooting in Florida. Plato Skouras signed Brian Keith to star in a pair of films he'll produce in Mexico. Warners has already got William Inge's new Broadway hit "The Dark at the Top of the Stairs" for film production.

Michael Curtiz set by Hal Wallis to direct "Sing Your Sinners," upcoming Elvis Presley-starrer in which Dolores Hart has been cast to costar. Jerry Lewis lured Jack Benny to do special gag scene for his Paramount production, "Rock-A-Bye-Baby." Sugar Caine snagged role in same pic. John Dehner goes into Columbia Pictures' "Papaio Wells." Frank Sinatra and Peter Lawford bought original tagged "Ocean's Eleven," for joint production. Gannaway International set "Blueprint for Crime" for early January start. 20th-Fox will launch 13 new pix during first quarter of 1958, heaviest slate in any three-month period since 16 pix in third quarter of 1942.

1957 Film Editing Awards

Hollywood, Dec. 10.

Film editors of two Paramount pix, one from Allied Artists and one an Ilya Lopert entry won theatrical film editing awards for 1957, at the annual American Cinema Editors' "Critics" awards presentation at Romanoff's Wednesday night.

Warren Low was kudosed for best editing of a dramatic feature for his work on "Gunfight at the OK Corral." Hal Wallis-Paramount; Leonid Azar, best editing, comedy feature, "Love in the Afternoon," AA; P. Gillette, best editing, documentary feature, "Red Balloon," Lopert; and Frank Bracht, best editing, musical feature, "Funny Face," Par.

In the tv awards, Edward Williams won for best editing of single episode dramatic, for "Four O'Clock," on Revue's "Suspicion" series; Robert Hoover, best editing, single episode comedy, "Bud, the Executive," "Father Knows Best," Screen Gems; Arthur Bell, best editing, single episode documentary, "Under the Mediterranean," "Bold Journey," Jack Douglas Productions; Michael Luciani, best editing, single episode western, "Crackup," "Gunsmoke," Filmasters Productions for CBS.

Awards were handed out by Inger Stevens, Janet Leigh, Charlton Heston, Roy Rogers, Joan Collins, Tony Curtis, Anthony Quinn and Shirley MacLaine. ACE prexy George Amy presided, and spoke briefly. More than 300 attended the event. Eight winning editors were selected from 24 nominees by national and local tv and motion picture critics.

Film Reviews

Continued from page 6

The Green-Eyed Blonde meet b.f., and the pair ride off to a police gun battle and eventual death in an auto accident.

Although the whole story isn't quite tied together, it doesn't seem to make too much difference, for in this case the characterizations are more important. Scripter Sally Stubbfield hasn't delivered much of a plotline, but she has perceptively captured an aura that shows even bad girls are good.

Director Girard has delineated his players well, making each different from the next and all a part of the well-integrated peek into the inmates' feelings. His handling of the riot scene is particularly powerful.

Technical credits are far above average. Ron.

This Is Russia (DOCUMENTARY-PART COLOR)

Interesting footage, marred somewhat by dubious pre-Sputnik commentary and do-it-yourself photography. Good bet for program filler spots.

Hollywood, Dec. 6. Universal release of a Carey Wilson-Sid Feder production, "This Is Russia," written and camera by Sid Feder; editor, Leon Selditt; music supervision, Joseph Bernson. Released, Dec. 3, 57. Running time, 47 MINS.

Since Russia has been a key running story in the headlines for at least two decades, this extended documentary goes into the theatres with certain built-in exploitation values. Offhand, program filler spots and newsreel houses seem to offer best possibilities.

Chances are enhanced by genuinely off-beat footage, lensed during recent trip through U.S.S.R. (by commentator-newsmen Sid Feder). Counterbalancing this is fact that Feder, no pro, had to practice do-it-yourself lensing, which compounds uneven in quality. Accompanying commentary, written by Feder is studded with dubious matter, including flat historical inaccuracies ("Catherine the Great had 27 lovers and had them all killed").

Commentary apparently was written before the Sputnik launchings. In view of this, certain remarks about the backwardness of Russia now seem unconvincing, to put it mildly.

Obviously, Feder took long chances to get certain shots, including an exploration of the seamy side of Soviet life. For instance, in one sequence he shows what he claims is a fight between students and police in Tiflis (actually, all that is shown is a crowd clustered around a streetcar). Feder casually winds this sequence with the remark that he was arrested during the hassle. Unusual are the shots of slum areas and of women doing heavy physical labor (Feder makes much of this, with mysterious references to the missing males. However, perhaps he is trying to indirectly comment on the size of the Soviet war apparatus). Other shots of day-to-day Soviet life, including a State-directed fashion show, are quite interesting to the outsider.

Footage, in both Eastman Color and black-and-white, starts in Moscow, then covers other Soviet areas, including Kiev, Georgia, the Black Sea resorts, the Asiatic Soviet Republics of the Kazaks and Uzbeks, and Leningrad. This in itself is most unusual and interesting.

Carey Wilson ably narrates the Feder commentary, with assists from several unidentified voices. Kove.

Herr Puntilla Und Sein Knecht Matti (Herr Puntilla And His Chauffeur Matti) (AUSTRIAN; COLOR; SONGS)

Paris, Dec. 3. Wien Film release of Heinrich Bauer production. With Curt Bois, Heinz Engelmann, Maria Emo, Edith Prager. Directed by Alberto Cavalcanti. Screenplay by Vladimir Formel, Ruth Wieden from play by Bertold Brecht; music (Apostolori), Andre Bac; editor, Josef Juvenack; music, Hanns Eisler. At Uranlines, Paris. Running time, 100 MINS.

A folksy fable has been concocted from the Bertold Brecht play about a hardbitten, mean landowner who becomes an understanding, tender man when drunk. Set in turn-of-the-century Finland, it is played in a slapstick manner, which loses it some of its savor but makes it a comedy with possible U. S. art house chances. Title is far too long.

Its use of a chorus of washerwomen, filmed in black and white while the rest is tinted, comment-

ing on the tale, and a fast-paced directorial stint by Alberto Cavalcanti, coupled with plenty of yocks as Puntilla zigzags between grasping penury and loving largesse.

Thus Puntilla's vacillations, trying to marry his daughter off to an uncouth, fortune hunting diplomat one minute and his chauffeur the next, is risible without any propaganda aspects. Curt Bois, who was at one time in Hollywood, is perceptive as Puntilla as he goes from rubberlegged bonhomie to crafty cruelty with an underlying understanding of his condition to make this a sock comedy portrayal. Remainder of the cast is good as are production values.

Word-of-mouth could help push good crix. Music has the proper folkloric mood. Mosko.

Der 10. Mai (The Tenth of May) (SWISS)

Zurich, Dec. 3. Praesens Film release of Neue Film A.G. (Frank Schindler, Fritz Lindt, Linda Geiser, Heinz Reincke, Fred Tanner, Herman Wlach, Therese Gheise, Yvette Perrin, Hans Gauder, Heinrich Gretler, Max Haefliger, Emil Hegetschweiler, Gustav Knuth, Konrad Messikommer, Armin Schweizer, Max Wernli, Fritz Rainer, Lisette Oesch, Paulette Dubost, Anneliese Egger, Walter Roderer, Max Haefliger, Heinrich Gretler, Fritz Schindler, Original screenplay, W. M. Treichler, Arnold Kuebler, music, Fritz Schindler, Hans Gauder, Robert Blum. A. Capitol, Zurich. Running time, 95 MINS.

This first Swiss widescreen pic is the initial production effort of newly founded Neue Film A.G., bringing the number of Swiss feature-producing companies to three. The first entry takes up a by-now historic event—the critical day of May 10, 1940, when Hitler invaded Belgium, Holland and Luxembourg and the Swiss army was mobilized to the last available man to guard the frontiers. On that day, many civilians here panicked, but the majority remained calm.

Produced in 37 days, mostly on location, this film was brought in at the incredibly (for U.S.) modest budget of barely \$80,000. It is a commendable effort, but lacks statue to mean much outside this territory and, perhaps, its neighboring countries. Lack of star appeal also is a handicap.

Story focusses on a young German fugitive who is given shelter by a Swiss girl and is later perched to give himself up to the Swiss police instead of keeping on the run. Many episodes depicting reactions of various Swiss types to the political events are grouped around this main plot theme.

Heinz Reincke, as the German, is excellent, while Linda Geiser, as the Swiss girl, has looks, but rarely comes off as an actress. In the smaller roles, many interesting characters are registered strongly, notably by Herman Wlach and Therese Gheise, as an elderly Jewish couple; Heinrich Gretler, as a police inspector and Emil Hegetschweiler, as a railroad guard. Technical credits are above par. Konstantin Tschet's widescreen black-and-white photography is a strong plus factor. Robert Blum's background score is intelligently used. Mezo.

'Story of Mankind' Nixed On School Tie-Up Earlier Granted 'Commandments'

Des Moines, Dec. 10. Des Moines school board has rejected a proposal that coupons be distributed in schools for "The Story of Mankind." (Warners) which would entitle the students to a reduced admission price. In turning down the idea board members referred to last March when the board on a split vote allowed high school students to see "The Ten Commandments" on school time and more than 3,000 students attended the show. It was said the board was severely criticized for allowing students to see "educational" movies on school time. The current proposal did not provide that students see the movie on school time.

School superintendent John Harris said the Des Moines theatre why it couldn't allow reduced prices for students without the coupons and the reply was that the coupons would encourage more students to see the feature and enable the schools to stress its educational value. The distribution of coupons in schools for commercial purposes has been ruled out here many times by the school board.

EXHIB NABS NAMES 'IF AROUND'

Amusement Stock Quotations

Week Ended Tuesday (10)

N. Y. Stock Exchange

1957	High	Low	Weekly Vol.	Weekly Low	Weekly High	Tues. Close	Net Change for wk.
247 1/2	13 3/4	Am Br-Par Th	337	13 3/4	11 1/2	12 1/4	-1 1/2
36 1/2	23 1/2	CBS "A"	110	25 1/2	24 1/2	24 1/2	+ 3/4
35 1/2	22 3/4	CBS "B"	150	25 1/2	24 1/2	24 1/2	- 1/4
20 1/2	13 1/4	Col Pix	27	14 1/2	13 1/2	13 1/2	- 1/4
19 1/2	13 3/4	Decca	94	15 1/2	14 1/2	14 1/2	- 3/4
14 1/2	13 1/4	Disney	174	14 1/2	13	14 1/2	+ 1
115	8 1/2	Eastman Kdk.	66	9 1/2	9 1/2	9 1/2	- 3/4
4 3/4	3 3/4	EMI	114	4	3 3/4	3 3/4	- 1/4
10 3/4	7 1/4	List Ind.	88	8 1/2	8	8	- 1/2
22	11 1/4	Loew's	346	12 1/4	11 1/4	11 1/4	- 1/2
9 1/2	7 1/2	Nat. Thea.	50	7 1/2	7 1/2	7 1/2	- 1/2
36 1/2	28	Paramount	99	34 1/2	30 1/2	32	- 1 1/2
18 1/2	11	Philco	93	14 1/2	13 1/2	13 1/2	- 1 1/2
46 1/2	30	Polaroid	800	49 1/2	45 1/2	48 1/2	+ 2 3/4
40	27	RCA	590	32 1/2	31 1/2	32	- 1/2
8 1/4	4 1/2	Republic	83	5 1/4	4 1/2	5	- 1/2
13 1/2	9	Rep., pfd.	3	10 1/2	9 1/2	9 1/2	- 1/2
18 1/2	13 1/2	Stanley War.	20	16	15 1/2	15 1/2	- 1 1/2
29 1/4	20 1/2	Storer	71	20 1/2	19 1/2	20	- 1/2
30 1/4	21 1/2	20th-Fox	83	23 1/2	21 1/2	22 1/2	- 1 1/2
25 1/2	16 1/2	United Artists	46	17 1/2	16 1/2	17 1/2	+ 1/2
30 1/4	20 1/4	Univ. Pix	7	22 1/4	21 1/4	21 1/4	+ 1 1/4
28 1/4	19 1/2	Warner Bros.	15	20	19 1/2	19 1/2	- 1/2
137 1/4	9 1/4	Zent	128	140	131	132 1/2	- 2 1/2

American Stock Exchange

4 1/2	2 1/4	Allied Artists	33	3 1/2	2 1/2	2 1/2	- 1/2
10 1/2	6 1/2	Alf'd Art., pfd.	7	7 1/2	7 1/2	7 1/2	- 1/2
1 1/4		C & C Tele.	362	1 1/2	1 1/2	7/16	-
6 1/2	3	DuMont Lab.	118	3 1/2	3 1/2	3 1/2	-
4 1/2	2 1/2	Guild Films	24	2 1/2	2 1/2	2 1/2	- 1/2
9 1/4	5 1/2	Nat'l Telefilm	29	7	6 1/2	6 1/2	- 1/4
9	3 1/2	Skiatlon	428	6 1/4	4 1/2	6 1/4	+ 1 1/2
8 1/2	3 1/2	Technicolor	164	3 1/2	3 1/2	3 1/2	-

Over-the-Counter Securities

	Bid	Ask	
Ampex	41 3/4	47 3/4	+ 2
Chesapeake Industries	17	2 1/4	+ 1/4
Cinerama Prod.	2	2 1/2	- 1/2
DuMont Broadcasting	7 1/2	8	- 1/2
Magna Theatre	11	1 1/2	-
Official Films	1 1/4	1 1/2	-
U. A. Theatres	3 1/2	4	- 1/4

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Morale Up, But Still Nervous

Minneapolis, Dec. 10.

Although during recent weeks the boxoffice generally has been staging a great comeback hereabouts following a protracted slump that had exhibitors greatly worried about exhibition's present and future, spirits are being dampened somewhat again because once more some "good" and expensive-produced releases are suffering from public neglect.

Particularly responsible for at least a partial return of apprehension in exhibitor circles is the inability of highly regarded "Bombers B-52" and "Kiss Them for Me," current attractions, to click satisfactorily at the box.

There had been high hopes locally for both of these pictures which are in color and boast cast names of proved marquee value.

At the same time, however, it's a case of gold in the hills for such other current local offerings as "Les Girls," "Pal Joey," "Jailhouse Rock" and "April Love."

It's pointed out, too, that the normal pre-Christmas drop is about due now.

Theatre Pays Parking

Des Moines, Dec. 10.

Patrons of the Des Moines and the Paramount Theatres may now park their cars in a downtown garage as guests of Tri-States Theatres between 6 p. m. and midnight any day of the week. The garage holds 1,100 cars.

Woodrow Praught, vice president of Tri-States, said patrons receive a claim check at the time they leave their car at the garage and upon purchasing a ticket the claim check is validated.

'10 C's' a Chi Wow

Chicago, Dec. 10.

Showing that good product will fill houses regardless of the time of year "10 Commandments" continues to outgross downtown first runs in its five outlying runs here. Two of the five theatres where it is roadshowing are now committed to play the picture through Christmas and may option for it New Years.

So far the five Chicago houses, and one each in Gary and Hammond, have long passed \$380,000 in their first three weeks, and it is believed that these engagements will easily top \$500,000. They are committed to a minimum of six weeks where they have not yet been booked through Christmas.

Ct. Dismisses \$11,887,000 Antitrust Action Brought By 3 N.Y. Theatre Corps.

A five-year-old antitrust suit in which three New York theatre corporations sought total damages of \$11,887,000 from five majors was dismissed last week in N. Y. Federal Court following stipulations entered into by attorneys for both sides. Plaintiffs, owning and operating the New Amsterdam Theatre, N. Y., from 1937 through 1952, charged the defendant distributors with discriminating against them by allegedly favoring large circuits.

Anco Enterprises, owner of the New Amsterdam, asked \$1,332,000 damages; Anwell Amusement Corp., operator of the house from 1937 through 1949, \$7,755,000, and Ancor Amusement Corp., lessee for the 1949-52 period, \$2,800,000. Defendants in the action were RKO and its subsidiaries, Warners, Paramount, Columbia and United Artists.

VANCOUVER NOT 'PICTURES ONLY'

By JAY TOMSON

Vancouver, Dec. 10. Ivan Ackery, operator of Famous Players' Orpheum Theatre here, is scoring a boxoffice upbeat by way of an offset policy he's had in effect over the past year, that of booking in same acts when in the area and when available. He doesn't put up any guarantees. There's no long-range booking or scheduled programming, Ackery merely keeping himself apprised of the show business scene here and in Seattle and nabbing the availabilities.

He usually tries to set his "live" presentations between features on Friday nights but had the Royal Ballet on stage for four days last week.

This booking was secured by Hugh Pickett, Vancouver concert impresario who is the contact for the area of the Sol Hurok management as well as other bigtime road tour auspices. Ackery has in the recent past booked the Horace Heidt travelling show, Juliette, a Canadian Broadcasting Co. personality, also Pat Morgan, from the same source.

An experiment last month was booking of a Vancouver progressive jazz combo. For this attraction, as for most, theatre manager Ackery acted as master of ceremonies. While no professional, his role as "host" seems to click with the audience. It's sort of a British Columbia version of the old Paul Ash (Oriental, Chicago) chatty communication style.

The point is that Ackery, and the circuit, take the position that waiting around for the feature film alone to bring in the mazzima is not the role of showmanship. "Added values" is the trick. Not new. In fact it was once the standard procedure in pop entertainment, as those who recall vaudeville era and stage band presentations or even the Jess Crawford-C. Sharpe minor kind of organelle with publicity and spotlight buildup will testify.

Orpheum, with 3,000 seats, is believed to be Canada's largest film theatre. The on-stage extra has proved an 85% of capacity audience at least, as aided by promotional activity. Immediately upon signing talent, Ackery lines up radio-tv and press interviews.

Nov. 'Insider' Stock Transactions

Washington, Dec. 10.

Decca Records continues to increase its control of Universal Pictures, according to the latest monthly report of "insider transactions" just issued by the Securities and Exchange Commission. Decca purchased an additional 7,600 shares of Universal common stock, and now owns 752,085 shares.

Joseph H. Moskowitz acquired 200 shares of 20th-Fox Class "A" common, now owns 400 of the Class "A." E. Cardon Walker doubled his holdings in Walt Disney Productions common, from 200 to 400 shares. Lawrence E. Tryon picked up 160 shares of Disney common, plus an added 20 "as custodian."

B. Gerald Cantor purchased 19,000 shares of National Theatres common, giving himself a total of 69,000. William W. Keith halved his NT common from 5,000 to 2,500 shares. Bennett C. Cerf, new board member of Loew's Inc., reported upping his holding from 200 to 300 shares.

Harry Cohn added another 1,000 Columbia Pictures common. He now owns 189,699 shares. Leonard Goldenson disposed of 4,000 shares of AB-PT common, but still has 50,000.

E. Chester Gersten sold 400 shares of AB-PT, retaining only 100.

There was considerable activity among officers and directors in Allied Artists common stock. G.

Sevilla Seeks Film Festival

Spain Would Like a Date and Place Avoiding Cannes-Venice-Berlin

A Strike-Bound Stunt

Hollywood, Dec. 10.

Paramount picked the wrong time to launch an experiment in saturation publicity using jumbo bus cards for the first time.

Studio ordered 150 giant sized cards to herald the premiere tomorrow (11) of "Wild Is the Wind" at the Four Star Theatre. Cards were mounted on buses of the Metropolitan Bus Lines—the day before a strike shut down all of the transit firm's operations.

Goofs Are Many, But Vancouver Likes 'Zero Hour'

Vancouver, Dec. 10.

Toronto playwright Arthur Hailey, here for local opening of Paramount's "Zero Hour," film version of his 1956 teleplay "Flight Into Danger," came in for heavy ribbing over Hollywood's flippant scening of what purport to be local landmarks.

Feature shows Vancouver Airport somewhere downtown, whereas in reality field is located on sparse-inhabited Sea Island. Police station shown is a far cry from city's modern police building. Other technical goofs might not faze citizenry if film's climactic action was not focused on Vancouver.

Premiere here was simultaneous with Winnipeg. Canadian Broadcasting Co. locally, as part of the national web which "discovered" Hailey, proved sentimental enough over its protege, to breach the CBC strict no-plug policy for first time by telecasting actual "Zero Hour" trailer while interviewing film's writer on nightly "Almanac." Film opened to nice trade here.

Madrid, Dec. 10.

Unlespans, Spanish producer grouping, has asked the International Federation of Producers' Associations (FIAP) for authority to organize a 1958 international film festival in Sevilla. Film fest site this year was San Sebastian.

Only producer objection to the Basque resort city is that Spanish fest must be scheduled during months against competition from Cannes, Berlin and Venice.

Sevilla climate, producers contend, makes it possible to calendar Andalusian film distinctly for local film industry prestige and off-season tourist returns.

San Sebastian will emphasize fest experience, Basque hospitality together with undeniable physical and natural attributes to make it a warm contest between the two cities for FIAP designation.

Producer spokesman David Jato said three main prizes would consist of a golden weather-vane for the best feature, golden tower for best documentary and a special prize in gold, reproducing Columbus' Santa Maria for the best Spanish-language film.

Dark Christmas For Coast Houses

San Francisco, Dec. 10.

Blumenfeld circuit closed five hardtops and Naify circuit closed five hardtops last Tuesday (3), each until Christmas. In addition, Blumenfelds closed three drive-ins until March, Naify closed to more hardtops indefinitely. Fox West Coast closed a hardtop indefinitely and switched another to weekends only.

Blumenfeld houses closed till Christmas are at Larkspur, Fairfax, Belmont, El Cerrito and Napa, all Frisco Bay area suburbs. United California (Naify) houses shut till Christmas are at Marysville, Portola, Lodi, Sacramento and Avenal (last-named will reopen several days before Christmas Day, act ally).

Blumenfeld drive-ins are at Sacramento, Pittsburg and Stockton.

Naify shuttered houses at Merced and Richmond indefinitely (Richmond Theatre is owned by UA circuit but run by United California) and Fox West Coast closed Richmond house indefinitely, put its nearby Vallejo Theatre on weekend basis.

Abe Blumenfeld commented: "There's a shortage of good product. We anticipate this pre-Christmas season will be worse than ever. There's no sense in getting our heads knocked off. We're no longer being guided by what others do. We're using our own business judgment."

Arnold C. Childhouse, United California treasurer, added: "It's the first time for us and not part of our policy. We don't like to do this, don't like to disrupt our employees except where circumstances overwhelmingly warrant it. There are many other houses where we could do it, but won't."

Sturm-Smith Swap Seats

Los Angeles, Dec. 10.

Fox-West Coast district managers Ernest Sturm and Bob Smith switch jobs tomorrow (Wed.), Southern California division manager M. Spencer Leve disclosed.

Sturm, former San Diego district manager who came to the FWC homeoffice two years ago as suburban L. A. district manager, returns to his old job. Smith, who has held this San Diego spot, takes over the L. A. post Sturm is vacating. Prior to moving to San Diego, Smith was a booker here for FWC.

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JANUARY - FEBRUARY - MARCH

LEGEND OF THE LOST

Technirama • Technicolor • Starring John Wayne • Sophia Loren • Rossano Brazzi
Produced and Directed by Henry Hathaway • A Batjac Prod., Panama, Inc. Pres.

THE QUIET AMERICAN

Starring Audie Murphy • Michael Redgrave • Claude Dauphin • Giorgia Moll
Written for the screen and Directed by Joseph L. Mankiewicz • A Figaro, Inc. Prod.

PATHS OF GLORY

Starring Kirk Douglas • co-starring Ralph Meeker • Adolphe Menjou • Directed by Stanley Kubrick • Produced by James B. Harris • A Bryna Production.

WITNESS FOR THE PROSECUTION

Starring Tyrone Power • Marlene Dietrich • Charles Laughton • Directed by Billy Wilder • Produced by Arthur Hornblow • An Edward Small Presentation • Based on Agatha Christie's smash Broadway play.

APRIL - MAY - JUNE

RUN SILENT, RUN DEEP

Starring Clark Gable • Burt Lancaster • Directed by Robert Wise • Produced by Harold Hecht • A Hecht, Hill and Lancaster Presentation.

PARIS - HOLIDAY

Technirama • Technicolor • Starring Bob Hope • Fernandel • Anita Ekberg • Martha Hyer • Directed by Gerd Oswald • A Tolda Production.

GOD'S LITTLE ACRE

Starring Robert Ryan • Aldo Ray • Tina Louise • Directed by Anthony Mann
Produced by Sidney Harmon • A Security Pictures Presentation • From the world's greatest best-selling novel by Erskine Caldwell.

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Starring Robert Mitchum • Directed by Arthur Ripley • A DRM Production.

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AN EVENT!

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BACKLOG OF BLOCKBUSTERS

SCHEDULE FOR THE FULL YEAR 1958

UA PROGRAM FOR 1958!

JULY - AUGUST - SEPTEMBER

THE BIG COUNTRY

Technirama • Technicolor • Starring Gregory Peck • Jean Simmons • Carroll Baker
Charlton Heston • Burl Ives • Directed by William Wyler • Produced by William
Wyler and Gregory Peck • An Anthony-Worldwide Production.

THE VIKINGS

Technirama • Technicolor • Starring Kirk Douglas • Tony Curtis • Ernest Borgnine
Janet Leigh • Directed by Richard Fleischer • Produced by Jerry Bresler • A Kirk
Douglas Production.

KINGS GO FORTH

Starring Frank Sinatra • Tony Curtis • Natalie Wood • Directed by Delmer Daves
Produced by Frank Ross.

CHINA DOLL

Starring Victor Mature • Prod. and Dir. by Frank Borzage • A Batjac Presentation.

OCTOBER - NOVEMBER - DECEMBER

SEPARATE TABLES

Starring Rita Hayworth • Deborah Kerr • David Niven • Wendy Hiller • and Burt
Lancaster • Directed by Delbert Mann • Produced by Harold Hecht • A Hecht,
Hill and Lancaster Presentation.

MAN OF THE WEST

PRODUCTION STARTS IN JANUARY

In color • Starring Gary Cooper • Directed by Anthony Mann • A Mirisch Co. Prod.

THE BARBARA GRAHAM STORY

PRODUCTION STARTS IN JANUARY

Starring Susan Hayward • Directed by Robert Wise • Produced by Walter Wanger
A Figaro, Inc. Production.

AND FOR CHRISTMAS 1958

Burt Lancaster in

THE UNFORGIVEN

All this, and
Mike Todd's
"AROUND THE
WORLD IN
80 DAYS", too.
Plus
additional
big ones
about to go
into production
in time for
1958 release!



Picture Grosses

'Paradise' Good \$8,000, Seattle; 'Girls' 7G, 2d

Following sell-out, big week, biz is holding up nicely in current round in view of seasonable trend. Main strength is in holdovers. "Pal Joey" being best with a great second stanza at Fifth Avenue. "Last Paradise" is good at Coliseum to pace newcomers. "Around World in 80 Days" shapes nice in 34th round at the Blue Mouse.

Estimates for This Week
Blue Mouse (Hamrick) (850; \$150-\$250) — "Around World" (WB) (34th wk.) Indicated okay \$7,000. Last week, \$9,400.

Coliseum (Evergreen) (1,870; 90-\$1.25) — "Last Paradise" (UA) and "Hell Bound" (UA). Good \$8,000. Last week, "April Love" (20th) and "Under Fire" (20th), \$10,200.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.50) — "Pal Joey" (Col) (2d wk). Great \$10,000 or near. Last week, \$14,300.

Magic Box (Hamrick) (850; 90-\$1.25) — "Bombers B-52" (WB) and "Pawnee" (Rep. (m.o.)) Okay \$5,300 in 15 days. Last week, "Perri" (BVO) (2d wk) \$5,300.

Musical Hall (Hamrick) (2,200; 90-\$1.25) — "Les Girls" (M-G) (2d wk). Nice \$7,000. Last week, \$8,600.

Orpheum (Hamrick) (2,700; 90-\$1.25) — "Monolith Monster" (U). Mild \$6,000 in 5 days. Last week, "Bombers B-52" (WB) and "Pawnee" (Rep.), \$7,500.

Paramount (SW-Cinemas) (1,282; \$1.20-\$2.65) — "Seven Wonders of World" (Cinemas) (last wk). Big \$10,000. Last week, \$16,500.

BROADWAY

(Continued from page 9)

wk-8 days, mild \$8,500. Last week \$13,000 in regular week.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80) — "Smallest Show on Earth" (Times) (3d wk). Second round ended Thursday (5) was fine \$8,400. First was \$12,000. "Crazy in Noodle" (Times) opens Monday (16).

Baronet (Reade) (430; \$1.25-\$1.70) — "Gervaise" (Cont.) (5th wk). Fourth stanza ended Sunday (8) was sturdy \$10,000. Last week, \$14,800.

Capitol (Loew) (4,820; \$1-\$2.50) — "Pal Joey" (Col) (7th wk). This frame winding up next Friday (13) looks like okay \$27,000 or less. Sixth week was \$30,000. "Legend of Lost" (UA) is due in next, and coming in as the Xmas pic at this house, being set to open Dec. 21.

Criterion (Moore) (1,671; \$1.80-\$3.30) — "10 Commandments" (Par) (57th wk). This week ending tomorrow (Thurs.) is heading for solid \$28,500 in 15 performances. The 56th session was \$30,000 for 16 shows. Advance seat sale for Christmas week has perked mightily in recent days.

Fine Arts (Davis) (468; 90-\$1.80) — "Cabinia" (Loper) (7th final wk). Sixth round ended Sunday (8) was okay \$6,500. Fifth was \$11,000. "Admirable Crichton" (Col) opens Monday (16).

Guild (Guild) (450; \$1-\$1.75) — "Cast Dark Shadow" (DCA) (3d wk). Second week ended last night (Tues.) was big \$7,000. Opening stanza was \$8,000. "Fanie in Parlor" (DCA) (2d wk).

Normandie (Trans-Lux) (592; 90-\$1.80) — "La Strada" (T-L) (reissue) (3d wk). Second round ended last night (Tues.) was good \$6,000. First was \$7,500. "All At Sea" (M-G) opens Dec. 21.

Palace (RKO) (1,709; 95-\$2) — "Ester Costello" (Col) (6th final wk). Fifth week concluded Monday (9) was mild \$8,000. Forth was \$14,000. "The Road to River Kwai" (Col) opens the night of Dec. 18, but theatre will be closed after Sunday (15) because of two previews prior to actual preem of this reserved-seat engagement. Advance ticket sale picked up sharply in the last six days.

Paramount (A-P-PT) (3,665; \$1-\$2) — "Bombers B-52" (WB) (3d final wk). This round ending tomorrow (Thurs.) is heading for light \$17,000. Second week was \$20,000. "18 and Anxious" (A-P-PT) opens Dec. 13 for 12-day run, since rock 'n' roll stage show opens Dec. 25.

Paris (Pathe Cinema) (568; 90-\$1.80) — "God Created Woman" (Kings) (8th wk). Seventh stanza completed Sunday (8) was still amazing at \$16,500. Sixth was \$20,000.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75) — "Sayonara" (WB) with annual Christmas stage show. Initial session ending today (Wed.) looks like socko \$165,000.

Holds through year-end holidays, naturally. Last week, "Don't Go Near Water" (M-G) and stage show handicapped by having to open Thursday, day after big snow, and then running into subway strike Monday-Tuesday. Both factors naturally cut down out-of-town trade, always big at the Hall.

Rivoli (UATP) (1,545; \$1.25-\$3.50) — "Around World" (UA) (61st wk). The 60th week ended yesterday (Tues.) was capacity \$37,700 for 11 performances. The 59th round was capacity \$50,000 for 15 shows.

Plaza (Brecher) (525; \$1.50-\$2) — "Love in Afternoon" (AA) (166th wk). This stanza ending tomorrow (Thurs.) looks like fair \$3,500. The 15th week was \$7,000. "Raintree County" (M-G) opens day-date with State on Dec. 20.

Roxy (Nat'l. Th.) (5,717; 65-\$2.50) — "Kiss Them For Me" (20th) with stage show (5th final wk). Current week of six days looks to hit mild \$27,500 but helped by Hall overflow over past weekend. Last week, \$29,000 for regular week of seven days. "Feyton Place" (60th) with Christmas stage show opens tomorrow (Thurs.) sans any special preem.

State (Loew) (3,450; 50-\$1.75) — "Sad Sack" (Par) (3d wk). First holdover round ended last night (Tues.) was big \$22,000 or close. Initial week was \$36,500. Stays until Dec. 20 when "Raintree County" (M-G) opens, playing day-date with Plaza. Pic actually will preem the night of Dec. 19 with usual hoopla.

Sutton (R&B) (561; 95-\$1.75) — "Across Bridge" (Rank) (7th wk). Sixth stanza ended yesterday (Tues.) dipped to fair \$4,600 after \$5,700 in fifth week. No new pic set so far.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "Please Mr. Balzac" (DCA) (4th wk). Third round ending Friday (13) looks like hep \$8,500. Second was \$10,000.

Victoria (City Inv.) (1,060; 50-\$2) — "Operation Mad Ball" (Col) (4th wk). Third week ended last night (Tues.) was fancy \$14,000 or close. Second was \$20,000.

Warner (SW-Cinemas) (1,600; \$1.20-\$3.50) — "Search For Paradise" (Cinemas) (12th wk). The 11th session ended Saturday (7) was big \$31,400 for 16 performances. The 10th was \$37,800 for 18 shows.

World (Times) (400; 95-\$1.50) — "Razzia" (Kass) (4th wk). Third stanza completed Sunday (8) was big \$6,000. Second week was \$8,500.

CHICAGO

(Continued from page 9)

"Abominable Showman" (20th) and "Ghost Diver" (20th), \$5,200.

Loop (Telex) (806; 90-\$1.50) — "This Is Russia" (U). Great \$11,000. Last week, "Graf Spee" (Rank) (3d wk), \$7,000.

McVickers (JL&S) (1,580; \$1.25-\$3.30) — "Raintree County" (M-G) (7th wk). Short \$15,000. Last week, \$22,000.

Monroe (Indie) (1,000; 57-79) — "Halliday Brand" (UA) and "War Drums" (UA). Gentle \$4,000. Last week, "Carnival Rocker" (DCA) and "Teen - Age Thunder" (DCA), \$4,500.

Oriental (Indie) (3,400; 90-\$1.50) — "April Love" (20th) (3d wk). Weak \$6,800. Last week, \$8,000.

Palace (SW-Cinemas) (1,484; \$1.25-\$3.40) — "Seven Wonders" (Cinemas) (51st wk). Perky \$27,000. Last week, \$31,000.

Roosevelt (B&K) (1,400; 75-90) — "Tin Star" (Par) and "Short Cut to Hell" (Par) (2d wk). Good \$9,000. Last week, \$18,000.

State-Lake (B&K) (2,400; 90-\$1.80) — "Pal Joey" (Col) (7th wk). Cheery \$17,000. Last week, \$19,000.

Surf (H&E Balaban) (685; \$1.50) — "Game of Love" (Times) (3d wk). Bangup \$8,000. Last week, \$11,500.

Todd's Cinesage (Todd) (1,036; \$1.75-\$3.30) — "Around World" (UA) (36th wk). Hefty \$25,200. Last week, \$29,100.

United Artists (B&K) (1,700; 90-\$1.50) — "Hunchback of Notre Dame" (AA) (2d wk). Wow \$22,000. Last week, \$30,600, way over estimate.

World (Indie) (608; 90) — "Rich and III" (Loper) (5th wk). Steep \$4,200. Last week, \$4,800.

BOSTON

(Continued from page 8)

(WB) and "Crooked Circle" (Rep), \$8,500.

Pilgrim (ATC) (1,100; 65-95) — "Baby Face Nelson" (UA) and "Satchmo Great" (UA) (2d wk). Down to \$6,000. Last week \$8,000. Saxon (Sack) (1,100; \$1.50-\$3.30) — "Around World in 80 Days" (35th wk). Wham \$22,000 again. Last week, \$24,000.

Memorial (RKO) (3,000; 75-\$1.25) — "Kiss Them For Me" (20th) and "Ride Violent Mile" (20th) (2d wk). Oke \$9,000. Last week, \$12,000.

Metropolitan (NET) (4,357; 90-\$1.25) — "April Love" (20th) and "Restless Breed" (Indie) (2d wk). Good \$15,000. Last week, \$19,000.

Trans-Lux (T-L) (724; 75-\$1.25) — "Bride Much Too Beautiful" (Indie) and "Sorcerer" (Indie) (5th wk). Good \$5,200. Last week, \$6,000.

Orpheum (Loew) (2,900; 75-\$1.25) — "Pal Joey" (Col) (3d wk). Torrid \$23,000. Last week, \$29,000.

State (Loew) (3,500; 75-\$1.25) — "Pal Joey" (3d wk). Hotsy \$17,000. Last week, \$20,000.

LOS ANGELES

(Continued from page 9)

ABPT-FWC (3,300; 825; 90-\$1.50) — "Bombers B-52" (WB) and "Black Patch" (WB) (2d wk). Thin \$6,800. Last week, with Fox Beverly, \$16,300.

Chinese (FWC) (1,908; \$1.25-\$2.40) — "Kiss Them For Me" (20th) (4th wk). Modest \$4,300. Last week, \$5,700.

Mine Arts (FWC) (631; 90-\$1.50) — "Happy Road" (M-G) (4th wk). Oke \$1,900. Last week, \$1,500.

Pantages (RKO) (2,912; \$1.25-\$2) — "Les Girls" (M-G) (5th wk). Good \$12,000 or close. Last week, \$17,700.

Downtown, Wiltern, Hollywood Paramount (SW-R&M) (1,757; 2,344; 1,468; \$1.25-\$2.50) — "10 Commandments" (Par) (7th wk). Still nice \$19,000. Last week, \$36,200.

Egyptian (UATC) (1,503; \$1.50-\$2) — "Pal Joey" (Col) (7th wk). Stout \$11,000. Last week, \$13,200.

Warner Beverly (SW) (1,612; \$1.50-\$3.50) — "Raintree County" (M-G) (9th wk). Slim \$8,500. Last week, \$12,000.

Warner Hollywood (SW-Cinemas) (1,384; \$1.20-\$2.65) — "Seven Wonders" (Cinemas). Started 27th week Sunday (8) after big \$17,700 last week.

Carthay (FWC) (1,138; \$1.75-\$3.50) — "Around World" (UA) (51st wk). Fancy \$20,500. Last week, \$21,500.

Canon (Rosener) (533; \$1.50) — "Constant Husband" (Indie). Good \$4,300. Last week, "Third Key" (Indie) (4th wk), \$2,500.

Crest Sunset (Lippert-Cohen) (800; 540; \$1.25-\$1.50) — "Three Feet in Bed" (Indie) and "White Sheik" (Indie) (3d wk). Fast \$4,300. Last week, \$5,700.

Vagabond (Rosener) (390; \$1.50) — "Fire Under Her Skin" (Indie) (3d wk) (return). Oke \$3,000. Last week, "Magnificent Seven" (Indie) (return), \$1,000.

WASHINGTON

(Continued from page 9)

Stri (WB) and "Armored Attack" (WB) (reissues). Nice \$13,000. Last week, "Bombers B-52" (WB), \$12,300.

Capitol (Loew) (3,434; 85-\$1.25) — "Les Girls" (M-G) (3d wk). Pleasing \$13,000 after \$18,000 in second. Holds.

Columbia (Loew) (1,154; 85-\$1.25) — "April Love" (20th) (2d wk). Hep \$9,000 after \$15,000 last week. Stays on.

Keith's (RKO) (1,850; 70-90) — "Monmouth Monsters" (U) and "Love Slaves of the Amazon" (U). Slight \$6,500. Last week, "Man Godfrey" (U) (2d wk), \$7,000 at tilted scale.

Palace (Loew) (2,350; 85-\$1.25) — "Man in Shadow" (U). Barely good \$12,000, but best of newcomers. Holds. Last week, "Kiss Them For Me" (20th) below hopes at \$14,000 for 11 days.

Plaza (T-L) (275; 90-\$1.35) — "God Created Woman" (Kings) (5th wk). Managed to outride storm and seasonal hazards to get great \$7,000 after last week's \$8,000. Stays.

Trans-Lux (T-L) (600; 90-\$1.50) — "Pal Joey" (Col) (5th wk). Good \$8,500 after last week's \$12,000. Continues.

Uptown (SW) (1,100; \$1.25-\$3) — "Around World in 80 Days" (UA) (36th wk). Big \$12,000 or near after ditto last week.

Warner (SW-Cinemas) (1,300; \$1.20-\$2.40) — "Seven Wonders of World" (Cinemas) (50th wk). Lowest to date with slim \$5,500 for second conservative week. Holds.

Inside Stuff—Pictures

The recent statement by New York State Senator Thomas C. Desmond, Newburgh Republican, that he would introduce at the session of the Legislature convening in January, bills for New York State to assume a series of federal aid programs and to permit the state to take over various federal levies (including one on admissions) to finance these projects, was followed by an explanation of an aide that the plan envisages the state assuming the authority to "impose the Federal taxes at the same rate as currently levied."

This would be done, he added, "when the Federal government turns these taxes over to the state."

The proposed measures will authorize the state to collect presently collected federal levies on admissions, jukeboxes, telephone calls, safety deposit boxes and bowling alleys. President Eisenhower favors the switch. Cities and counties in New York State may now vote a five percent impost on admissions, a tax on jukeboxes, and other "nuisance" taxes.

International Latex Corp., subsidiary of the Stanley Warner theatre chain, is diversifying into the ethical pharmaceutical field. It previously had diversified into the proprietary drug field with the establishment of its Isodine line. During the year International Latex acquired the Talley-Nason Co. Inc., a small New England ethical firm, to serve as the nucleus for entrance of the company in the ethical pharmaceutical field.

William Rowland and Producciones Nuevo Mundo, S.A., have been placed on the "unfair list" of Writers Guild of America for allegedly failing to pay two writers coin due for work on a screenplay.

At the same time the guild has removed from its "unfair list" Associated Producers, Inc., Herbert Kaufman, Fred Meyers, Jerry Warren and W. Lee Wilder, those producers having now complied with WGA standards.

Jaguar Productions is using a "screen test within a picture" technique to build a contract roster. Exec producer Albert J. Cohen disclosed that the company plans to give new players "foolproof" small roles in exploitable pix. After seeing rough cuts, if the firm thinks the actor has possibilities, he will be signed and developed as a new talent.

'Stranger' Tall \$12,000, Denver; 'April' 9G, 3d

Denver, Dec. 10.

Biz is dropping fast with current with Christmas shopping on in full blast. "Tall Stranger" looks as best newcomer with a good session at Paramount. "Around World in 80 Days" goes into 31st stanza at the Tabor. "April Love" is in fourth round at the Center. Many spots are fair or worse this week.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90) — "Loser Takes All" (DCA) and "Scandal in Corrento" (DCA). Fairish \$2,500. Last week, on moveover.

Centre (Fox) (1,247; 70-\$1.25) — "April Love" (20th) (3d wk). Okay \$9,000 or close. Holding. Last week, \$11,000.

Denham (Cockrill) (1,428; 70-90) — "Tin Star" (Par) (2d wk). Fair \$6,000. Last week, \$9,000.

Denver (Fox) (2,588; 70-\$1.25) — "Pal Joey" (Col) (3d wk). Good \$9,500 or close. Last week, \$12,500.

Orpheum (RKO) (2,596; 90-\$1.25) — "Les Girls" (M-G) and "Hell Canyon Outlaws" (Rep.) (3d wk). Fair \$6,000. Last week, \$13,000.

Paramount (Wolfberg) (2,200; 70-90) — "Tall Stranger" (AA) and "Affair in Havana" (AA). Fine \$12,000. Last week, "Hunchback Notre Dame" (AA) and "Gun Battle Monterey" (AA), \$13,000.

Tabor (Fox) (930; \$1.25-\$2.50) — "Around World" (UA) (30th wk). Fair \$3,000. Stays on. Last week, \$6,000.

Vogue Art (Sher-Shulman) (442; 75-90) — "Naked Eye" (FR) (2d wk). Fair \$1,000. Last week, \$2,000.

SAN FRANCISCO

(Continued from page 8)

Down to oke \$11,000. Last week, \$13,800.

United Artists (No. Coast) (1,207; 90-\$1.25) — "Tall Stranger" (AA) and "Teenage Doll" (AA). Dull \$6,500. Last week, "Last Paradise" (UA) and "Hell Bound" (UA), \$9,000.

Stagedoor (A-R) (440; \$1.25-\$1.50) — "Love To Remember" (20th) and "Love In Afternoon" (AA). Good \$2,500 in 8 days. Last week, "Perri" (BV) (5th wk), \$2,800 for 4 days.

Larkin (Rosener) (400; \$1.25) — "Only French Can" (Indie) (3d wk). Good \$3,000. Last week, \$3,600.

Clay (Rosener) (400; \$1.25) — "Only French Can" (Indie) (3d wk). Good \$2,800. Last week, \$3,500.

Vogue (S. F. Theatres) (342; \$1.25) — "Panic in Parlor" (Indie) (3d wk). Great \$1,900. Last week, \$2,600.

Bridge (Schwarz) (396; \$1.25) — "Letters From Windmill" (Indie) (2d wk). Oke \$2,400. Last week, \$3,000.

Coronet (United California) (1,250; \$1.50-\$3.75) — "Around World" (UA) (50th wk). Fine \$19,000. Last week, \$19,500.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50) — "Happy Road" (M-G) (2d wk). Oke \$2,800. Last week, \$3,000.

ONCE-NIGHTLY SET FOR 'RAINTREE COUNTY'

Minneapolis, Dec. 10.

Although, generally, plans are being dropped to release "Raintree County" initially as a hard-ticket attraction, locally United Paramount (the Minnesota Amusement Co.) will go through with this sort of handling, as originally planned.

Picture opens at the 1,000-seat Lyric here Christmas day with all seats reserved, one showing a night and three matinees a week. Night scale will be \$2.25 for the main floor and \$1.50 and \$2 for the balcony, the same as for "The Ten Commandments" which managed 13 weeks. Matinee tap will be \$1.25, \$1.75 and \$2.

MUSICIANS SUE U

Gottlieb and Fordis Charge Wrongful Dismissal

Los Angeles, Dec. 10.

Immediate reinstatement, restoration of all rights, and \$15,000 each in damages were demanded by former Universal studio musicians Victor Gottlieb and Sam Fordis in a breach of contract suit filed against the studio in Superior Court. Musicians were dismissed by the alley lot after they had refused to testify before the House Un-American Activities Committee.

American Federation of Musicians also was named a defendant but the union is not considered an adversary in the action. It was named a defendant only on a technicality since it is a party to the collective bargaining agreement under the terms of which the suit was filed.

Action, filed by the firm of Wirin, Rissman and Okrand, legal counsel for Local 47 AFM, charged that the men were "wrongfully" discharged. Lawsuit has been backed by the union on the grounds that the collective bargaining agreement provides only for dismissal for cause and does not cover situations such as the Gottlieb-Fordis ouster.

Complaint specified that the discharges resulted in "great and irreparable injury and damages" to the plaintiffs and that monetary damages alone would not be sufficient. Consequently, the action also asked the court to order the studio to restore the men to their former jobs.

ELECT FRED AHRENS

Fred Ahrens last week was named prexy of Motion Picture Film Editors, N. Y. Local 771 IATSE, at a membership election. Voted in as v.p. was Michael Prusch while Peggy Lawson was elected secretary.

Other officers named are Robert Lowere, treasurer; John Oxtan, business agent; sergeant-at-arms, Sigmund Morganstern and Edward Wyant Jr.

FROM A LETTER IN
LOUELLA PARSONS'
SYNDICATED COLUMN!

"SEVEN HILLS OF ROME" is
pure entertainment set to the most
magnificent music. Mario sings
as he has never sung before—
and he's super-thin."

HERE'S THE TICKET-SELLING TRAILER OF "SEVEN HILLS OF ROME!"

(M-G-M urges you to read every word of
this trailer-digest! It's sure-fire boxoffice!)

**LANZA'S
BACK!**
—and look
who's got
him!



SHE'S GORGEOUS

Watch this doll, Marisa Allasio,
a new beauty to challenge the top
charmers of sunny Italy.

M-G-M presents MARIO
LANZA in "SEVEN HILLS OF
ROME" Co-starring Renato
Rascel Marisa Allasio With
Peggie Castle Screen Play by
Art Cohn and Giorgio Prosperi
Based on a Story by
Giuseppe Amato Filmed in
Technirama® A Product of
Technicolor Produced by
Lester Welch Directed by
Roy Rowland

It starts off with a BANG! A group
of attractive teen-age Italian youth
in action to rock 'n' roll music
taunting Lanza: "Hey, Americano,
you square come on and rock!"
Zoom title over Lanza singing
"Jezebel" in imitation of Frankie
Laine. Title: *The voice that thrilled
the far corners of the earth now rocks*
"SEVEN HILLS OF ROME!"
Follow with carnival crowd singing
"Calypso Italiano" walking along
colorful streets, swinging, shout-
ing, singing.

Then narration behind wonderful
panorama of Rome filmed from mov-
ing helicopter, with Lanza, gor-
geous Marisa and comic Rascel
strumming guitar and singing.
Narration: "'SEVEN HILLS OF
ROME' is rollicking, carefree enter-
tainment . . . its vivid backdrop the
breath-taking panorama of the city
that lives for love, laughter and beauti-
ful girls."

Scene of night-club, Marisa in low-
cut evening gown watches Lanza
sing. Narration: "Marisa Allasio,
newest of the voluptuous Italian beau-
ties to capture the imagination of
movie fans and lovely Peggie
Castle . . . and introducing Italy's
most famous comedian, Renato Ras-
cel." Scene of Rascel leading orches-
tra, accompanying Lanza who sings
the title song "The Seven Hills of
Rome."

Scene in American TV studio.
Lanza arguing, tweaks man's nose.
Narration: "Mario has the role of a
temperamental TV star who insults,

of all people, his sponsor, and decides
to start a new career across the seas."

Scene of Lanza with street-singer, a
sweet child, as gathering crowd
listens to the two singing "Arriver-
derci Roma." Scene of Lanza with
pretty Peggie Castle and her escort
at bar as argument starts. Escort
grabs Lanza's drink, throws it in
his face, a roaring fight ensues. Nar-
ration: "The story runs riot as our
hero of the high-notes . . . and low
boiling point . . . gets into one roman-
tic fracas after another."

Scene of Lanza urging Marisa that
he is not worthy of her love, em-
phasizes his words by shaking her.
Rascel enters during scene, thinks
Lanza is hurting girl and hurls
himself at Mario.

Cut to scene of guests in Rascel's
Studio, dancing with abandon.
Title: "Wondrous sights and sounds."
Scene of beautiful models showing
gowns. Title: "Gorgeous girls, excit-
ing gowns."

Scene of Lanza singing bit of opera
from stage. Title: "Dozens and doz-
ens of great songs . . . from Opera-
grand to Dixieland." Cut to scene of
Lanza marching in front of mob of
kids. Lanza sings "When The Saints
Come Marching In" in the manner
of Louis Armstrong.

Final title: "SEVEN HILLS OF
ROME." Lanza's voice in fine
climax behind magnificent shot of
Rome. Lanza continues singing.
Tag-line: "A Lanza Bonanza!"

"SEVEN" IS YOUR LUCKY NUMBER!

'European Common Market' Closer As Dutch Concur; Yanks Split On On Nearness, Extent of 'Threat'

With the approval last week of the "European Common Market" by the Netherlands Parliament, prospects for the realization of a new economic community on the Continent have come a step closer. It now appears that the Common Market may come into being—on paper at least—either Jan. 1 or Feb. 1.

Going hand-in-hand with this are efforts to shape the European film pool in which three of the CM signatories—Italy, France and West Germany—are vitally concerned. Going by present indications, and in the opinion of foreign market executives at the companies, the prospects for a realistic and effective common market in the film industry are dim today.

Where, at one time, the Motion Picture Export Assn. and the companies were deeply concerned with what a European Common Market operating in the film area might mean to the American industry, at this point their reactions are divided into three camps: (1.) Those who believe that, due to a number of internal factors, such as the "unequal" position of the Germans, a Common Film Market will never pan out. (2.) Those who maintain that, even if it does, its restrictive dangers are probably less potent than had first been believed, and (3.) Those who continue to warn Hollywood to be on guard against sudden surprise within the CM framework.

The blunt fact remains that, common market or no, Europe needs the United States; and that the individual governments concerned will not allow discriminatory legislation to be passed that would serve to seriously affect the flow of American pictures into these countries.

There is still some difference between what the MPEA, for instance, is thinking and what it's saying on the record. In London in October, Eric Johnston gave out with the view that, if the objectives of the CM are achieved i.e., if there is a stimulus for more and better production, the cause of the American film would actually be served. He hoed the American State Dept. line which approves of European efforts to create an economic block sans trade barriers such as quotas or tariffs.

There are some within the industry, and even within MPEA, who take this kind of statement with a grain of salt. It appears to be founded on the basic belief that the kind of common market which the European economic dreamers envision cannot and will not come about. They say it ignores what many are convinced is a fact, i.e., that there are top figures within the French and Italian industries who see the common market as a shield behind which their earlier ambitions for pool arrangements can be executed. Inevitably, such arrangements are pointed against the American industry, and what some in Europe charge to be "American domination."

Even as the common market ideas may come about in their dear areas, in the film field their application in Europe is complex. Partly the problem roots in the fact that France and Italy survive via government grants to their picture makers, whereas the Germans remain without Government subsidies. The Bonn government appears to be still deadset against any kind of arrangement that would serve to subsidize the producers.

The fact that the French have just signed a new two-year deal with MPEA, again granting 110 permits a year, also is considered to be of significance. "I wonder how Jacques Flaud (of the Centre de la Cinematographie) will explain that to his Italian and German colleagues," was one comment.

Fact remains that Europe's exhibitors need the American product and have yet really to be heard from in the CM controversy; nor have the non-producing states, like Belgium and Holland, very much to gain from the arrangement.

Gotta Have Sideline

Del Rio, Tex., Dec. 10. Molly Mascarenas, chief of service for the Rita Theatre here, was recently cited by the Del Rio Junior Chamber of Commerce as the best known baby sitter in town, and was given the Jaycee's Outstanding Sales and Service Person Award.

Miss Mascarenas has been with the Rita for the past 16 years.

Eagle Lion Asks Top Court Nod

Washington, Dec. 10.

U. S. Supreme Court was asked last Friday (6) to hear an appeal in the \$417,000 Eagle Lion antitrust suit against Loew's and RKO. Eagle Lion charged a conspiracy by the two companies, before the divorce, to bar EL films from a legitimate share of playing time in New York City, then dominated by Loew's and RKO. The defendants won in the trial court and in the 2nd U. S. Circuit Court.

The appeal to the High Court was brought by Eagle Lion Studios, Eagle Lion Films, PRC Productions and Chesapeake Industries against Loew's Inc., RKO Theatres and RKO Film Booking Corp.

The key issue on which Eagle heirs and assignees base request for a reversal is that the Circuit Court refused to accept as prima facie evidence of a conspiracy in this case the Supreme Court decision in Paramount et al.

Charles E. Clark, chief judge of the 2nd Circuit, wrote a minority opinion in favor of Eagle. In it he commented on "a developing trend in some of our trial courts of hostility" toward antitrust suits. The suit covers alleged damages suffered from 1946 to 1950. Says the brief:

"Petitioners contended that in allocating to distributors the limited playing time available in their circuits, the respondents concertedly favored their distributor co-defendants in the Paramount case and discriminated against independent distributors, including petitioners."

Interesting angle of the suit is that it is brought not by an independent exhibitor, but by an independent distributor.

Distributors 'Reagan Excuse' On Meeting Cancellation & Riles Exhibition-Side

A serious snag has developed in the industry's arbitration negotiations and what appeared previously to be harmonious talks has turned into a bitter exchange of telegrams between representatives of exhibition and distribution.

The new controversy in the on-again-off-again arbitration discussions stemmed from a last-minute decision of the distribution reps to call off the meeting of the joint committee, which was scheduled for Monday (9). The exhibitor members of the committee were notified of the postponement on Wednesday (4) by Ralph D. Hetzel, executive v.p. of the Motion Picture Assn. of America. The cancellation, according to Abe Montague, Columbia sales v.p. and head of the distrib group, was made necessary by the recent resignation of Charles M. Reagan, Metro's sales chief. Reagan, Montague explained, played an important role in the talks and it was necessary for the distributors' group to reorganize in light of Reagan's exit.

In a telegram to Montague, Julius M. Gordon, president of Allied States Assn., said that cancellation of the meeting was without the consent or agreement of Allied. He added that the reason for calling off the session is not a valid one since the absence of Reagan did not affect the ability of the other members of the distributors' committee.

Gordon, who had come to N.Y. to participate in the arbitration talks and in a special session of the exhibitors' Joint Toll TV Committee, said he would make himself available for the scheduled arbitration meeting if Montague changed his mind. According to Gordon, he received a "nasty" reply from Montague and that he answered Montague in a similar manner.

Earlier in a wire to the press, Abram F. Myers, Allied board chairman, said the cancellation of the meeting at such short notice "is most inconsiderate." He added that Allied had arranged for its members to be in N.Y. for the arbitration meeting and other business and "these plans cannot now be altered."

The MPEA expressed surprise over Allied's position in light of the cooperative spirit that has existed on the arbitration parleys up to now. It was pointed out that a month ago the distributors' group agreed to the postponement of a scheduled meeting following a request by the exhibitors.

Denver Quits Variety

Denver, Dec. 10.

Tent 37 of Variety has voted to pull out of Variety Clubs International.

Localites have set up the Rocky Mountain Screen Club.

French Reaction to 'Game of Love'

Paris, Dec. 10. French film circles are excited at the U.S. Times Film Corp.'s William Shelton's victory over the pre-presentation censorship of pks in Chicago on the French release, "Game of Love." The French like to interpret "Game's" victory as a first step which may open some French film areas for the gamier Gallic film fare.

However, some French film showmen point out it would be unreal and unfortunate to stigmatize all French features as sex and sensation items.

MPEA Weakened in Paris & London

Spiegel's Resignation and Allport's Death Come At Time of Ticklish European Problems

Films and 'Freedom'

Speaking before the 24th annual State Conference of Colorado High School International Relations Clubs, Eric Johnston, president of the Motion Picture Assn. of America, thus defined the role of the motion picture in modern society:

"They are one means by which America today reflects — and communicates — our hopes and our beliefs to the world. Our free films, like our free press, have shown that man can telescope his traditional slow growth from feudalism to free society."

"They have shown the new nations of the world, now engaged in a titanic struggle for economic freedom, that there is a basis for hope, energy, industry and faith. Surely this is a prodigious accomplishment of the motion picture."

Downtown D. C. 21 Days Is Okay

Washington, Dec. 10.

The right of District of Columbia showcase theatres to 21 days clearance over a house in Rockville, Md., 15 miles away, was upheld in the U.S. District Court last week. Judge Alexander Holtzoff threw out an antitrust suit by Orbo Theatre Corp., operator of the Villa Theatre, in Rockville. Orbo sought an injunction against the clearance and \$660,000 in treble damages.

The action was brought in February 1956 against Loew's, RKO, Universal, Paramount, Columbia, WB, 20-thFox and UA.

Judge Holtzoff upheld clearance and the right of the defendant distributors to refuse to lease pks to the Villa Theatre. "The only limitation on this general principle," he wrote in his decision, "is that the defendants may not conspire among themselves not to deal with the plaintiff."

Kassler Argues Importer Sans Theatre 'More Free' To Get Best N.Y. Deal

Notion that a distributor of foreign films "isn't in business" unless he controls his own theatre outlet in New-York is being challenged by some of the indies.

Most of the top distributors of imports today do control Gotham showcases and those who disagree on the necessity naturally are those who don't have a theatre of their own. Their position is that producers overseas are so impressed today with the combined exhibitor distributor operation that they're hesitant to sell to anyone who can't deliver an automatic New York date.

Some of the indies argue that the producers are being misled. "I know of no case where a picture of merit couldn't get a playdate in New York," commented Frank Kassler, formerly partner with Walter Reade Jr. in Continental Distributing and now on his own and handling the French "Razzia." "As a matter of fact, given a top picture, I can do better for a producer by not having my own house and by shopping around for the best deal rather than by just showing the film into my own one theatre."

Looking at it the other way,

given a mediocre film, Kassler pointed out that theatre ownership held little advantage. He added that in fact a good many of these type pictures never did get into the houses controlled by their distributors, and that—again from the producer's point of view—he actually was taking a greater risk in a distributor-owned showcase than on the open market.

The reasoning is that, via the usual "auctioning off" process, a theatre will customarily give a guarantee, thus placing the risk in the case of failure primarily on exhibition. This isn't the case in a distribution-controlled house.

Those who disagree with Kassler and the non-theatre owning indies say that the Gotham showcase is vital; that some good pictures have been held up for long periods of time due to the tightness of release houses at given periods; and that those who try to convince European producers that the control of a Gotham outlet is unnecessary are simply munching sour grapes.

Apart from this, it's pointed out that, in most cases, it wasn't the distributors who've gone into exhibition, but exhibitors who've gone into distribution. This was

true of Walter Reade, of Trans-Lux, of Jean Goldwurm, of Richard Davis and others because they wanted to assure themselves of top product for their outlets without having to hand out big guarantees.

Furthermore, the exhibitor-distributor tie has certain advantages when it comes to making deals. Considering that the money goes into the same pocket, an exhibitor-distributor can make the best deal for his house and the worst for distribution which, says the competition, means that the producer gets the short end of the stick.

Pro and con notwithstanding, the race for showcases is continuing. Rank Film Distributors of America has just taken on the Central Theatre on Broadway and Ilya Lopert, after some hesitation, now has confirmed the original VARIETY story of his taking over the Plaza Theatre on a longterm lease. It's safe to assume that he won't use the house simply to showcase his own releases. The Plaza's been successful on a mixed foreign and U. S.-offset policy. Opinion is that if Lopert changes it, he stands to lose money with his showcase.

Accident and design have left the Motion Picture Export Assn. momentarily with two big holes in its European setup. Marc M. Spiegel, MPEA's Continental manager, resigned, and Fayette W. Allport, the association's European manager, died last week of a heart attack.

Spiegel's post in Paris has already been filled, with Leo Hochstetter being assigned from the Far East to take over as of Feb. 1, 1958. Allport's position in London, where he repped the U. S. industry since 1933, will be left vacant for the time being, inasmuch as there are no pressing developments that would require a temporary assignment from New York.

Without reflecting on the capabilities but only the inexperience of the successors to Spiegel and Allport, the companies do feel that, for a time, these two offices will be weak links in the MPEA chain. This comes at a time when there is considerable uneasiness over the future of the foreign market, and specifically over the European market.

Distributors are sharply and uncomfortably aware of the importance the foreign market has assumed within the whole economic structure of the industry. The feeling of uneasiness is heightened by the fact that this dependence is fully appreciated by governments and industries abroad, who know that Hollywood must keep its foreign earnings at a high level. This in itself makes for a powerful bargaining wedge.

What concerns observers, however, are the European storm warnings, particularly in Britain, and now also in Italy. British attendance is way off, and Italian business hasn't been up to customary levels. So far, these are the only two European territories where there has been an appreciable drop. But it is sufficient to reflect unhappily about what may happen in France and in Germany.

Television Cloud

The shadow of television is beginning to fall over much of Europe, and the example of what has happened in Britain is a frightening one for an industry that knows how vitally important its overseas revenue has become. There was a time when foreign exerts considered Europe a "static" market and urged expansion elsewhere. Today, they want no more than for Europe's status quo at least to continue. If there is hope for expansion, it is primarily in the direction of Latin America. Little additional revenue can be gotten from the Far East. Japanese business is still good, but here tv also is raising its head and the country's economic condition leaves much to wish for.

At MPEA and among the companies there is a feeling that the foreign market is heading for trouble in 1958, though this past year it still delivered a whopping big slice of revenue and many territories actually set earning records. The total foreign billings gross (excluding Canada which is part of the domestic market, and which also has dropped this year) in 1957 probably again will run to around \$216,000,000 to \$218,000,000; it's estimated, but many fear that—from now on—the spiral will start going downward.

Allied Artists' Chi Confab

Chicago, Dec. 10.

Allied Artists has skedded its general sales meeting for Dec. 18-20 at Sheraton-Blackstone Hotel.

This choice followed arrival of eastern division sales manager L. E. Goldhammer in Chi last week.

For the information of exhibitors everywhere, 20th ANNOUNCES ITS RELEASE SCHEDULE FOR **JANUARY '58**

For Special Engagements



THE SELZNICK STUDIO PRESENTS
ERNEST HEMINGWAY'S
**A Farewell
To Arms**

COLOR BY DE LUXE
CINEMASCOPE

CASTING BY
ROCK HUDSON
JENNIFER JONES
VITTORIO DE SICA

Produced by DAVID O. SELZNICK • Directed by CHARLES Vidor
Screenplay by Ben Hecht

For Selected Engagements

JERRY WALD'S
Peyton Place
COLOR BY DE LUXE
CINEMASCOPE

starring LANA TURNER
HOPE LEE LLOYD
LANGE • PHILIPS • NOLAN
DIANE ARTHUR
VARSI • KENNEDY
RUSS TERRY
TAMBLYN • MOORE

featuring DAVID NELSON • BARRY COE
BETTY FIELD • MILDRED DUMPHY • LEON AMES • LOYNE GREENE
Produced by JERRY WALD • Directed by MARK MIBSON
Screenplay by JOHN MICHAEL HAYES

ROBERT MITCHUM
CURT JURGENS

**The Enemy
Below**
COLOR BY DE LUXE
CINEMASCOPE

Produced and Directed by JACK POWELL
Screenplay by REYNOLD HAYES

TOMMY SANDS
LILI GENTLE

Sing Boy Sing
CINEMASCOPE

CASTING BY
EDMOND O'BRIEN
Produced and Directed by HARRY SHARON
Screenplay by ALICE MARY

**Escape From
Red Rock**

REGALSCOPE
starring
BRIAN DONLEVY

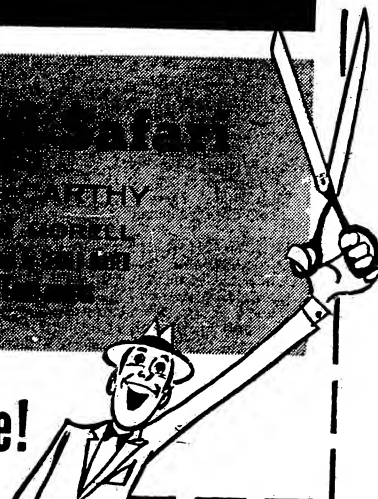
Produced by BERNARD LASSER • Directed by EDWARD BERNDT
Written by EDWARD BERNDT

A REGAL FILMS INC. PRODUCTION
RELEASED BY 20th CENTURY FOX

Diamond Safari

KEVIN MCCARTHY
with ANDREW MURRAY
Produced and Directed by JOHN HAYES
Screenplay by JOHN HAYES

Clip and save!



Exit (As Expected) of Republic From MPEA First in O'Seas Body's History

Resignation of Republic Pictures from both the Motion Picture Assn. and the Motion Picture Export Assn. last week is seen as a logical upshot of the direction in which the company has been moving in recent months. It is feared that another company—RKO—might soon follow suit.

The Republic move came as no surprise at MPEA since Rep had indicated its intention of quitting as far back as last June. It actually did resign, but while keeping the notice on the books, said it was still mulling the move. Last week, it made its decision final. Under MPEA rules, notice of resignation must come well in advance.

According to MPEA, there have as yet been no indications that RKO will take the same step. While such a move wouldn't surprise anyone, with RKO inactive at home and reportedly getting ready to close up shop abroad, the management to date has taken no active steps to leave the association. This marks the first time since the formation of MPEA that a company has actually quit. There have been resignations from the MPAA. Both United Artists and Warner Bros. at one time pulled out, but both came back.

Republic bowout is said to be based on economic considerations since the company is folding its overseas setup and plans to retain only a few territorial operations. In the light of Republic's condition, its dues contribution to MPAA-MPEA has been minor for some time. Dues are figured on a percentage of the domestic gross.

Though it won't be a member, Republic during 1958 will continue to benefit from license allocations in France and elsewhere, made during the time when it was still a member. When these pacts and contracts expire, Rep will have to fend for itself under the independent quota.

Rep's leaving MPEA reduces the association's membership to nine companies. However, MPEA pointed out that the Rep departure leaves the association representing as many pictures abroad as before "since the several remaining companies are increasing their distribution."

Several foreign managers politely expressed regret last week about the Rep withdrawal. Actually, and realistically, none are shedding any tears for two reasons: 1. Without production, Rep in no way threatens the "common front" which the companies like to present abroad via MPEA, though there is a possibility of Rep product going into Spain. And 2. The "small" distributors, like Republic, at times are a thorn in the side of the big outfits on both the domestic and the foreign side. The aims, needs and aspirations of the small outfits are somewhat different from those of the majors, and therefore the association has not always answered their purposes; they have been caught up in projects in which they have little interest.

'Old Yeller' Atlanta Start

Atlanta, Dec. 10. "Old Yeller," Walt Disney's new picture, will be world premiered in Atlanta Dec. 20 at Rialto Theatre. All proceeds from performance will go to Junior Chamber of Commerce Boys Club fund. Jaycees sponsor a year-round program at this club.

Charles Levy, advertising and public relations director for Disney, was in Atlanta last week setting up premiere details. He completed arrangements for premiere with Jaycee prez Bob Marchman, Boys Club chairman Ben Weissmann, publicity chairman Harold Andrews and Rialto Theatre Manager Bob Moscow.

Levy revealed that Atlanta is one of four cities where "Old Yeller" will be shown for the benefit of organizations such as the Boys Clubs, hospitals and/or philanthropic enterprises: New York City, Houston and Denver will stage charity benefits following the Atlanta premiere.

Upped-Scale Splurge

Minneapolis, Dec. 10.

Number of raised admission pictures here at one time has broken all local records.

In addition to the two hard-ticket offerings, "Seven Wonders of the World" and "Around the World in 80 Days," there currently also are "Pal Joey" and "The Ten Commandments," the latter in the neighborhood houses, with upped taps. And another, "Raintree County," that'll have a reserved seat policy, is coming in this month.

Pleading Illness, WGAW

Exec Sec Frances Inglis Asks Out of Jumpy Chair

Hollywood, Dec. 10.

Resignation of Frances Inglis as exec secretary of Writers Guild of America West has been accepted to take effect March 31. Miss Inglis will stay on to handle upcoming negotiations with the major film studios and agents.

Miss Inglis, whose tenure has been a stormy one marked by criticism of her administration, resigned at a council meeting last week due to "health" reasons. Guild prexy Edmund Hartmann, screenwriters branch prez Frank Nugent and tv prexy Curtis Kenyon met with her to discuss the situation the next day, and subsequently the council accepted her resignation.

Doris Roberts, formerly assistant to the contract administrator of Guild, recently resigned with a fiery blast against Miss Inglis' handling of the guild's affairs, charging her with "inefficiency and waste." Last spring, during the annual guild election, Miss Inglis' administration was the principal target of one slate of candidates. There have been many resignations from the guild's administrative staff in recent months. Miss Inglis draws \$350 a week, and her pact ran to 1960.

Spanish Distributors Feud Among Selves; Who's Got Inside Political Track?

Madrid, Dec. 10.

Another explosive situation developed as the distribution wing of the Spanish film industry split apart, with warring factions preparing for a showdown battle.

Situation arose with government decision (1) to withhold granting of import licenses for 12 U.S. features already contracted for by indie Spanish distributors while (2) giving green light and \$500,000 currency allowance to nine other local distributors forming the Central de Compras (20 U.S. films, group) to buy some 20 U.S. films.

Central de Compras was created last July by local distributors Dipenta-Filmayer, Hispanex, Provinces, Bengala, Huguet, Diana and CEA to weaken U.S. film embargoes by offering dollars for hard-to-get Yank product. Secondary aim is eventually to extend bloc-buying principle to all film purchases in hope of reducing inflated Continental pic prices. Mundial Films joined later to form a solid nucleus comprising a third of Spain's big companies.

Remaining distributors now counter-blasting include CIFESA, Suevia, Charmartin, Mercurio, As, Filmex, CICOSA, CEPICSA and Interpeninsular—all major banners in the local market, constituting another third.

Neutral third is made up of six U.S. distributor agencies, C.B. Films (United Artists outlet) and Radio Films (tied to RKO). These MPEA forces will, of course, throw all weight against the Central, whose members synthesize opposition to U.S. distributors in Spain.

Spanish distribut antagonism to Central operations is intense on several scores. Central is charged with trying to capitalize on the Spain-MPEA conflict for self-inter-

KANSAS CITY FILM MEN KEEP UP CHARITIES

Kansas City, Dec. 10. Motion Picture Assn. of Greater Kansas City re-elected three members of the Board of Directors and added one new man to the board at its annual dinner and meeting at the Hotel Pickwick last Monday (2).

New member is L. J. Kimbriel, of the Missouri Theatre Supply Co. Re-elected were Richard Brous, Ralph Adams and Ben Shlyen. The board will elect new officers at its meeting in January.

A plaque in honor of his year of leadership was presented to Ed Hartman, president. The year was called the best one in the eight years of the organization's history. Several events were spread throughout the year bringing public attention to the motion picture industry on a broad scale.

Organization raised tornado relief in amount of \$6,027. Group also paid the fees for 50 boys to attend the YMCA boys camp at Camp Santosage, and financed a new cabin in memory of Robert Withers, former Republic exchange head.

Another event was the "Santa Claus in August" affair in which 1,800 kids were taken to a showing of "Bambi" and treated with candy and popcorn. The year's outstanding event was the Chamber of Commerce "Salute to the Motion Picture Industry" attended by 800 of the city's leaders.

A project tentatively outlined for next year is to be the building and furnishing of a cabin at Camp Santosage in honor of Earl Jamison Sr., former partner in Exhibitors Film Delivery & Service Co. and other industry interests. About 90 persons were in attendance at the dinner.

Godfrey Touts 'Sayonara'

Chicago, Dec. 10.

Arthur Godfrey has been giving Warner Bros. unexpected juicy plugs on his CBS simulcast daytimer for the studio's forthcoming Marlon Brando starrer, "Sayonara." Godfrey caught a screening of the film in Chicago last week and has been touting it on the air every day since.

He had done similarly with Paramount's "Strategic Air Command" previously and was felt by Par to have figured importantly in its grossing power.

Newsweekly's Poll on U.S. Embargo Brings Arresting Madrid Remarks

Madrid, Dec. 10.

A film industry poll of opinion on the Spain-Motion Picture Export Assn. conflict, published in news weekly "Actualidades," is being widely commented here.

Answers to "(1) As a film spectator, have you noted absence of U. S. films? (2) What opinion do you have on present MPEA position? (3) Is it preferable to leave actual situation as is or, if not, how would you settle the conflict?" were delivered by Joaquin Agusti, general director of CEA Distribution; prominent film critic Fernandez Cuenca; distributors Jose Maria Villota and Jesus Buegas; Garcia Alvarez, director of a 25-theatre exhib circuit and Paramount pub chief Cecilia Mantua.

Agusti, Spain industry spokesman in negotiations with MPEA this year, and chairman of distrib association, answered first question affirmatively.

"Present position of MPEA," he said, "is substantially different and more realistic than it was a year ago. Former points of principle, excluding pact prospects, have varied particularly with regard to percentage MPEA allotment of U. S. film imports and the 4-1 distrib decree. MPEA experience in Spain and effect of this experience in other European countries were decisive in evolving present MPEA realistic approach."

Stating present situation neither benefits the film industry here in general or local distributors in particular, Agusti felt a settlement is definitely in order if parties concerned "manifest mutual comprehension for the many problems engendered in this complicated state of affairs."

Exhib Alvarez adamantly insisted absence of U. S. product is noted because only the Hollywood seal offers "dynamic and spectacular screen values which together with known marquee names guarantee commercial pull and box-office returns." He didn't know MPEA position, say it had been belauded with excessive talk, but accented need to settle conflict or close film industry doors. Solution must be guided by boxoffice necessities, he maintained, since the ticket-window is the front of industry well-being. Miss Mantua answered in a similar vein.

Film scribe Cuenca failed to notice absence of U. S. pic. MPEA position, to him, was indefensible, one that endangers the very U. S. film exports MPEA is trying to protect. Spain, he cited as an example, managed to keep screens filled during years MPEA suspended film shipments, with unfavorable repercussions in other countries for MPEA, now losing its "dictatorial grip globally."

Cuenca asked that impasse be solved. "Import of U. S. films is advantageous, above all as it provides funds for official protection of Spanish cinema."

Villota-Buegas replies denote viewpoint of Spanish distributors who have benefited most from MPEA absence here. Important distinction is Buegas remark that neither side should see "lion's share" in a settlement, a reference to a section of local distributors organized as a film purchasing bloc, with which remaining Spanish distributors are at odds.

Worth underlining, observers say here, is general admission that Spain-MPEA conflict has caused an unfavorable industry dislocation at this end and that Agusti stand on middle ground most closely conforms to pact signing possibilities.

though few will pinpoint the blame. There appears little question, however, that several of the companies will close shop in Spain once the current problem is settled. Reasoning is that the overhead in Spain always has eaten up most of the profits and that its appears to be cheaper to operate via licensees. Offers similar to the one accepted by RKO have been pitched to several companies, including Warner Bros. and Columbia.

Chaplin's Nay to Spain

Madrid, Dec. 10.

Film circles here express doubt that "King in New York" will be shown in Spain unless Charles Chaplin accepts dialog changes requested after preliminary censor screenings.

Releasing org Dipenta-Filmayer has a 15-minute edit ending leeway but "suggested" revisions apparently transcend concession. Trade report here says Spain wants to extract teeth of Chaplin's anti-American bite.

Chaplin has already refused to modify dialog and Dipenta's Juan Perez is now huddling in Paris with Chaplin reps for a second try. Observers here are skeptical of outcome.

RKO Fandango

Continued from page 3
such a deal and it cued much sentiment for RKO expulsion from MPEA.

There is another version of this to the effect that: a. none of the money actually would go to RKO, and b. the MPEA had not yet made an absolute decision re the O'Neill terms.

RKO situation has hearings on both sides of Atlantic, but it isn't the only one threatening the MPEA position in Spain. The embargo has been on for over two years. Several independents releasing through United Artists are getting restless. Most of them have a clause in their contract that stipulates that, after two years, if the company has not released their film in a given territory, they are free to make their own deals. There are indications this is happening.

Already, Samuel Goldwyn has sold "Guys and Dolls" (Metro) and "Around the World in 80 Days" (UA) is running in Madrid. Other Indies can be expected to follow suit.

RKO Sat In

What really gets the companies sore is the fact that, as the Spanish talks were progressing both in Europe and in New York, RKO reps were sitting in on them without even giving a hint of their company's intention of torpedoing the whole arrangement. At one point, O'Neill encountered Eric Johnston in Washington and inquired whether it was alright for him to close some European offices. Johnston outlined the association's position, but apparently didn't press the point, for O'Neill never got to telling him that what he had in mind was Spain.

Situation in Spain now appears virtually hopeless for MPEA. On the one hand, the Spaniards now know they can get pictures. Their purchasing commission with \$500,000 is due in the States soon. On the other, MPEA can't give in very well without setting an impossible precedent for the rest of Europe.

It is known in New York that, even as Madrid was giving the American companies the run-around, a brother-in-law of Dictator Franco had obtained a permit to import several millions of dollars worth of Swiss watchworks, with payment in dollars. MPEA has been in touch with the American Embassy in Madrid, but—in the absence of a trade treaty with Spain—there isn't much the State Dept. can do to help the situation.

Meanwhile, in New York, the "to be or not to be" of RKO in the Association remains a mute question. Some feel that some sort of unity is better than no unity at all. Others, particularly in the light of Republic's departure from the group, hold that it'd be just as well to expel RKO than let it resign eventually. No one will deny that the company has violated an understanding, though one version of the story is that O'Neill, when confronted with this charge, said he had informed Johnston and had gotten the nod from him to go ahead.

There is a good deal of disgust among the distributors in Manhattan about the fix they find themselves in in the Spanish market,



Trailers are, have been and always
will be the smart showman's cup
of tea. He knows that, with the regular
and continuous use of trailers,
a substantial part of the audience
is in the bag.
So, bear in mind that the Prize Baby
is always at your service delivering
the kind of performance theatres
need to sweeten each pot...
and for very little sugar!

**TAKE
T*
AND SEE!**



**TRAILERS,
OF COURSE.**

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Goldenson Talks — Youngstein Rebuts

Vitality in Industry Needs Only to Be Harnessed —Goldenson

"Motion picture industry has tremendous vitality" but there's demand for concentrated effort on the part of all elements to gear production and promotion so as to wring out the boxoffice potential Leonard H. Goldenson president of American Broadcasting-Paramount Theatres, stated in New York this week. He offered a three-point program which, he insisted, if fully developed would mean "a hell of a rebirth of this picture business."

Exec expressed anew his thought that the building of new stars is a "must." He said 20th-Fox, Columbia and Universal have undertaken to do some of this, as has his own company with its exploitation pictures. Goldenson prescribed the handling of youngsters just as a thoroughbred horse is groomed—that is, giving them important ex-

No Consistency in Biz—Youngstein

Within the course of the "debate" that unexpectedly developed between Leonard H. Goldenson and Max E. Youngstein the past week, Youngstein had some bitter comments to make about the absence of consistency in the picture business. He wondered if this might be cleared by a mass meeting with the Dept. of Justice.

He referred to the fact that, despite antitrust restrictions, major film companies are becoming exhibition-minded, top circuits are angling to segue back into production and the word is around that Loew's would like to avoid divorce.

Further, noted Youngstein, exhibs yell at the film companies for selling back productions to television but meanwhile they're buying tv stations.

posure and avoiding "unknown properties" for the latter would prevent them, the players, from gaining favor with the public. He would have the fresh talent traveling to get to know the public, particularly with initial pictures. He would have the newcomers given a trade buildup, including via radio and television, but upon becoming known they "should be retained for pictures exclusively."

Goldenson made the point that 70% of the audience is in the 16-to-35 age group which has no particular yen for the "older stars in romantic roles," and who are seen on tv.

Point 2, as listed by the AB-PT chief, concerns the "need for an advertising-publicity campaign for the entire industry." He said he wouldn't use the word "institutional," for this has no clear meaning to him, but he does want a "campaign of excitement." Within the framework of the project would be long-range bally of pictures, beginning with the time a producer has an idea for a property, the reasoning being that a good job of selling can't be accomplished within just a few weeks of release.

Also part of the Goldenson plan is a move to correct the "unfair and discriminating" practice of newspapers in listing tv program logs but declining to give pictures this same kind of attention.

Point 3 in the Goldenson prescription is a motion picture exposition which would be sent on tour and "hit every class of person" with the message about all facets of the industry that would have appeal.

Goldenson recommended that the ad-pub and exposition approaches might best be carried out through the Council of Motion Picture Organizations.

Says Goldenson Only Scratches Surface; Exhibs Sole Interest: 'Who's in It?'

Rebuttal to Leonard H. Goldenson's recommendations of a three-point audience-development program was quick in coming, one by one his ideas for "new faces," an industry ad-pub campaign and a motion picture exposition being subjected to counter-attack.

Goldenson's comments were made Wednesday (4) during the course of a press meeting about distributors' release schedules. Rejoining the American Broadcasting-Paramount Theatres president, two days later, was Max E. Youngstein, United Artists v.p.

Youngstein had been discussing with the press his company's newly expanded activities, particularly in the music field. Then, prompted by a reporter's query, he launched an unexpected blast. And he consented to be quoted, he said, only on condition that it be made clear he was expressing his own personal sentiments and not those of his company.

The Goldenson program, said Youngstein, "while it couldn't hurt, can't help, might affect 5-10% of our problems."

As for new personalities on the screen, the UA officer said a "very simple chain of events takes place." The producer, he explained, goes out for newcomers and obtains properties for them. Then the exhibitor asks, "Who's in it?" The salesman explains the plan to develop stars and the exhibitor, again asks, "Who's in it?" Price for the picture agreed to by the exhibitor invariably is disparate to what the producer has invested in terms of energy, money and risk.

Youngstein went on Sterling Hayden was in many "bread and butter" pictures that were "made at a price." Subsequently UA had a Hayden entry, "The Killing," which was head and shoulders above his previous productions. It got many rave reviews, Youngstein related. But, he added, exhibitors wouldn't pay any more for "Killing" than they had for the earlier Hayden pictures. His point: Exhibitor attitude impedes producer initiative.

Theatre men never have supported features with fresh talent and this obtains with other companies in addition to UA. Tony Perkins was developing fast, for example, but Paramount was given dubious support in selling "Fear Strikes Out," in which he starred.

The exposition "might be a good idea because it informs people

Goldenson, Admirer of Detroit

In discussing industry promotion, Leonard H. Goldenson observed that "the automobile field stole everything from our book and is doing it better."

It's time the picture business regained the spotlight, he suggested.

about our business," noted Youngstein. "But I don't see how this is going to help the boxoffice or the individual strength of the companies."

As for the ad-pub, Youngstein wanted to know if Goldenson had said who would pay for the campaign. Goldenson's comment antedilating use of the word "institutional" was interpreted by Youngstein as meaning "somebody else has to pay for it."

UA exec beefed that the distributors right along have been called upon to ante up for the lion's share of ad costs, "are now paying up to 90% and the way things are there will be no such thing as co-op ads."

Youngstein offered his own formula for co-op promotion on "a fair basis": house budgets adequate to publicize particular pictures, and these may vary, and then a 50-50 split of the ad expense between exhib and distrib.

Feed-the-Orphans Movement Grows

All distributors have given "encouraging" assurance of a steady flow of product over the next year—specifically, they intend to make quality pictures available in the "orphan" months of April (after Easter), May, June, September and October.

This assurance has been communicated to United Paramount Theatres, in the form of release programs as now mapped by the companies. Titles, over 200 of them, extend from through the summer to through all of 1958. Extent of cast listings is limited somewhat, varying with each company, and note is made concerning this that talent contracts aren't always set for many months in advance. One company, United Artists, had a full-1958 roster to offer, this listing all pictures and stars.

The lineups were collected and made known by Edward L. Hyman, UPT v.p., who has been crusading for the past several years for a swing away from the concentration of top features during holidays. In addition to the distributors, this year he's had the support of many of the top theatre men around the country.

Hyman's drive and the current response have had the effect of spotlighting "orderly distribution" as one of the major trade issues of the day.

Exec, having sounded out both theatre men in the field and the distributors' homeoffices, related this week he found a "display of sincerity on both sides." If not per-

Open Up That Golden Gate

San Francisco, Dec. 10.

Screen Directors Guild, which is participating in San Francisco's maiden festival, is taping half-hour talks by directors and will distribute tapes to between 300 and 400 college cinema classes throughout the U.S. . . . Among directors still expected to fly up from Hollywood for various nights of festival are George Stevens, A. C. Potter and King Vidor. . . . Congratulatory wires on opening night included one from Vice-President Richard Nixon. . . . Frisco Mayor George Christopher missed opening show, but turned up later at reception at festival co-ordinator Irving M. Levin's home—the mayor was busy escorting King Mohammed V. around Frisco while "Captain from Koenig" was unwinding. . . . Among those on band opening night were James Mulvey, president of Goldwyn Productions Inc., and Maury Schwarz, who has a Northern California art-house circuit. . . .

"Where Mountains Float," Danish film rejected for festival competition, got a special matinee showing last Saturday (7) for children at Metro theatre. . . . Festival judges are Hortense Morton, Frisco Examiner; Emilia Model, Frisco News; Paine Knickerbocker, Frisco Chronicle; Robert Hall, Frisco Call-Bulletin, and Theresa Leeb Cone, Oakland Tribune. . . . Italian producer Franco Cancellieri commented on festival: "Making of films is one of the few cultural areas where persons of different nations can work together, producing something to which all contribute, and a film festival serves as a showcase. . . . Both the local Chronicle and Scripps-Howard's afternoon News suggested, editorially, that the San Francisco Film Festival should become an annual event, and praised both the Art Commission and co-ordinator Irving M. Levin for their efforts. . . . However, columnist Arthur Caylor, in The News, gloomed: "Don't be surprised if some other city snatches it away before San Francisco wakes up to what it's got. The usual way is to let anything that gets started here go East and make a reputation before acknowledging it exists."

haps licked entirely, the problem has been substantially reduced in sizes. If all film companies adhere to the schedules they've outlined, "we will have taken a most constructive and giant step forward," he commented. . . . If there's an occasional hiatus in the skeds, this could be due to the uncertainties that many a film-maker faces in production.

blueprinting. But on the overall, things look good to Hyman.

And as the distributors come through as they say they will, exhibs should feel called upon to back up the better merchandise in "off" periods with stepped-up effort on the promotional end. Hyman put this as an exhib obligation to go hand and hand with the distributors' new policies.

Tay Garnett, Ahoy

San Francisco, Dec. 10.

Sponsors of Frisco Film Festival wonder if director Tay Garnett will ever make it to Frisco.

He was set to fly up from Hollywood for opening night last Wednesday (4), got to Los Angeles International Airport with Frank Borzage and Franchot Tone and stopped off just long enough to make a phone call to his family. That was also long enough for him to miss his plane.

Next day he was scheduled to come up and couldn't get reservations in Los Angeles. Festival co-ordinator Irving M. Levin finally arranged reservations with TWA for him and Garnett got to the airport to find the flight had been cancelled, waited around for another flight and couldn't get one.

Warner Guild

Continued from page 7

versal. As part of the compromise deal, WB agreed to retain three of these staffers. They include Sid Rechtmik, former trade-paper contact who moves over as press book editor; Sid White, radio-tv contact, and Leo Wilder, magazine contact.

Decision to accept the WB deal was taken by the SPG membership at a general meeting last week.

The vote, it's said, was a close one and the final outcome was achieved by the votes of the WB artists. The artists, it's reported, expressed disgust with the entire situation and many of them appealed for acceptance of the WB offer rather than to attempt to work for a company that didn't want them.

Sphinx Tomlinson

Continued from page 5

petition with the Securities & Exchange Commission in Washington. In addition, he must submit separate 14-B forms for each of his nominees for the board of directors if he intends to put up his own slate. No such move, as far as now can be ascertained, has been made. (When an indication of a proxy battle is filed with the SEC, the Government agency invariably and immediately makes it public.)

If Tomlinson plans to renew his battle, observers feel he must make his move shortly because the time factor will soon catch up with him. Such solicitation requires several months of planning. In his last try Tomlinson waited until the last moment to make his appeal to the company's shareholders. By that time, the Loew's management, with the help of a Stockholders' Protective Committee, had corralled the majority of the proxies Tomlinson's appeal had little effect.

Probabilities

More credence is given the idea that Tomlinson will force a proxy battle and attempt to align himself with Lehman Bros. and Lazard Freres to unseat the Vogel regime, (Wall Street banking houses usually avoid proxy battles).

Lehman and Lazard, it became evident at the special meeting in October, were opposed to the Vogel management when they aligned themselves with Tomlinson and forced the election of Samuel J. Briskin to the board of directors. At first Loew's said that it would challenge Briskin's election, but so far has done nothing about that.

A tipoff of what may be in store for Loew's corporate structure may be revealed when Vogel makes known his nominations for the board of directors. It's expected that the Loew's topper will present his lineup shortly after the monthly board meeting late this month. It's anticipated that he will make substitutions for the directors in the Tomlinson camp. These include Tomlinson, Meyers, Briskin, Louis Johnson, Ray Lawson and K. T. Keller.

Frisco Film Fest

Continued from page 5

about condition of print after he'd seen whole thing. He was standing in lobby discussing matter with Levin when he spotted personal friends in crowd milling outside still-unopened theatre doors. He demanded Levin let them in and Levin, with his back up, said he wouldn't, not until he got go-ahead on picture.

So Cochran finally gave reluctant consent and festival went on. On Wednesday's (4) opening night, Levin got another jolt.

Hardest rain in a month started in mid-afternoon and kept dressy crowd down to about 800, with a dandy traffic jam in street outside the theatre.

Nevertheless, promised participation of Screen Directors Guild in Hollywood came through (just that day) and reception accorded opening film, Germany's "Captain from Koenig," was excellent.

Franchot Tone, who emceed opening ceremonies praised San Francisco for courage in putting on a fete dedicated to "the art of film-making, rather than its technical achievements," and director Frank Borzage, who flew up from Hollywood for opening, emphasized that this was to be a directors' festival, with special weight in judging of Golden Gate Awards laid on work of directors.

Some of the other difficulties Levin has run into include:

Failure of the Indian consulate to deliver "Aparajito"—this second in a film trilogy and India has substituted first picture in the series;

Projectionists' demand that two men work the festival, just as in roadshow screenings of "80 Days" or Cinerama;

Opening of the San Francisco Symphony season on the same night as the festival;

Failure of Frisco Board of Supervisors—so far, at least—to come up with any financial support for festival, forcing Art Commission and co-ordinator Levin to rely on ticket sales at \$1.50 per seat.

Fortunately, ticket sales have gone fairly well—Frisco, with eight art houses, has a large, if selective, audience for foreign films.

Bidding: Stops Lawsuits, Not Headaches

[GOLDWYN CASE DEFENSE GETS KNOCKING]

By WILLIAM STEIF

San Francisco, Dec. 10.

Herb McIntyre, former Western sales boss of RKO, was stand-out witness last week in Sam Goldwyn's \$1,500,000 antitrust suit against 20th-Fox, National Theatres and Fox West Coast.

Defense lawyer Arthur B. Dunne seemed to score a lot of points through McIntyre. But did Goldwyn's lawyer, Joseph Alioto. You take your choice. Of course, Federal Judge Edward P. Murphy isn't tipping his mitt.

Possibly most significant for the defense was McIntyre's statement that he was in on negotiations for all seven Goldwyn films involved in this suit (time period is limited to 1947-50) and his denial that he knew of "any conspiracy, plot or design to keep Goldwyn pictures out of National Theatres or of any understanding to discriminate." RKO was Goldwyn's distributor during this era.

McIntyre testified there was "no connection" with Mike Naify's United California circuit in his dealings with National or Fox West Coast, claimed Goldwyn and Walt Disney picture were "treated better" than comparable RKO product and "on the whole, got higher terms."

Importance of this testimony to the defense is that McIntyre, presumably, is an impartial witness. He detailed his 37 years in distribution end of the film business, confirmed much minute testimony as to the difficulty of negotiating with the tough Goldwyn organization and was asked:

Q.—Who was the final determiner of terms?

A.—Mr. Goldwyn.

McIntyre testified RKO continued selling established customers against National in some situations, specified Long Beach as one such, traced the history of splits back to the early 1930's before RKO-Radio and RKO-Pathe merged and said: "When the merger came into being, nobody sought all the product so it was split up." He declared National never insisted on RKO offering films to National rather than to regular customers, said National made no ties, no threats and that RKO didn't start competitive bidding "but if the exhibitors wanted it, we'd do it."

Q.—Did RKO have a policy of discontinuing competitive bidding?

A.—If an exhibitor requested it or we go no bids for 10 straight pictures, competitive bidding was discontinued.

Bidding, Pro and Con

Like earlier witnesses, he testified bidding had both advantages and disadvantages—one advantage was that it ended lawsuits, but disadvantages included "overbidding," not enough time for promotion, exchanges being unable to "adjust" inequities and the big clerical staffs required to do the paperwork involved in bidding.

He said he was present at the meeting—much-discussed in this trial—when Charles Skouras was supposed to have told Goldwyn that house expenses in sliding scales were actual expenses and McIntyre added: "Pete Lundgren (Fox West Coast statistician-buyer) stood up and said they were negotiated."

This testimony incidentally provoked some decorous hilarity among Fox West Coast execs who were sitting in court—to a man they felt the idea of anyone standing up and telling Charles Skouras he was dead-wrong was pretty funny.

Under Dunne's prompting McIntyre also testified that:

(1) Despite the fact that film rental terms generally increased after 1950 (when divestitures mainly took effect), this didn't necessarily mean more dollars in the till because boxoffice receipts were diminishing;

(2) He, personally, was never "threatened, intimidated, locked out or boycotted" by Fox—Dunne pounded versions of this question at McIntyre a half-dozen different times;

(3) He was "in the middle of an ugly situation" when he sold away from the Nassiers in Frisco to Fox, but he was praised by RKO president Ned DePintet for the sellaway—Dunne put the letter of praise into evidence and the critical part of it said "RKO reserved the right to sell anyone, was no party to a split" and maintained "no one had an inalienable right to a picture";

(4) "It didn't make any difference what arrangements

exhibitors made between themselves so long as we got satisfactory terms."

Many of Alioto's cross-questions to McIntyre brought out similar answers—the main difference lay in how Alioto put his questions and how you interpreted the answers. Alioto, for instance, got McIntyre to agree that, ignoring the "historical" RKO-Radio and RKO-Pathe splits, RKO never authorized or consented to any National Theatres split of RKO product.

Further, McIntyre wasn't informed of the Northwest split arranged in a meeting among Eddie Zabel, Bert Pirosh and William Edris, that McIntyre or RKO never authorized Fox West Coast (in Frisco) to put pictures in a hat for a product "lottery" and that McIntyre couldn't recall any circuit other than Fox which wouldn't give guaranteed playing time on percentage pictures.

(These questions were based on specific incidents which have already come out in this trial.)

Alioto also got McIntyre to admit competitive bidding got longer playing time for better films, less playing time for poorer pictures and McIntyre went on to say: "That's why RKO didn't care for competitive bidding, we had to get a steady flow of product to stay in business."

Alioto introduced several letters purporting to show that National enjoyed control of Coast situations. One letter, from McIntyre to RKO national sales chief Walter Branson, said, in 1943 that "opposition possibilities San Francisco are practically non-existent." Another, written in 1947 by Portland (Ore.) branch manager R. H. Lange to Branson, complained Lange couldn't make a deal for a Goldwyn picture on Mrs. Daisy Parker's circuit and added: "If you're familiar with the situation here, you will know that they never touch any product that is offered to them as a result of the distributor not being able to agree with Fox."

Dunne protested admission of the Lange letter into evidence, but Judge Murphy remarked: "This will be no guiding light in the determination of the case, but I'll admit it." Both plaintiff and defense could clearly take solace from the Judge's words—and did.

Pooled Houses

Alioto, on cross-examination, also claimed that it was a fact that 54% of National's business in the 1942-46 period was done in "pooled" houses and went into some of these cases, individually, with McIntyre.

Earlier sessions in the week were devoted to testimony of Lundgren and Fox buyer Bert Pirosh, both, quite naturally, witnesses for the defense.

Lundgren got into the record direct testimony that neither National nor Fox West Coast entered into any conspiracy, agreement or understanding with the Naify circuit or any other exhibitor with regard to Goldwyn's films.

Lundgren, too, insisted National never went for tie-in deals, said all distributors were working on sliding scales in suit's time period except for Warner's, which clung to percentage-to-split method. Metro, he added, had more percentage playoffs than any other distributor.

The Fox statistician brought out that RKO had conducted its own survey in 1947 of runs availabilities and clearances and changed some as a result of the survey. He said Metro had done the same thing, and told of meetings with Metro execs in various Fox cities.

How They Ran in '47-48

Through Lundgren, Dunne also introduced a number of defense statistical exhibits. Most interesting, possibly, showed where the seven disputed Goldwyn pictures stood each season in relation to other films' rentals. In 1947-48 "The Secret Life of Walter Mitty" was 16th nationally, "Bishop's Wife" 17th, with both in the top four per cent. In 1948-49 the general-release "Best Years of Our Lives" and "Song Is Born" were in the top 10%, but "Enchantment" was down to 80th nationwide (or the top 20%). "Roseanna McCoy" and "My Foolish Heart" were in the top 13% of the 1949-50 season.

(Point here, was to try to show Goldwyn pictures slipping in both quality and boxoffice appeal.)

At the same time, Dunne also put into the record Metro division manager George Hickey's year-old deposition in which Hickey seems to deny that he'd okayed Metro-product for the 11 UA theatres in the United West

Coast circuit at time of the United West Coast divorce-meat (1950).

Lundgren testified that "generally clearances and availabilities varied from company to company," insisted that "Walter Mitty" was "the best distribution deal RKO had with the exception of its own 'The Bachelor and the Bobbysoxer' as . . . for 'Bishop's Wife,' that was top terms, higher than Mitty," and Goldwyn pictures usually received higher terms than RKO pictures."

He said there were as many theatres available to RKO-distributed films as to any other distributor, pointed out that the flat rental on "Enchantment" was subject to revision upward, according to the RKO-National contract, but that RKO didn't request a review of rentals because picture did such lackluster business.

Lundgren testified Goldwyn-National negotiations on "Roseanna McCoy," near the end of this time period, fell apart simply because National "wouldn't submit to Goldwyn's terms, we felt the film's boxoffice appeal wasn't that good."

On cross-examination Alioto strove to prove that after the 1950 divestitures, the competitive situation forced film rentals upward. Lundgren admitted competition was one factor, but also insisted a shortage of product was a vital factor in the post-1950 period. Alioto brought out that in 1953 some National houses paid as much as 60% on their gross for "Hans Christian Andersen," while only four or five years before "Song Is Born" got only 35%.

Alioto also brought out that:

(1) After 1950 drive-ins started getting first-run product;

(2) The 60% contracts took over in some situations where previously sliding scales had been used (Goldwyn claims sliding scales were loaded with extra house expenses that worked to producers' disadvantage);

(3) Floor on today's "A" pictures is 35% in important situations, compared to 1947-50 floor or 20% (except for Metro, which got a 25% minimum);

(4) After 1950 exhibitors had to pay percentages in top situations where flats previously had prevailed;

(5) After 1950 some suburban situations were licensed date-and-date with downtown first-runs;

(6) After 1950 length of clearances was lowered and subsequent runs moved up—Lundgren said "there were rather substantial changes in the Los Angeles area in this respect, but the San Francisco pattern remained much the same except for the Coronet (a Naify house converted to Todd-AO)."

Lundgren denied knowing details of the 1953 Sindlinger report, testified that he had no opinion on the effect of film rentals of the combined buying power of 500 (National) theatres.

Testimony of Pirosh, who'd been through the hoops at great length earlier in the trial, was relatively short and minor. Under Dunne's lead, Pirosh disputed Goldwyn statistics, pointed out the reason for flat rentals was economic, that is, for double-billing purposes.

Witness noted that "Mitty," general-release "BYOL," "Enchantment" and "Song Is Born" did better in total dollars on flat rentals, than did comparable Metro pictures playing on percentages. Near end of Pirosh's turn on witness stand, it developed that Fox West Coast had double-billed "BYOL" and "Jungle Jim" in a Los Angeles subsequent-run situation.

Judge-Critic

Judge Murphy turned and asked: "Just a minute, Mr. Pirosh, what was your purpose in putting 'Best Years'—that was a really great picture—opposite a dog like 'Jungle Jim'?"

Pirosh replied: "Frankly, I don't know your honor. I agree it was bad looking and shouldn't have been done."

Weed ended with the defense starting to introduce statistical matter developed through economist Kenneth Beggs, of Stanford Research Institute. Dunne then tried to qualify Pirosh to testify on the data, but Alioto objected to Pirosh's qualifications, and a long, legalistic hassle resulted. Final outcome was that Pirosh was qualified to discuss only certain theatres in the Metropolitan circuit which he knew well, and this, presumably, is where defense will pick up when trial resumes tomorrow (11).

Wise Wants Warranty

Continued from page 5

the selling job and that in the long run it reflects on the ability of the creative personnel. He adds that a number of recent pix which were well made and which received good critical acceptance failed to score at the boxoffice because they were not given the necessary merchandising. Therefore, he said, he delays accepting a directorial assignment until he studies the promotional history of the company that wants his services.

Wise recently completed "Run Silent, Run Deep," starring Clark Gable and Burt Lancaster, for Hecht-Hill-Lancaster and undertakes shortly "The Barbara Graham Story," starring Susan Hayward, for Joe Mankiewicz's Figaro film. Both films will be released by United Artists.

A former contract director at Metro, Wise now prefers his freelance status. He has hopes of organizing his own indie production company as soon as he can find the right property. "It's getting tougher to pick them each day," he noted.

Wise takes exception to the now-common complaint that the stars with their high salary demands are ruining the business. "The industry must recognize the facts of life," he said. "If a star brings money into the boxoffice, he or she deserves to get a hum of it. Talent is entitled to get as much as it possibly can." He denied, too,

that there is contest among agents to equal or better deals given other performers. "They are certainly deserving if they assemble projects that are considered important," he declared.

U.A. Ad Concept

Continued from page 5

ventional approaches as a means of expanding the audience. For example, he said, new accent will be placed on off-amusement-page ads that will differ in concept, art and copy from the usual.

Further, he reported, ads will be slanted more toward the feminine audience and 24-sheet posting and national advertising will be stepped up.

Distribution v.p. William J. Heineman told the meeting that UA's recently announced policy of "orderly" releases has drawn a spate of messages from exhibitors applauding the idea. He said the balanced release program will bring "important benefits" to production and distribution, as well as exhibition.

Kenmore Sues; Denied Squirrel

Continued from page 7

of the plaintiff and other such theatres in the Boston area.

The complaint is to recover treble the damages suffered by the plaintiff by reason of the defendant's violations as alleged, and to enjoin the defendants' continuing violations thereof.

Richmond claims he bid for "Perri," but was notified the Gary had won it for a mid-November play date. The Gary was playing "And God Created Woman" at the time and the picture hit sock proportions and the management

decided to hold it over until Christmas and switch "Perri" to the Beacon Hill. "Perri" is presently at the Beacon Hill and "And God Created Woman" is current at the Gary.

Conspiracy and combination to control art specialty pictures in the Hub area and that he is being deprived of the opportunity to negotiate and bid freely without unreasonable restraints for pictures that would be profitable at his house is charged by Richmond. Nutter, McClennen & Fish are the

New York Theatre

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RICHARD MONTALMO • JAMES CAGNEY

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ORGANIZING

A NEW MOTION PICTURE COMPANY

Limited number of responsible persons are invited to participate in discussion to plan the formation of a film producing organization. Script has been selected. Full details will be disclosed to all answering this advertisement. This is not intended for the purpose of selling securities.

Write Box V.V.125, VARIETY, 154 W. 46 St., New York 36,

BRITISH HOME-WIRE PROGRAM EXPERTS, REDIFFUSION LTD., IN TIE WITH SKIATRON

Marking its reentry into the States, Rediffusion Ltd., big British firm, has signed a 21-year agreement with Skiatron International Corp. for "mutual cooperation" in tollvision.

Deal calls for Rediffusion to sur-

vey, install and supervise the maintenance of closed circuit tv systems for Skiatron International and Skiatron TV, and to make available to Skiatron the fruits of its two large research labs for exclusive use in the Western hemisphere.

Rediffusion, among other things, has developed a new amplifier and a new four-channel coaxial cable said to be more efficient than the best U.S.-manufactured coax at one-third the price. London reports say the coax can be strung in a way that sidesteps the need to use the telephone company's facilities.

According to Skiatron-TV proxy Matthew Fox, the deal calls for Rediffusion to prepare and wire up any city—in the U.S. or abroad—where Skiatron plans to establish operations. Rediffusion Ltd. at the moment is not active in the U.S. though it's big across the border, in Canada, where it operates a closed circuit system for both television and music in Montreal.

Skiatron International has acquired a 50% interest in that corporation, Rediffusion Inc. The parent company runs 130 systems with wired music throughout the world and has over 35 closed circuit tv systems in operation. It at one time had a part of Muzak in the States.

According to Fox, Rediffusion in many points not only has places wired, but even rents out the set. All that would then be required would be the installation of Skiatron's decoder box at those receivers and the public could be charged for special programming.

Fox said the agreement with Rediffusion did not involve an exchange of patents. Nor, he insisted, does Rediffusion actually invest any money in any American wiring operations.

Skiatron TV and Skiatron International are "closed" companies. The development company, Skiatron Electronics, is publicly owned. It has three men on the Skiatron TV board and receives a percentage of the gross receipts of Fox's companies. It gets 2 1/2% of the gross from wired operations and 5% if the signal is transmitted over the air. Skiatron proxy Arthur Levey said the company "naturally is delighted" with Fox's tieup with Rediffusion Ltd.

Like his competitors, Fox is planning to apply to the Federal Communications Commission for permission to use tv stations in given situations. It is believed that, in New York, he'll utilize WOR-TV over which Skiatron has tested before.

Canadian Story On Tollvision Talk Clarified

Sutton, Ont.

Editor, VARIETY:

VARIETY's news story last issue on meetings in Toronto of the Motion Picture Owners of Ontario and National Committee of Motion Picture Exhibitor Associations of Canada was substantially correct except for two statements attributed to Morris Stei criticizing J. J. Fitzgibbons of Famous Players for his public statements downbeating conventional theatre prospects and upbeating Paramount's Telemeter.

Stei's only contribution to very short discussion on toll-tv was "All we know about tollvision is that it works but nobody knows yet for sure how it will work in a practical way. We are waiting to find out. At the moment there are no final answers."

Stei did stress necessity for offsetting downbeat publicity, particularly in trade papers which is picked up by newspapers and magazines. At no time did Stei mention Telemeter or Fitzgibbons or express any opinion on either.

Pessimistic slant of whole VARIETY story would have been modified considerably had it covered the important two day sessions of The Motion Picture Industry Council of Canada which immediately followed meetings of National Committee of Exhibitor Associations.

H. C. B. Main, (Independent exhibitor, secretary-treasurer Nat'l Committee of Motion Picture Theatre Associations)

(Speaking for himself Morris Stei informs VARIETY that he was misquoted by this paper's Toronto representative to the embarrassment of his 21-year friendship with J. J. Fitzgibbons. Apparently remarks of a British Columbia delegate were wrongly attributed, for which VARIETY's regrets. Further story on the Toronto meetings, precluded from inclusion in last issue because of press time, appears in film section herewith.—Ed)

Robert A. McStay, who has represented VARIETY over 15 years in Toronto, postscripts in this vein:

"Without wishing to prolong the issue of who said what at the meeting here, let it be pointed out that I was present in person, taking notes of what I heard. It is true that Owen Bird of the British Columbia unit raised the tollvision-upbeat issue, but it is also true that Morris Stei admitted the seriousness of Bird's charges. Because of Stei's identity his agreement seemed to me, as a reporter, and to some showmen with whom I talked, as more significant than Bird's original comment."

OSCAR LAGER TOPS PICTURE BOOKERS CLUB

Officer slate for 1958 of the Motion Picture Bookers Club of New York Inc. will be headed by Oscar Lager as proxy. Election last week also saw Etta Segal named 1st v.p., Martin Perlberg, 2nd v.p., and David Bass, treasurer.

Elected financial secretary was Marvin Friedlander, Ruth Lowenthal, secretary, and Ben Levine, sergeant-at-arms. An installation dinner and dance will be held Jan. 20 at the Tavern-on-the-Green, N. Y.

PHOENIX PLOTS BATTLE

Want To Keep Direct Wire Service Inc. From Franchise

Phoenix, Dec. 10. Local broadcasters last week agreed on a combined strategy to oppose petition of Direct Wire Service Inc. before Arizona Corporation Commission, seeking to operate a toll-tv system in Maricopa County. Agreement was reached at meeting of Metropolitan Phoenix Broadcasters, local trade org headed by Tom Chancey, proxy-general manager of KOOL-TV.

Public hearings on the Direct Wire petition will be held Thursday (12). Meanwhile, KOOL-AM-TV is editorializing against pay-tv with a series of five-minute commentaries, and has formed a speaker's bureau to oppose the petition.

Pay-TV in Britain Not Too Far Away Sez Scot Video Boss

Glasgow, Dec. 10. Pay-tv for Britain is much nearer than people imagine, according to Jim Coltart, managing director of Scot Indie tv, in a talk here to local publicity club. He forecast that most of the film studios in the world will soon be geared to produce material for such a system.

Coltart said television was "the most powerful thing that had hit Britain." Newspapermen who claimed that television was no menace to them were guilty of "the biggest fallacy ever uttered."

He added: "We are seeing only the beginning of a medium with vast power that is going to capture the loyalty of the country."

Closed-Circuit TV

TelePrompTer Corp. has closed a long-term deal with the Crosley Broadcasting Corp. for use of the new Mark V TelePrompTer in all of its tv stations. In addition, Crosley has purchased for each station the new TelePro 6000 rear screen projector.

Stations involved are: WLW-T, Cincinnati; WLW-D, Dayton; WLW-C, Columbus; WLW-A, Atlanta; WLW-I, Indianapolis. According to Herbert W. Hobler, TelePrompTer sales chief, deal is the largest single tv station equipment transaction in the six-year history of the company.

Toll-Poll Questions Questioned

Skiatron's Arthur Levey Sounds Off Against 'Public Won't Pay' Surveys Based on Hypotheticals

Proponents of home-toll television was indignant over surveys purporting to show that the public will not pay for any tv shows. One such poll was recently released by TV Digest and showed an overwhelming rejection of any pay system by Digest readers.

"By handing a man a loaded question, you can get him to say almost anything," argued Arthur Levey, prez of Skiatron Electronics. "For instance, if you face him and ask 'Would you pay for a show you are now getting free?' he'll obviously say no. That's the kind of question that is being put to people."

All of which does not lessen the importance of the basic question: will the public pay in sufficient numbers and amounts to pay tollcasting pay? Even among the pay proponents there are those who agree that the programming will have to be outstanding to persuade viewers to invest money.

It's generally agreed that the tradition of "free" telecasting stands as a bulwark against pay video in that the public virtually expects to be serviced gratis over this particular medium. "They'd be equally surprised if someone an-

nounced that, from now on, films in theatres will be free," was one comment. "There'd be a lot of suspicion too."

Pay proponents say they are fully aware of the fact that, to put tollcasting over the top, they'll have to invest heavily in a big p.r. campaign for the new medium to convince the public that the programming they offer is really superior to what can be seen now on the air for free. They face the persistent argument from the opposition, i.e. the broadcasters and the theatres, that all toll would do is to grab off the best "free" shows and start charging for them.

What the public doesn't yet fully comprehend, say the future tollmen, is that several good programs, such as baseball and football, won't continue on free tv, toll or no toll. Already, a good part of the season has been blacked out for home viewers by several clubs who claim they can't survive the tv competition vs. their gate receipts. Argument is made that the biggest difficulty will be to arrive at the ideal formula for making viewers pay in the least painful way. Whether this is via cash or credit, or tv "t" payments remains to be tested.

'Art' Policy

Minneapolis, Dec. 10. W. R. Frank's neighborhood "fine arts" Avalon here had for a twin bill "Rock Around the World" and "Reform School Girl."

Minneapolis Morning Tribune columnist Will Jones made mention of the fact as an "Art News" item.

MPIC of Canada Set Plan To Render Aid To Main St. Theatres

Toronto, Dec. 10.

Because of distributor and exhibitor problems that are upsetting the economy of small-town managers and operators, this including heavy closing of theatres across Canada (86 in the past twelve-month) or a garnering of nonprofits, the Motion Picture Industry Council of Canada, in convention at the King Edward Hotel here, has decided to aid the plight of the small-town exhibitor on recognition that the latter is actually the backbone of the film industry, despite city grosses.

While the biggies admit that they do not know all the answers yet—but admitting the need for lowered rentals—elected officers of the Motion Picture Industry Council of Canada, were: president, Reuben W. Bolstad, vice-president, Famous Players (Canadian) Corp.; vice-chairmen, Charles S. Chaplin, general manager of United Artists (Canada) Ltd., and E. G. Forsyth, general manager of Odeon Theatres (Canada) Ltd.; H. C. D. (Dick) Main, Ontario chain manager, secretary-treasurer, Arch H. Jolley remains as executive secretary.

Committee members are Joseph Plottel, president of the Canadian Motion Picture Distributors Association and general sales manager of Empire-Universal Films; Peter Myers, general sales manager for Canada of 20th Century Films; Harvey Harnick, general sales manager of Columbia (Canada) Films; Lionel Lester, general manager of the National Booking Co.

KIDS KNOW A BARGAIN; POLICE RESTORE ORDER

Malden, Mass., Dec. 10.

Popcorn and candy outpulled the film at the Strand Theatre here when moppets lured by cuff off the goodies plus prizes nearly bowled over the wicket booth before being halted by a flying squad of gendarmes.

The special Saturday matinee was a sellout and many were turned away. Management had said that the same show with the "extras" would be shown for the price of 50c per ticket on Sunday. Word spread like wildfire and before the ticket window opened an army of moppets from 10 to 16 were waiting outside.

When the cops finally restored order they let in enough youngsters to fill the house. Then more than 1,500 disgruntled popcorn, candy and prize fans were turned away.

BURT LANCASTER SANGUINE

Says "Show Biz Not Dying, Just Changing Character"

Hollywood, Dec. 10.

If you can't lick them, join them, feels star-producer Burt Lancaster. "Toll-tv will become the natural outlet for pictures in the future. There's no way of stopping it," he observed on set of latest Hecht-Hill-Lancaster pic, "Separate Tables."

Should pay-tv come in tomorrow, any "reasonably good show" will do well financially, Lancaster opined. In the case of "Separate Tables," with topliners Deborah Kerr and David Niven, "I'd guarantee it will pay off. Of course, you'd have to have a good buildup. But with an attraction like that, no one's going to look at 'Maverick'."

"Show business isn't dead, it's just changing," Lancaster continued. However, some pix, like "Around the World in 80 Days," will continue to be attraction which can best be shown in theatres. "It's not adaptable to pay-tv," he commented. "People like to go out to see something like that."

Sol Hurok Pact With Skiatron As Culture Angle

Concert impresario Sol Hurok has made a deal with Skiatron to head that system's cultural entertainment division. Not stated is what finances are involved, or when or how Hurok collects, but the deal is reportedly for 10 years and Mathew Fox of Skiatron describes the tieup as indicative of a type of not heretofore available in homes but potentially important via tollvision.

Stress on "opera house, stadium, arena and auditorium" attractions expands the argument of fee-see advocates that the public will get more than sponsors deliver.

Fox handout stated that he would not "destroy established great attractions" by arbitrarily tailoring them to fit specific time segments, or by interrupting them with advertising. Hurok was quoted on the frustrations of commercial tv which convinced him of the necessity of toll-tv. "I had the misfortune," Hurok said, "of once having to cut a three-hour play, 'Romeo and Juliet,' to 70 minutes on 'free' tv. And on top of that, I had to find places throughout of what was left of the play to insert mood-shattering commercials."

Hurok's deal was negotiated with the assistance of Paul White, Skiatron v.p., and Walter Prude, reping the Hurok organization. It was disclosed that when Hurok recently moved his New York office to new quarters, substantial additional space was leased for the pay-tv projects on which Hurok has been working since early last summer.

FEE-V WOULD LIMIT 'FLOW OF INFO': NARTB

Washington, Dec. 10. Pay-tv was attacked today (Tues.) on the basis that it would limit the flow of information at a time when a free flow of information is necessary to "avoid total destruction." Attack came from Harold Fellows, president of the National Assn. of Radio & Television Broadcasters, in a speech before the Federal Communications Bar Assn.

Fellows declared: "Free tv runs in the direction of total circulation of total information, and contravise, paid television tends to place limitations on this desirable objective. If for no other reason, I feel this sufficient cause to take issue with proponents of paid tv."

Up-Scale for 'Pal Joey'

Minneapolis, Dec. 10. Radio City theatre has upped its matinee admission from 85 to 90c and its after 5 p.m. tap from 90c to \$1.25 for "Pal Joey," current attraction.

United Paramount's winning competitive bid for the picture called for the boost which the circuit believes will not encounter any public resistance in view of the attraction's merits and Frank Sinatra's boxoffice pull.

Except for "The Ten Commandments," it's the first picture in a number of months for which the admission ante has been raised here.

Geo. Roberts Gets 'Bravo'

Boston, Dec. 10. George Roberts, treasurer of Rifkin Theatres, was presented an award as "Man of the Year" at a dinner of Temple Emanuel Brotherhood, Newton.

Roberts, proxy of the Greater Boston B'nai B'rith Council and asst. chief barker of the New England Variety Club, received the award for "demonstrating qualities which exemplify loyalty and devotion to the Brotherhood."

Preceding award, Roberts served as toastmaster and coordinator of the annual Covenant Breakfast of B'nai B'rith at Temple Kehilleth Israel, attended by Mayor Nathan Phillips of Toronto and Hub Mayor John B. Hynes.

TV & LEGIT 'GOING STEADY'

The Mary Martin Story

Mary Martin's Thanksgiving Eve presentation of "Annie Get Your Gun," which marked the first of a scheduled six-year deal under terms of a contract signed in November, '56, may have been her last for the network. As far as Miss Martin and her husband (and executive producer) Dick Halliday are concerned, the contract no longer exists. There's no animosity, no bad feelings—just no contract, says Halliday.

Original plans called for Miss Martin to do a repeat of her "Peter Pan" on March 31, but it's questionable whether it will go on then or ever. Thus far NBC has been unable to sell the show and, understandably, the network doesn't want to bring it in as a sustain-er, for there's a little matter of approximately \$500,000 involved in production costs. Robert Kintner, NBC's exec veepee in charge of programming-sales, admitted there was no certainty about the show going on this spring but pointed out "if we don't do it in March we'll do it next fall." (NBC holds the rights to the show and is presently in process of negotiating a deal with the writers and composers. If it goes on at all, so far as Miss Martin and Halliday are concerned, it will be strictly on an individual basis divorced from any contract commitment.)

Halliday, reached at Phoenix, where he and Miss Martin are resting (following her Coast tour of the "Annie" legit and her tv presentation), asserted that an important factor in the present impasse and contract abrogation was the recent resignation of Nat Wolff from the network.

When, last year, Wolff sought out Miss Martin at her Brazilian hideaway and persuaded her to negotiate a contract with the network, it was with the specific provision that Wolff (on whom the Hallidays relied greatly) would handle all the Mary Martin-NBC dealings. Contract further stipulated that should Wolff disassociate himself from the web, Miss Martin and Halliday would have the right to call everything off if a satisfactory replacement for Wolff wasn't forthcoming. NBC did propose a substitute for Wolff, but it was not satisfactory to Halliday. Hence, he says, her contract no longer exists.

Halliday insisted that there was no hostility between him or Miss Martin and NBC. But he was equally emphatic about not committing Miss Martin any longer to longterm pacts. "She only had one before this, with Paramount," he pointed out. "It just isn't her dish of tea." Furthermore, Halliday emphasized that, aside from the uncertain status of "Peter Pan," "there just aren't any properties around."

Of the six contemplated shows, four had already been in discussion. One was "Annie," a second was the "Peter Pan" repeat. Two others included an Irving Berlin "Music Box Revue" and a Vincent Youmans cavalcade. But the latter two blew up.

When and if NBC proposes another "Peter Pan," Halliday said "we'll consider it."

NBC-TV's Envious Mon. Nite Status

Monday nights, which last season and for years previous belonged to CBS-TV lock-stock & barrel, are now rapidly becoming an NBC commodity. On the basis of the past two Trendex reports, December and November, NBC-TV has moved in to dominate nearly the entire night, taking over leadership of five of the seven half-hour periods in November and three out of seven (losing by slim margins in the other cases) in the December ratings.

Moreover, NBC's dominance in the 7:30 to 9 period is now unquestioned, after a catastrophic season last year in those periods with "Sir Lancelot," "Stanley," etc. Web's "Price Is Right" has knocked the once-dominant "Robin Hood" off easily, the December ratings being 21.0 to 14.4. The 8-9 combination of westerns, "Restless Gun" and "Wells Fargo," has knocked off the longstanding "Burns & Allen" and Godfrey's "Talent Scouts." Scores are 22.7 for "Gun," 18.8 for "B&A" and 25.8 for "Wells Fargo" — 17.4 for Godfrey.

At 9, CBS' combination of Danny Thomas and "December Bride" has managed to stem the NBC tide, with Thomas racking up a 26.4 vs. 23.8 for "Twenty-One" and "Bride" hitting a 21.6 vs. 16.9 for "Alcoa Theatre" and 17.0 for Lawrence Welk. Latter scores the only ABC win, with a 16.3 at 10 vs. 15.1 for "Suspicion" and 12.5 for CBS' "Studio One" while at 10:30, "Studio One" did a turnaround and topped "Suspicion" by a 13.3 to 12.1 score (on the hour average, "Suspicion" was the winner, 14.1 to 12.9).

On an average rating basis, NBC had a 19.8 Trendex for the 7:30 to 11 period, vs. 17.8 for CBS and 7.9 for ABC. That's a far cry from last year, when CBS snapped up "wins" in seven out of seven half-hour time periods.

B'WAY'S RELIANCE ON VIDEO TALENT

By GEORGE ROSEN

The virtual wholesale swing of television talent — notably in the area of writing and directing—in-to Broadway legit pastures this season is being greeted with hosannas from the "let's-keep-tv-in-the-east" champions. For the boys who have been vigorously fighting the shift of video production to Hollywood are making quite a case of the quite apparent interdependence of television and the legitimate theatre as exemplified by current Broadway attractions and some still-due entries.

They feel that, just as in years past it was the lure of feature film bookings that sparked the tv (and before that radio) exodus from New York, the existing yen for Broadway showcases on the part of tv's writers, directors and producers, not to mention actors, must inevitably rekindle an enthusiasm for a continued berthing of tv in the east.

What was more or less the exception last season when prolific tv scripter Gore Vidal bowed on Broadway with his still-running "Visit To A Small Planet" has now become "the thing to do," with major emphasis on the directorial field. For example:

Vincent J. Donohue, for years identified with major hour dramatic series on tv (he also directed the Thanksgiving Eve video production of Mary Martin's "Annie Get Your Gun") is directing the soon-due Dore Schary legit play, "Sunrise At Campobello" starring Ralph Bellamy, which the Theatre Guild and Schary are jointly producing.

Ira Ciker, director of NBC-TV's "True Story" series, is director of the current off-Broadway "Clerambard" which stars Claude Dauphin (the previously directed "Take A Giant Step" on Broadway).

Dan Petrie, a veteran of the tv dramatic wars, is directing the new Ed Begley-starring play, "A Sha- (Continued on page 50)

Some Good Shows, Prime Time On Networks Go Begging As Clients React to a Soft Market in TV

TV's Beachwriters

Comedy scripters Mort Green and George Foster are attempting to create a new breed of writer, which they are tentatively calling "beachwriters." They identify the breed of those scripters who do their "best work while sitting in front of a cabana beside the pool at the Americana Hotel in Miami Beach."

Green & Foster were there recently on business and return Dec. 15 to script some Perry Como stanzas with Goodman Ace. But they're trying to figure out a way of living in Miami Beach and commuting back and forth every day, if only to justify the "beach-writer" tag.

Sinatra Starting 'Fresh' In A New ABC-TV Time Slot

Along with previous steps taken to jazz up the ABC-TV Frank Sinatra stanza, sponsor Chesterfield has definitely decided to shift the half-hour out of its current Friday-at-9 bad-luck slot. Move will take place as of the program that would have gone in on Jan. 3, "Sunrise At Campobello" starring Ralph Bellamy, which the Theatre Guild and Schary are jointly producing.

Firm decision to move creates a problem for the network and the sponsors of three other programs. (Continued on page 51)

The television market has suddenly gone soft, and the networks are more than a little concerned over a situation that finds them with several openings in prime time and no solid prospects for filling them. The oncoming Christmas season is a factor in the softness of the market but, the networks are inclined to believe that it goes further than that and are seriously questioning whether the first of the year will bring any change in the situation.

Indicative of the caution of sponsors at this point is the fact that the country's fifth highest rated show is going begging for an alternate sponsor. This is "The Restless Gun," which moved into fifth place in the November ARB listings with a 33.3 rating. Warner-Lambert, which sponsors the show on an every-week basis, has asked for alternate-week relief, and NBC has been out peddling the skip-week, but without any takers.

Another case in point is "Person to Person," which opens up an alternate week after March 31. On the ARB lists, it's No. 22 in the country, and is a consistently high-20's rating on every service. Yet, even with a prestige bankroller like Time-Life in as the alternate, CBS can't find any takers.

Also at CBS, the web has yet to come up with an alternate-week sponsor for the "I Love Lucy" reruns after the first of the year, when Sheaffer Pens pull out and leave Gold Seal holding down alternate weeks alone. And the network hasn't found any takers for "Richard Diamond, Private Detective," which is slated to take over the Thursday at 8 period being vacated by "Harbourmaster." This is in spite of "Diamond's" enviable track record over this past summer for General Foods, a record that normally would make a sale as easy as pie.

In the case of "Diamond," of (Continued on page 50)

Use the Props of the Profession To YOUR Best Advantage.....

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Trafalgar Square

ITT & T Sponsoring Marian Anderson

International Telephone & Telegraph Co. will sponsor the entire "See It Now" special Dec. 30 on Marian Anderson's concert tour through Asia. It's ITT's first television buy in the U.S., though the electronics company has sponsored television in Mexico and Australia. J. M. Mathes agency set the deal, with "See It Now" producers Fred Friendly and Ed Murrow personally making the major pitch on the sale.

Program, which depicts Miss Anderson's State Dept.-sponsored tour, is titled "The Lady from Philadelphia" and preempts "Studio One" in the 10 to 11 p.m. time for "See It Now," first nighttime exposure in a couple of seasons.

SG, ABC-TV IN NEW CO-PRODUCTION DEAL

Screen Gems and ABC-TV have inked their second co-production deal for next season. SG will lense a half-hour pilot starring Donna Reed in a video situation comedy.

New situationer will be tabbed "The Donna Reed Show." SG is looking for a male lead. Recently, the network and the production company closed a similar 50-50 ownership-control deal on a pilot of "Tales of Frankenstein."

Meantime, ABC Hollywood executive producer Robert Adams, a whole flock of 1958-1959 program recommendations in hand, has been in New York the past few days to confer with program veep James Aubrey.

CBS' 90-Min., Prudential-Sponsored TV News Special on 'Where We Stand'

Biggest special news show yet attempted, a 90-minute assessment of the "balance sheet" between the U.S. and Russia in the areas of science, the military, government, economics and education, will be telecast by CBS-TV on Jan. 5. Program, titled "Where We Stand," will be fully sponsored by Prudential as a special edition of its "The Twentieth Century" series, and will be televised at 5:30 to 7 p.m.

Program, which has been in the works since early fall, had its genesis in the hot story concerning the missile race between the U.S. and the Soviet, and was given impetus by the Russians' launching of the Sputniks. However, CBS' top Brass decided to expand the theme to a full assessment of the U.S. vs. Russia on all key fronts. CBS prexy Frank Stanton reportedly passed down the word to make this "the largest reporting job ever attempted by the network."

Chief narrator for the show will be Howard K. Smith, ex-chief European correspondent and now stationed in the U.S. Alexander Kendrick, CBS London correspondent, has been held over in the U.S. since he came in with Queen Elizabeth entourage in October and assigned to the show, and will function as editor and principal reporter, heading up the interviewing. Daniel Schorr, CBS Moscow correspondent, will stay over after his "Years of Crisis" visit in late December to introduce the Russian portions of the show. Walter Cronkite, "Twentieth Century" narrator, will do the integrational narration.

Format will consist of interviews with top level figures from the U.S. and the Soviet and elsewhere in the fields of science, the military, government, economics and education, and the CBS team working on the program has been instructed to get the experts to "do their own assessment" instead of presenting views and observations by the CBS correspondents themselves. Idea is to get top-level experts who've

(Continued on page 51)

Brother Act

Television scripter David Shaw has done a lot of adaptations in his time, but it wasn't until recently that he ever got his brother to allow him to touch one of his properties.

So on Jan. 23, "Playhouse 90" will present Shaw's adaptation of "The 80-Yard Run," a short story by novelist Irwin Shaw.

Luce's Sports Mag Tests Spec in Chi

Chicago, Dec. 10. Sports - Illustrated magazine is trial ballooning a once-a-month physical fitness show here on WBKB for possible carryover into other markets. S-I, third magazine in the Henry R. Luce group, is packaging the show and underwriting the production costs, and furniture retailer, Sol Polk, is picking up the tab for time. Six month series kicks off this Saturday (14), 10-11 a.m., with intentions of reaching the whole family.

According to S-I promotion department, idea of the show is to interest young people in sports participation by having them see athletic champions. First "Sports-Illustrated Spectacular," as it's called, will have Bob Mathias, Olympic Decathlon champ, Jesse Owens, Billy Pierce, Johnny Lujack, and Ernie Banks, among others. Only regular on the show is Bonnie Prudden, New York physical fitness expert. Local sports editors will appear in discussions with an S-I writer, and six youngsters from the Chicago YMCA will guinea pig the physical fitness tests over the six months. In short, lotsa promotional tie-ins and angles. The Y, by coincidence, is celebrating its centenary currently.

As it's to cost the local sponsor only the price of time, S-I figures the show can be easily duplicated in other cities provided it proves worth the magazine's expense for its part.

THREE-A-WEEK STATUS FOR DODY GOODMAN

Dody Goodman, the only five-a-week regular on the Jack Paar "Tonight" show other than announcer Hugh Downs and orchestra leader Jose Melis, reverts to three-a-week status at the beginning of February, following the expiration of her current 17-week contractual cycle. Move is being made by NBC-TV participating programs director Bill Sargent to give the show more flexibility and to beef up her role on the show in terms of meatier stunts when she does appear.

New contract at that time will also enable her to make outside appearances on other webs as well as NBC. Web is setting up some "Today" stints for her come February, and is also working on a date for the Dinah Shore show.

Nielsen's Scorecard on Musicals

The new Nielsens for the week ending Nov. 9 pretty much reflect the pattern of the season on tv programming. The following is a blow-by-blow rundown on the half-hour and hour musicals (not included are Ed Sullivan or Steve Allen, since the format in both instances is vaudeo). The 16 musicals listed average out to a 22.7 Nielsen.

Here's the lineup:	
Perry Como (NBC)	40.9
Dinah Shore (NBC)	35.2
Lawrence Welk (Sat) (ABC)	29.8
Eddie Fisher (NBC)	25.6
George Gobel (NBC)	24.5
Lawrence Welk (Mon.) (ABC)	23.1
Club Oasis (NBC)	23.1
Big Record (CBS)	23.0
Pat Boone (ABC)	22.9
Hit Parade (NBC)	21.0
Frank Sinatra (ABC)	19.8
Gisele MacKenzie (NBC)	18.3
Rosemary Clooney (NBC)	17.9
Polly Bergen (NBC)	17.1
Patrice Munsel (ABC)	10.5
Guy Mitchell (ABC)	9.8



JIMMY NELSON

DANNY O'DAY and FARFEL With HUMPHREY HIGSBY Dec. 14 and Dec. 28, The "Jimmy Dean Show," CBS-TV.

Currently TV Spokesman for the NESTLE CO.
Management: Directional Enterprises, 200 West 57th Street, New York.
Booking: Mercury Artists Corp. 780 Fifth Avenue, New York.

\$1,200,000 Into NBC's AM Coffers

NBC Radio placed \$1,300,000 in new and renewed business over the past week, sparked by a \$400,000 net deal with General Mills for 26-week sponsorship of the Bob & Ray and "Fibber McGee & Molly" segments of "Monitor," starting March 21.

Web also racked up two 52-week renewals from Ex-Lax for its participation schedule and Ralston Purina for its five-minute "Washington Farm Report" strip. New bid came from Standard Brands for 20 participations a week, PepsiCo for 100 six-second participations for two weeks in January, Doan's Pills for one minute a week for 37 weeks, the Irish Linen Guild, Esso, Sterling Drug, Munson G. Shaw Co., Dodge and Gulf Oil for various sports and golf schedules.

ABC Radio Yields On Musical Strip Spots

American Broadcasting Network, early this fall, decided that it would not sell anything less than a five-minute participation in any one of its five new hourlong musical strips. Yet this week, the radio network initiated a plan to sell 10 and 30-second spots within the Herb (Oscar) Anderson, Jim Reeves, Jim Backus, Bill Kemp and Merv Griffin shows.

Inception of the shorter spot sales policy, in addition to the five-minute jobs, is to "meet the competition of the other networks," according to ABN. Plan received affiliate okay, web said.

The sixth of the live personality-music programs, Don McNeill, will continue being sold exclusively by five-minute segs. The Chi-based show, a longtime ABC-ABN standard, at 9 a.m., is always at or near the SRO mark, so there is no need to offer 10 or 30-second spot availabilities as with the newer programs.

Nielsen Rates the Ciggie Shows

Perhaps the most interesting aspect of the new Nielsens (for the week ending Nov. 9) is the batting average of all the cigarette-sponsored shows on the tv networks. The 24-hour total represents approximately one-fourth of the total nighttime schedule and include 11 new entries this season.

Liggett & Myers comes out on top with a 29.1 for its six-show stake; American Tobacco in the No. 2 spot with a 28.8 average (five shows); R. J. Reynolds No. 3 with a 25.5 (six shows); and Philip Morris in fourth position with a 19.2 average (three shows).

Following is the scorecard:

1. Gunsmoke	44.1	Liggett & Myers
2. I've Got a Secret	33.6	American
4. Benny—Bachelor Father	33.4	Reynolds
2. Wells Fargo	32.6	American
5. People Are Funny	31.6	Reynolds
6. Dragnet	27.6	Liggett & Myers
7. Phil Silvers	27.4	Reynolds
8. Lineup	26.7	Brown & Williamson
9. M Squad (new)	26.3	American
10. \$64,000 Challenge	26.3	Lorillard
11. Playhouse 90	26.0	Philip Morris
12. Eddie Fisher (new)	25.6	Liggett & Myers
13. Trackdown (new)	25.1	American
14. George Gobel (new)	24.5	Liggett & Myers
15. Oasis (new)	23.1	Liggett & Myers
16. Bob Cummings	22.9	Reynolds
17. Suspicion (new)	22.1	Philip Morris
18. Adams & Eve	21.4	Reynolds
19. Hit Parade	21.0	American
20. Court of Last Resort (new)	20.5	Lorillard
21. Frank Sinatra (new)	19.6	Liggett & Myers
22. Harbormaster (new)	15.9	Reynolds
23. Foreign Legion (new)	10.5	Lorillard
24. Mike Wallace (new)	9.0	Philip Morris

NBC-TV Sneak-Previews Edwards' 'End of the Rainbow' in Mpls.

By LES REES

Minneapolis, Dec. 10.

TV Derails Commuters

Chicago, Dec. 10. Rock Island Railroad, applying to the Illinois Commerce Commission for a 20% hike in suburban commuter fares, told the ICC that television is largely responsible for the decrease in riders in recent years.

Railroad's attorney, Martin L. Cassell, said that where once the trains were used by teatraging commuters to travel to and from the Loop, they're now nearly empty while the former riders stay home watching tv.

'Maverick' Still Big ABC-TV Gun

"Maverick" made it five in a row over Ed Sullivan and Steve Allen over the weekend, and while doing so managed to beat out its 7:30 opposition by outrating their combined score. "Maverick" hit a 26.5 at 7:30, vs. 14.8 for "Bachelor Father" and 9.5 for "Sally." At 8 it was "Maverick," 22.6, Steve Allen, 16.7 and Ed Sullivan, 16.5. At 8:30, Allen hit 27.3, Sullivan 25.5, giving Allen the edge on the hour by a 23.8 to 21.1 score.

On Friday, Frank Sinatra's Trendex situation deteriorated further, the singer running a poor last in his time slot. Sinatra got a 12.1 with "M Squad" topping the field with an 18.3 and "Mr. Adams & Eve" right behind with a 17.0. Earlier, last Tuesday (2), the second "Lucille Ball-Desi Arnaz" special of the season romped to a 32.2 average at 9 to 10. First half hour, "Lucy" had a 31.1, "Meet McGraw" a 13.4 and "Broken Arrow" a 16.8. Second half-hour gave "Lucy" a 33.3, "Bob Cummings" a 13.9 and "Telephone Time" a 10.7.

RCA TOP BRASS IN FOUR-DAY CONCLAVE

Radio Corp. of America's top brass will assemble for four days starting today (Wed.) at the Westchester Country Club, Rye, N. Y., for a meeting-of-the-minds and a year-end appraisal of the RCA status in industry and electronics.

The session, bringing together the top dozen or so key men with in the higher echelon, has been called by chairman of the board Gen. David Sarnoff in pursuance of the recently-inaugurated policy of a semi-annual "looking at ourselves."

Taking a leaf from the Broadway legit and films, NBC is starting what's the equivalent of out-of-town tryout and sneak previews of some still unrelaxed shows. Idea is to get public reaction as well as a kinescope to be used in trying to obtain a bankroller.

It brought Ralph Edwards' Temint production, "End of the Rainbow," into Twin Cities KSTP-TV for a single tryout showing last Wed. (4).

New kind of giveaway show, however, went over the entire network in place of the 10:30-11 a.m. "Truth or Consequence" for the one time to get a line on its desirability as a regular airline attraction and to put it into kinescope shape for sponsorship solicitation.

Show's idea is to ferret out some deserving middleclass families in various communities and reward them generously for their unselfish good deeds that have endeared them to their admiring neighbors. The entire deal comes as a surprise to those who are thusly gifted and the proceedings are televised.

For the Minneapolis teeoff, an owner of a small grocery and his wife, parents of five children ranging in age up to nine years, were

(Continued on page 50)

P&G's Christmas Ride With 'Amahl'

Gian-Carlo Menotti's "Amahl and the Night Visitors" will get its eighth consecutive performance on NBC-TV this Christmas Day, with Procter & Gamble picking up the entire tab for the colorcast. "Amahl" will be telecast at 3 to 4 p.m. Christmas afternoon, preempting "Matinee Theatre."

This type of buy is highly unusual for P&G, long identified as a "bread & butter" advertiser which rarely goes for cultural attractions. But in actuality, P&G will only be purchasing an additional half-hour of time, since it nationally sponsors 30 minutes of "Matinee" on Wednesdays in the form of two quarter-hour segments. Program costs, of course, will be much higher than the customary "Matinee" tab.

The NBC Opera production has succeeded in finding sponsorship every Christmas. For the first five years, Hallmark Cards picked up the tab. Then Alcoa sponsored it the sixth year, S. C. Johnson (via the "Robert Montgomery Presents" showcase) sponsored it last year and P&G will have it this year.

Pharmaceuticals Dickers Sat. Entry

With less than a month to buy and prepare a show to replace "What's It For?" Pharmaceuticals Inc. and the Parkson agency appear to have narrowed the field down to two possibilities for the Saturday 10 p.m. slot. One is "High Low," the Barry & Enright-created, NBC-owned paneller which did summer duty as the Tennessee Ernie Ford replacement this year. Other is "End of the Rainbow," a new Ralph Edwards package which was sneak-previewed in the "Truth or Consequences" day time period last Wednesday (4).

"Rainbow" is a giveaway-on-location, wherein the Edwards-NBC crews move into a different city (Minneapolis in the "sneak"—see separate story) to reward some deserving citizen, with the whole town joining in the helping hand bit. Entire action takes place on location, usually on a street (in Minneapolis, it was in front of the grocery store given to the subject). Art Baker emceed the preview show.

"What's It For?" is due to go off the air after the Jan. 4 show. Pharmaceuticals had considered a plan to convince Warner-Lambert to move "Tic Tac Dough" over to Saturdays, but there were too many stumbling-blocks and the idea was dropped.

Eva Wolas as Alternate Producer for 'Climax'

Hollywood, Dec. 10. New alternate producer on CBS-TV's "Climax" series is Eva Wolas, whose shows will alternate with those of Edgar Peterson. Spot was recently vacated by Ralph Nelson, who exited to return to directing. Miss Wolas was formerly producer of the Jane Wyman series, the filmed "Playhouse 90" segments made at Screen Gems, and prior to that was story editor on "Climax."

IF YOU CAN'T AXE IT, FIX IT

WBC's Five-Horse Parlay

In what Westinghouse Broadcasting Co. calls a "democratization" of the network-station structure, WBC has come up with a five-horse parlay showing that each of its tv stations has the dominant audience position in its respective market during November, regardless of network affiliation. Even the web's ABC outlet, WJZ-TV, tops the field in Baltimore, according to the November ARB report, which explains the "democratization" adjective in terms of local programming's effect on the entire station lineup, regardless of the network feed.

The local ARB breakdown, covering the sign-on-to-signoff, seven-day period, in terms of share of audience: Pittsburgh, KDKA-TV, 62.9%; WJZ-TV, 31.0%; Cleveland, KYW-TV, 43.6%; WEWS, 28.0%; WJW, 29.5%; Boston, WBZ-TV, 48.5%; WNAC-TV, 46.4%; Baltimore, WJZ-TV, 37.9%; WMAR-TV, 34.0%; WBAL-TV, 26.7%; San Francisco, KPIX, 39.6%; KRON-TV, 39.1%; KGO-TV, 21.9%. It's probably the first time, WBC says, that a non-network multiple owner has achieved audience domination in each of its markets at the same time.

Trend indicated in this, says prexy Don McGannon, is the fact that the network affiliate no longer must lean completely on his network to achieve a dominant position—in fact, the station can build up ratings of network programs beyond their national strength by virtue of a well integrated local and network schedule. Strength of a station no longer lies in the strength of the network alone, but in the overall effect created by its total schedule. This explains the strength in Baltimore, where local programming has not only pulled up the overall average share but has raised the ratings of network shows as well.

'Bing's Sing' Xmas Show on CBS To Go Everywhere Except Outer Space

CBS Radio's upcoming Xmas Eve third annual "Sing With Bing" stanza will be heard on land, on sea and in the air. Only satellite rocket ships have yet to be accounted for with the net's publicity and exploitation department going all out to insure a record-breaking national audience for the Bing Crosby community sing.

United Airlines, in a tieup with CBS, will play a transcription of the Crosby show for air-borne passengers aloft on its Red Carpet DC-7 flights night before Xmas. Similarly, the Cunard Steamship lines which will have the Sylvania and the Media in travel during the holiday week, will be playing the show in their salons for the seagoing clientele, and the Baltimore & Ohio Railroad has already assured CBS all club car and bedroom radios will be tuned to network's "Sing With Bing" special one-shot at 9 p.m., when the show takes the air sponsored by the Insurance Co. of North America.

In addition, CBS Radio, as it did last year, has created an impressive lineup of national organizational backing for the show. American Automobile will circularize its 6,000 travel consultants asking them to recommend a tune-in to the Association's 5,000,000 members. Also, American Trucking Assn., with 50 state associations and representing upwards of 3,000,000 long-lines trucks across the country, has endorsed the stanza and urged members to (Continued on page 50)

Coe, Duff Teamup For 'Playhouse'?

Fred Coe has signed a CBS-TV pact under which he'll take over as executive producer of "Playhouse 90" next season, after Martin Manulis moves to 20th-Fox. The speculation is that Gordon Duff, who moves out to the Coast with "Studio One," will shift over to "Playhouse 90" next fall as producer under Coe, reuniting them for the first time in some years.

It's CBS' intention to have Coe ride herd on "Playhouse 90," but under a two-man setup which would leave him free to operate in other program areas as well. Via the exec producer title, with Duff as producer, Coe could devote time to other projects with Duff minding the store as in the old "Philco Playhouse" days when Duff was first a director and later was the summertime producer.

Duff is due to shift to the Coast with "Studio One" next month, and will share production duties with Norman Felton.

Screen Game Boss

Ralph M. Cohn

envisions (in the topical Sputnik idiom)

Next Stop On The
Global Vidpix Circuit
—The Moon

another Editorial Feature
in the upcoming

52d Anniversary Number

VARIETY

NBC Intercepting Some Fancy Coin On Year-End Grid

NBC-TV has firmed up 95% sponsorship for its quintet of year-end football games, selling out all but one-quarter of one of the games. Only contest with a hole in it is the East-West Shrine Game, on Dec. 28, which will have R. J. Reynolds in for one-quarter, and Esso Standard Oil and Los Angeles Soap Co. taking over a half on a split network.

Remainder of the schedule is solid. Gillette has the entire Blue-Gray game Dec. 28; Pontiac has three-quarters and R. J. Reynolds one-quarter of the National Football League championship game on Dec. 29; Gulf Oil has the entire Sugar Bowl tilt New Year's Day; Gillette has full sponsorship of the Rose Bowl the same afternoon.

NBC Radio has picked up some hefty coi out of the post-season games as well, with Gillette sponsoring both its entries (Rose Bowl and Blue-Gray) on AM also, Pontiac taking on full radio sponsorship of the pro championship fray and Esso bankrolling the entire Shrine game in the east.

RCA's Extra Dividend

RCA's improved profit situation this year was reflected in the action of the board Friday (6) in voting an extra dividend of 50c per share in addition to the regular quarterly dividend of 25c. Both dividends are payable Jan. 27 to stockholders of record on Dec. 20.

Board also declared a dividend of 87½c per share on the first preferred stock for the first quarter of 1958, payable April 1 to holders of record on March 10.

TV ON A MASS DOCTORING SPREE

Increasing number of contracted agencies and sponsors who are committed to film 26-week and 39-week deals on their tv entries and find themselves unable to cancel, have embarked on a mass show-doctoring spree in a desperate attempt at salvaging their properties. This covers anything from changing writers, directors or producers to switching time slots in an effort to get the rating kinks out of their mink-priced entries.

If there's any one reason for the fixit campaign, it's that the agencies, ordinarily accustomed to cancel at the drop of a hat, got themselves tied down. Thus far, there's been an amazingly small number of 13-week cancellations, and the number will stay small because there aren't many more 13-week deals. Guy Mitchell got the axe from Max Factor; Pharmaceuticals is chopping "What's It For?" on NBC; American Machine & Foundry is dropping its ABC "Bowlring Stars"; Phillips-Van Heusen dropped out of "West Point"; Mennen dropped "OSS" to take on part of "Colt 45"; R. J. Reynolds is shifting its "Harbourmaster" to ABC after 13 weeks; and Old Gold has decided to axe "Court of Last Resort," but only after 26 weeks.

As for every other unhappy sponsor and network in the book, they're all tinkering. Cases in point:

Jack Donahue was brought in as producer-director on the "George Gobel Show" (he did the Gobel entry last year), replacing Allan Handley, while on the counterpart Eddie Fisher segment, Gil Roden, Bob Crosby's manager-producer, took over from Jule Styne.

"Sally," via producer Frank Ross, is being beefed up for the benefit of sponsor Royal McBee (alternate sponsor Chemstrand, strangely enough, is happy) with Gale Gordon for more comedy relief, a new love interest for star Joan Caulfield and a switch in locale back to the U.S. Royal, incidentally, tried to get out; no go, a 26-week firm deal.

Polly Bergen show, which sponsor Max Factor likes, nonetheless got its third producer last week with Irving Mansfield stepping in vice Mel Brooks, who had taken over from director Bill Colleran. Polly's sister show, "Club Oasis," unloaded Greg Garrison as producer-director earlier in the season and has been going with Bud Cole as producer.

Eve Arden show has Al Lewis, Miss Arden's "Our Miss Brooks" producer, back on the job and is injecting guest names into the films. Lewis, who's replacing Edmund Hartmann, wasn't available when CBS went ahead on filming of the show.

It took Leonard Goldenson, Terry Clynne and several other assorted brass to get Frank Sinatra to promise to straighten out and begin treating his tv'er like it was important, via more live shows, more music, better film quality, etc. And meanwhile Goldenson & (Continued on page 50)

ABC-TV's 56% Aud Hike

ABC-TV's impact on the homescreen audience this season has been marked in its rise, and is apparently one of the reasons that the leader CBS-TV's viewership has diminished slightly on the average. For the first November Nielsen report (Oct. 27-Nov. 9), the first one listing all the latest season's commercial stanzas' average minute returns are 56% higher than they were in the 1956-1957 season.

In other words, the average minute Nielsen audience for the "third network" is now 6,950,000 homes as against last semester's 4,434,000.

Videotown Survey: Viewers Take Medium for Granted; More Critical But They Keep Right on Watching

ABC Radio Network Prexy

Robert E. Eastman

details why he

Loves That Status Quo

another Editorial Feature
in the upcoming

52d Anniversary Number

of

VARIETY

Leder Will Helm WOR-TV & Radio In Consolidation

A reshuffle of the WOR-TV and the WOR, N. Y., operation reportedly is underway, with Robert Leder, current general manager of the RKO Teleradio Pictures radio outlet slated to take over the consolidated radio-tv operation about the first of the year.

Gordon Gray, current WOR-TV station topper, is understood to be set for a shift to the exec staff of the parent company, topped by Thomas O'Neill.

O'Neill and Leder could not be reached for comment at press time, but it's said the consolidation of the operation has been in the works for a number of weeks now. O'Neill and Leder both are vacationing separately in Florida.

The radio operation, as compared to the biz done by the tv outlet, is a big money maker. Under Leder's stewardship, which started about 18 months ago, WOR Radio has experienced its heftiest grosses.

It was under Gray's helmsmanship that WOR-TV's successful "Million Dollar Movie" format was inaugurated. His experience with film garnered over his three-year tenure as WOR-TV topper will be utilized in the overall RKO Teleradio operation.

Leder's projected stewardship of WOR-TV, as well as WOR, under the reported consolidated set-up probably will usher in some program and exec personnel changes at WOR-TV. The radio operation probably will stay put.

Firestone Puts in Bid For Next Season But ABC Still Ain't Sayin'

It's clear Firestone Tire & Rubber would like to renew its ABC-TV time for the "Voice of Firestone" next season, and, although it's pressed for some kind of commitment, the network brass isn't saying. Feeling at the web is topper Oliver Treyz wants to take his chances and dump the low-rated tv show to make room for a stronger commercial entry Mondays at 8:30.

Meanwhile, Firestone intends carrying out its kinescope plans from March 10 through June 2, when repeats will be used. With the exception of a lone kinescope the last Monday in December, sponsor will have done only live half-hours from last Sept. 9 through March 3.

"People are becoming matter-of-fact about television and somewhat more critical, but they continue to spend the major portion of their leisure time watching it. During 1957 the average person spent 11½ hours watching tv during weekday evenings," reported Gerold W. Tasker, veepee and director of research at Cunningham & Walsh.

"The First Decade of Television in Videotown," the agency's 10th annual report on tv set usage and sales in New Brunswick, N. J., indicated a leveling out in tv activity, an acceptance of tv viewing as part of everyday life and a slight return to other social activities. During this period television has grown from infancy to maturity in Videotown. Set ownership rose from 1.4% in 1948 to near peak saturation—more than nine out of 10 homes today. Hours of daily tv viewing reached their record high of 15 hours, 37 minutes per person per week (Monday-Friday) in 1955, have eased off slightly during the past two years to 13 hours, 33 minutes per week in 1957.

The study reports that program critics have been more vociferous than usual in 1957 but the public has not been as vocal nor has it been as quick to act. There has been in general a less and less feeling of excitement about tv and watching has become a fixed habit.

"Saturation in June, 1957, reached 92.7%, a slight increase over the 90.5% of a year ago. The present high saturation has made television ownership universal for all practical purposes, putting a ceiling on the number of people available for tv viewing."

The controlled study states that there are more people watching tv each weekday but that the individual tendency has been to become more selective, watching specific shows and turning from the set when interest lags. The pattern, the same as in the evening, finds more people watching for a shorter period of time.

On any one evening in Videotown, over eight out of 10 wives and not quite eight of 10 husbands (Continued on page 50)

Clients Want Out Now on 'Duchess'

Twenty-six week contract or not, Mogen David Wine and Helene Curtis are now actively exploring every possible means of cancelling "Dick & the Duchess" as possible. Sponsors and their agencies are meeting with CBS-TV to attempt to work out means of dropping the program, whether via a buyout of their contract with Sheldon Reynolds Productions or some other measure. Final resolution of the situation is expected by the end of the week.

Sponsors had met with Reynolds a few weeks ago, when he came into N. Y. from London, where he's shooting the series, to sit down for cards-on-the-table talks. At that time, the sponsors agreed to give the show another push, and Reynolds himself started making changes on the show. But some fast rescheduling, under which the more recently filmed episodes incorporating the changes have been substituted for earlier episodes, hasn't resulted in any rating improvement.

As to CBS-TV, while it won't admit publicly to taking sides in the hassle, privately the network concedes that it would just as soon see "Dick" go off the air, and will okay whatever arrangement the sponsors make with Reynolds or the William Morris office to get it off. Show's rating in the Saturday at 8:30 period has been a CBS sore spot all season.

Levitt's Exit as Cal Nat Prexy Seen Sparked by 'Union Pacific' Hassles

Resignation of Robert Levitt as president of the NBC subsidiary, California National Productions, may have been triggered by a top level hassle over the worth of a new CNP telefilm production, "Union Pacific." Argument about the half-hour stanza was one of the last of several major policy differences between Levitt and NBC prexy Robert Sarnoff. And it's understood that NBC-TV executive veep Robert Kintner, who has no direct control of CNP, got into the act. Kintner objected to the skein. "Union Pacific" is now in production and there are some 15 or 16 half-hours in the can.

Levitt's resignation was accepted officially Friday (6) by Sarnoff, but the former CNP chief said that he tendered it a few weeks earlier and that subsequent talks were climaxed Thursday when he saw that things would not work out.

Levitt said he was going into "indefinite retirement," following what he described as a break with

Rettig New Prexy

NBC treasurer Earl Rettig, an old hand at broadcasting and motion pictures, today (Wed.) gets the nod as new president of California National Productions. At the same time, H. Weller (Jake) Keever, CNP sales veep, becomes veep and general manager and keeps control of sales.

Rettig has been in the biz more than 25 years, and was made the network's veep-treasurer a year ago. Keever has been with the company since 1951, when he became a salesman with NBC-TV Film Division, the Cal Nat predecessor.

CNP as the result of "sharp differences of opinion." He said that last year CNP had its best all-round year and that he felt it was time for the company to "relax" personnel and sales procedures, among other items, handed down from RCA, which owns NBC.

He said that the policy differences became "increasingly apparent as our success increased and our opportunities multiplied." Before joining CNP, Levitt was head of national sales for Screen Gems for six months and, before that, headed Hearst's American Weekly. CNP is the syndication, merchandising, opera and theatrical investment arm of NBC.

In practice, the head of CNP reports directly to Charles Denny, NBC executive veep. Denny is charged with control of network owned & operated stations, foreign operations as well as CNP and other network offshoots.

'Personal Service' As Zsa Zsa Series

Zsa Zsa Gabor, a showbiz entrepreneur in her own right, wants to hit the residual trail via a telefilm series, titled "Personal Service," to be filmed on location in Europe.

Filming will be done under the banner of World Television Service, Inc., a company in which Miss Gabor owns the major interest. She's associated with director Bob Sydney, who also owns a share in the property. She departs for Paris after the first of the year for shooting of the series, built around the adventures and misadventures of tourists seeking aid from a European travel service, helmed by Gabor.

World Television also is pitching a new panel show for network exposure, featuring four men guests and Zsa Zsa.

She's in New York completing "Country Music," to be released by Paramount Pictures. On Jan. 6 she'll be doing "The European" for NBC-TV's "Matinee Theatre." Over the course of 1957, she's been in two "Playhouse 90" productions, as well as appearing in Las Vegas' Riviera and El Rancho Vegas.

Chow With Your 'Chan'

Any station or sponsor buying "New Adventures of Charlie Chan" will have a Chinese meal for four on tap for delivery.

Unique promotion stunt was set between Television Programs of America and Chun King, of Duluth, Minn., one of the largest packagers of canned Chinese foods.

Denver and Mpls. Stations Unhappy Over Metro Deals

Two indies, KTVR, Denver, and KMGM, Minneapolis, which committed themselves for hefty coin in the purchase of the full Metro library are seeking relief at this time, either wanting out of their contract, or a renegotiation of the original deal.

A 75% controlling interest in KMGM was recently purchased by National Telefilm Associates from a group headed by Sy Weintrub, currently prexy of Telestar Films. The other 25% in KMGM, or to be more specific in the station's operating company United Television, Inc., is owned by Loew's.

NTA, soon after its takeover, expressed its desire to reexamine the Metro library deal. The station, buying the Metro backlog of 725 pix less than a year ago, agreed to pay Metro about \$1,650,000 as a seven-year licensing tab. Metro, in a separate deal, agreed to purchase a 25% interest in the station for \$750,000. Metro, according to a NTA letter to stockholders dated Oct. 25, still owed \$662,500 for its 25% interest in the station. It was learned that Metro's payment for its ownership share is conditioned on the station's payment to Metro for the use of its library.

NTA, as a major film distrib, and now holder of the controlling interest in the Minneapolis indie, is not as dependent on the Metro pix for programming as the former owners. In the reexamination bid, it's understood NTA also is interested in 100% ownership of the station. NTA, when queried, declined comment on the situation, although it's known from other quarters preliminary renegotiating talks have been held.

KTVR, Denver, apparently finds itself in a difficult situation. The full library there went for about \$900,000. Present owners under the banner of Gotham Broadcasting and Founders Corp. are seeking to sell the station and find the outstanding tab they owe to Metro a hindrance to closing a deal. Metro, which had an option to buy a 25% interest in the station, declined to pick up the option a few months back. The owners of the Denver indie have asked Metro to renegotiate the deal.

At this point, Metro execs say they're listening. Nothing has happened as yet and they're having no trouble with station payments, they add, maintaining that the two indies represent the few cases where stations have found themselves unhappy with Metro library deals.

Set Charlton Heston, Claire Bloom For 'Beast'

First story of the Shirley Temple-biased fairy tale series "Beauty and the Beast" will star Charlton Heston and Claire Bloom. The series, produced by Henry Jaffe Enterprises and filmed by Screen Gems, will be aired by NBC-TV, starting Jan. 13. Kirk Brown is directing.

More 'Shock' Sales

Screen Gems has set its "Shock" package of 52 U-I horror pix in its 89th market, with sales this week to KUTV in Salt Lake City and WJW-TV in Cleveland.

Other sales in the past couple of weeks included deals in Tucson to KGUN-TV, Fresno to KJEO-TV, Erie to WICJ-TV and Chattanooga to WBBG-TV.



THE HONEY DREAMERS
Currently on "The Jim Backus Show," Daily-American Broadcasting Network.
Records Transcriptions
Mgmt: ART WARD Direction: MCA
Oxford 7-9034

Syndicators Look To New Stations To Swell Coiffers

New stations on the air—and there have been a number the past year getting the greenlight from the Federal Communications Commission—represent a rich potential for syndicators.

The potential is there especially when a fourth station moves into the market, as in San Francisco, with indie KTVU, scheduled to start early next year. KTVU, San Francisco-Oakland, coupled with KXLF, Butte, Mont., recently accounted for the two largest station program sales in the history of Television Programs of America.

TPA sold each station nine skeins. Each took "Susie," "New Adventures of Charlie Chan," "Mystery Is My Business," "Stage 7," "Foreign Legionnaire," "Count of Monte Cristo." KTVU also inked for "Ramar of the Jungle" and "Your Star Showcase," while KXLF took "Hawkeye and the Last of the Mohicans" and 29 Edward Small features distributed by TPA. The two sales totaled about \$500,000.

'DESTINATION MOON' RIGHTS TO UA TV

With interest high on sputniks and outer space, United Artists TV has purchased the television rights to "Destination Moon," a 1950 feature produced by George Pal.

UA TV, which is prepping a new package for sales next month, is holding out "Destination Moon" for special handling at this point, possible for a sponsor ride on either a network or a large regional.

Outfit, up to its ears in litigation on its attempt to buy Associated Artists Productions, also has acquired the TV rights to a number of other pix recently. Newly acquired cinematics include "Kon-Tiki," "Vice Squad," with Edward G. Robinson and Paulette Goddard, and "Happy Go Lovely," with David Niven. UA TV also is dickering for product with J. Arthur Rank.

Phil Silvers

has written some amusing

Reflections at 90

another Editorial Feature

In the upcoming

52d Anniversary Number

of

VARIETY

'Bells'-Queen's Tremendous Pull

New York's weekend "battle of the Oscar winners"—"African Queen" on WCBS-TV "Late Show" vs. "The Bells of St. Mary's" on WRCA-TV's "Movie 4"—produced an astonishing average set-in-use level of 44.3 for the Saturday night (7) 11:15 p.m. to 1:30 a.m. period. This meant that nearly half the sets in the metropolitan area were turned on at the time.

"African Queen" grabbed off the major share, chalking up a 23.8 Trendex with a 53.8% share of audience. "Bells" scored a 17.2 rating and 38.8% share. Runners-up were WABC-TV, with "Son of Frankenstein" scoring a 3.8 and 8.5% share, WOR-TV's 1.0 and 2.3% share with "Strange Stories," and WPIX's 0.1 and 0.3% share with "Quest for Adventure."

N. Y. State Regents Request FCC To Upset NTA Deal for WATV

'Letter of Credit' On Don Sharpe's Roster

Don Sharpe-Warren Lewis Productions are plotting a new vidfilm series, "Letter of Credit," based on short stories written by Jerome Weidman.

Weidman is currently here from his home in the east, working on the series' format, characters and first few teleplays. Writer will have a chunk of the series, an action show with one central character. Sharpe and Lewis are exec producers on the project. Pilot will roll in January.

Dearth of Vidpix Activity in Brit., Sez Hal Hackett

A dearth of telefilm production activity characterizes England today, as compared to about a year ago, when everyone and his uncle seemed to be making pilots, according to Harold L. Hackett, prexy of Official Films, who recently returned from a trip to the U. K.

Hackett blamed a number of factors for the situation, less gambling money around, the failure to sell a number of high-priced pilots last season, and the few British-imported hits riding the nets this current season. The Official Films prexy maintained that there are a lot of nervous shows this current season other than the skeins produced in England. But if only a handful of UK produced skeins garner network exposure, the failure of a few is a heavy blow to overseas production on the whole.

Official Films, via its tieup with Sapphire Films, Ltd., in England, has the third year of "Robin Hood" going network and reruns of "The Buccaneers" and "Sir Lancelot," which failed to get second-year renewals, on ABC-TV's adventure bloc.

Hackett feels Official will come in with at least five pilots for the spring selling season. Projects include "The Invisible Man," to be done in England, one or two pilots from Sapphire, two properties from Pyramid Productions, and one or two from Hollywood. The Pyramid properties include "Turnpike," the adventures of a truck driver, and a male complement to "Decoy," which deals with the adventures of a N. Y. policewoman.

More Foreign Sales On 'Hopalong Cassidy'

Fremantle Overseas Radio & Television has picked up three new foreign sales on "Hopalong Cassidy" half-hour telefilms. The horseman is riding down to Mexico for 52 weeks under the reins of Goodyear-Oxo, the Goodyear Mexican subsid. YSEB-TV, El Salvador, also took the 30-minute, and in both below-the-border locales the series will be seen in dubbed version.

Vlaamsse Televisie, Brussels, bought "Cassidy" and will sub-titling in Flemish. Belgium and El Salvador are the 12th and 13th foreign countries to buy the skin.

The Federal Communications Commission is confronted with an unexpected bid from the New York State Board of Regents to upset the National Telefilm Associates deal for the purchase of WATV, a bid which would take one of the seven commercial VHF channels in the New York-New Jersey market for conversion to a non-commercial educational station.

The request was filed by Jacob L. Holtzman, chairman of the Regents Committee on Television for Education. Holtzman said that his group is willing to pay a "fair price" for the station. He acknowledged that the Regents at this time would have to go to the state legislature and ask for funds, but expressed confidence that the monies would be forthcoming, calling the purchase price "piddling" compared to the about \$400,000,000 outlay yearly in state aid for education.

The petition, considered unprecedented in the sense that for the first time a state educational body has asked the FCC to alter a commercial VHF outlet to an educational channel. Another unusual aspect is that Channel 13 is the sole VHF channel allotted for New Jersey and the petition comes from a New York state group, WATV, while its studios and offices are in Newark, N. J., transmits from atop the Empire State Building in New York.

Holtzman said if the petition is granted, operation of the station would not be by the State Board of Regents, but perhaps a group such as the Metropolitan Education Television Assn., now putting 10 hours a week of educational programming in the mornings, via WPIX, N.Y. He also said he would confer with New Jersey state officials on his proposals.

As to what is a "fair price," Holtzman said that it would be a price pegged so that the present

(Continued on page 52)

Aussies' 'Come On Over' to Vidpixers

Hollywood, Dec. 10. In an effort to get native vidpix production rolling, proprietors of Pagewood and Artranza studios in Sydney have been offering to build new stage and other filming facilities for Yank producers.

Francis D. "Pete" Lyon, just back from directing Aussie and New Zealand portions of upcoming "Cinemasouth Seas," disclosed last week that such an offer had been made to him and "I'm tempted." However, he must complete assignment to direct Victor Mature in Batjac's "Escort West" before he makes any decision.

Aussie vidfilming is stymied by flood of U.S. telefilms, offered at prices below level on which locals can compete, according to Lyon. There's some teleblurb and travelog production going, but no dramatic series are currently before the cameras Down Under. Only video dramatics comes from live series, he observes.

Situation has reached point where Australian Actor's Equity recently pulled a one-day strike, to protest lack of employment chances in U.S. Pagewood and Artranza offer to Yank producers is an effort to overcome this production inertia, according to Lyon.

Pinch of tv is beginning to be felt by Aussie pic b.o., he's been told by his exhib friends Down Under. Video is fingered as the main culprit by exhibs for sagging receipts.

ATTENTION STARS: 'STAY HOME'

'Don't Call Me, Call My Wife'

Minneapolis, Dec. 10.

KMGH-TV, now under National Telefilm Associates' banner, has come up with a novel way of letting potential feature viewers know what's upcoming each evening—a method which may break the back of the phone company, but nevertheless effective.

The wives of station personnel have been enlisted in a phone call campaign to let potential viewers daily know what's the evening cinematic program. The cost? Nothing. Private lines have unlimited local calls in the area for the same monthly charge. In the phone calling brigade, there are about 40 women, each making 30 calls daily, for a total of 1,200 calls daily, or 8,400 ding-dings weekly.

The idea grew out of a recent situation in Milwaukee involving Ted Cott, NTA v.p. in charge of station operations, Don Swartz, the new station manager, and unknowingly, Swartz's wife. Husband Swartz in Cott's presence continually attempted to get his wife on the phone only to be met by a busy signal. Cott commented to Swartz, "that must cost you a mint." Swartz explained local calls are unlimited. The light clicked. KMGH's phone brigade has been operating since, getting a welcome reception in the homes called.

Squeeze Looms on Post-'48 Pix For TV as Exhibs Press Demands

The cinematic pool for television, never limitless despite the huge numbers of features dumped on the tv market the past two years, is heading into a squeeze situation.

On the other hand, the Hollywood majors are being pressured by exhibitor organizations to maintain a clearance of from five to seven years between theatrical exhibition and tv showings, while on the other hand, the only remaining pre-'48 studio library not committed as yet to tv is that of Paramount Pictures.

Recently, in response to exhibitor demand, 20th-Fox stated it is ready to establish a minimum of five-year clearance over tv. It's thought that other major studios sooner or later will follow suit with a similar clearance, pledge.

Such a stance by the majors would sharply diminish the potential post-'48 theatricals for tv, when and if a residual formula with the Hollywood guilds is ironed out. Post-'49 production, compared to the lush war years and the pre-tv era, was down in quantity, with Hollywood turning out about 200 to 300 pix per year.

Even with a post-'48 residual formula agreed upon, assuming the five-year clearance is maintained by most of the majors, at this point only about 1,300 pix would be thrown into the tv pool. The 1,300 is piddling when compared to the libraries thrown open to tv, the pre-'48 725 Metros, the over 700 Warners, et al.

In this tight post-'48 pix situation the operations of United Artists tv subsid is unique. UA TV, which has released such pix as "African Queen" and "Sudden" is preparing another post-'48 package, United Artists' solely a distribution organization, has been able to get around the post-'48 barrier, via individual deals between the pro-

(Continued on page 52)

Mystery Reruns Still Pull 'Em In

The rerun ride being given to adventure and mystery skeins by stations is supported by a number of rating histories compiled by Ziv.

In Charleston, W. Va., WCBS-TV, has "Boston Blackie" stripped Monday through Friday at 7:30 a.m., against NBC-TV's "Today." The most recent ratings for "Blackie" give the skein a 9.6 American Research Bureau average, against a 3.6 ARB "Today" average.

In Miami, "Mr. District Attorney," stripped at 4 p.m. on WTVJ averages a 12.6 ARB. Opposite "Mr. D.A.," "Comedy Time" hits a 4.4 average and "Ten's Tops" a 3.7. As a twice-a-week 10:30 p.m. show on KYW-TV, Cleveland, "Mr. D.A." outranks its competition. On Monday, it scores a 20.3 ARB opposite "Burns & Allen's 13.9 and "Bowling Time," which draws a 7.0. On Friday, "D.A." hits 18.5, supreme in its time slot.

THOSE P.A. TOURS MEAN NOTHING

By ART WOODSTONE

The highly regarded, often lavish public appearance tours of the country by television stars hardly mean a thing as program rating hypos. The failure of p.a.' which in each instance annually cost thousands of dollars to sponsors and tv companies, as builders of television ratings is based on the special information of such activity by eight firms as supplied by Pulse.

Two years ago, these junkets seemed to take on great importance, in light of the vigor personalities expended in their city-by-city marches. According to film syndication companies like Ziv and Television Programs of America, the sponsors of their programs benefitted immeasurably, in some instances, in their relations with their own personnel, distributors and merchandisers. But, again, Pulse figures prove that the p.a.'s don't add to the popularity of a show among the corporately disinterested.

ABC Film Division, National Telefilm Associates, Gross-Krasne, TPA and MCA-TV had personal appearance tours measured in the Pulse study for VARIETY. So did the NBC-TV and ABC-TV networks.

There was little or no deviation, except in rare instances, in the ratings of a given show before, during or after a personal appearance by the show's stars. The p.a.'s measured were all made in either 1956 or 1957.

Long-legged Irish McCalla appeared in three cities in 1956 and two others in 1957 to plug "Sheena, Queen of the Jungle" for ABC Film Syndication, according to the raw info supplied by the syndicator. In the one instance where the rating day and the p.a. coincided on the button, there was, in fact, a decline in ratings from the previous day. It was in Chicago, where the p.a. on Nov. 11, 1956, drew a rating that night of slightly under 3.2. The previous rating, Oct. 14, was 3.5.

100 to Cover 5 Cities

Actor John Bromfield, as frontier of National Telefilm's "Sheriff of Cochise," hit 15 major cities for the company and sponsors between Jan. 16 and Feb. 18, 1957. Pulse had measurements for 13 of the 15 cities. The changes either way were so negligible that it's probably safe to say, that insofar as ratings were concerned, it wasn't worth the \$800 or \$900 bucks it cost Bromfield and his pressagents and personal handlers to appear in each city. Eight or nine hundred bucks per town on a p.a. is a conservative estimate of the cost; it was reported that one tour of just five cities cost another company roughly \$10,000.

Rather than labor in excessive detail, Pulse ratings showed negligible results, at very best, for Thomas Mitchell, pumping for "O. Henry Playhouse," out of G-K; (Continued on page 52)

JACK WEBB TO TEST 'PEOPLE' ON KABC-TV

Hollywood, Dec. 10.

Jack Webb will sound out audience reaction to his latest pilot, "People," by showcasing it on KABC-TV Sunday. Webb, owner of Mark VII, said ad agencies in N.Y. told him they aren't sure the new entry will be acceptable to people, so he wants to get reaction of the public and "let them decide its fate."

Webb's move is motivated, he explained, because "everyone who has seen it in screenings in N.Y. liked it; the critics did, and so did the agencies. But the agencies said they regard it as new and different, and don't know if it's acceptable. There's only one way to find out; we'll leave it up to the people."

Other TV-Film News On Page 52

Look for Upgrading in Full-Hour Formats for Telefilms, Sparked By Success of 'Wagon Train,' 'Maverick'

The Real Thing

Chicago, Dec. 10.

WBKB's publicity department here had hoped to have fun with the buildup campaign for its Screen Gems "Shock" films, but a true-life chiller which the daily gazettes have been making much of is turning the playful pressagent stunts into no laughing matter. Edward Gein, the Wisconsin farmer who has confessed to murder, butchering and skull collecting, beat "Shock" to the draw in this market, and the WBKB flacks now are leery that their skull and shrunken head gimmicks will be taken as morbid.

Hollywood, Dec. 10. The "class" dramatic telefilm series of the future will be the hour-long format, believes Robert Horton, co-star of NBC-TV "Wagon Train" series. Trend now is toward character development in vidpix, he feels, which can't be accomplished well within half-hour limitations.

Also, hour-long shows, with bigger budgets, can afford better guest star names and story material, he notes. "Wagon Train," he observes, has instituted a guest star policy, which makes for greater flexibility in story telling.

Expansion to full hour length gives advantages, but also poses problems, he admits. For one thing, "One man can't support an hour-long show, week after week," he states. "It's got nothing to do with the strength of the starring personality. It's a matter of working time available to meet the weekly deadline." To underscore his position, he points to the fact that "Maverick" series, on the competitive ABC net, has recently expanded to two stars, James Garner and Jack Kelly.

His pact with NBC permits outside assignments, so long as no sponsor conflict shows up. Horton is currently dickering with Universal to top line "Fox of Devonshire," a swashbuckling feature pic to roll next year. Role he's seeking is deliberately chosen, to offer variation from his western character in "Wagon Train."

By doubling up his "Wagon" assignments, he can get a couple of weeks off for a possible assignment, he notes. Also, he's trying to set a "Matinee Theatre" starring stint during the next month.

McCadden 'Flight' Pix 1st in Cycle Of Space Series

Hollywood, Dec. 10.

First off the ground in what is expected to be a burgeoning cycle of flight vidpix touched off by the missile race will be a series by McCadden Productions, which now has a pilot in the editing stage. It will deal with all phases of celestial adventure, factual and fiction.

Series has a working title of "Flight" and, according to George Burns, proxy of McCadden, "we will range far for our stories and if it flies we'll do it. The accent, however, will be on human and dramatic values." Al Simon will produce for McCadden, its fifth tv project. Under his supervision, with full cooperation of the Air Force, the pilot was shot in four days at Norton Air Base, San Bernardino.

Series will be offered for sale to start next season and there'll be no further production until an order is received. Show will be brought in for around \$40,000, with the Air Force providing all unclassified material, craft and necessary personnel. Wherever the story takes us that's where we'll go," said Simon, "and that'll take in missiles, rockets, jets, flying saucers and even Jennys." Most of the episodes will be shot on location.

Simon had been working on the flight series since Sputnik captured the headlines. It's McCadden's answer to ad agencies complaint that no one is making science-fiction pictures for tv. Actors will be drawn from AFTRA roster, with the possibility that a narrator from the Air Force will be used to authenticate the documented dramas.

ANHEUSER-BUSCH'S DEAL ON 'SPILLANE'

Anheuser-Busch has inked a large regional deal for MCA-TV's "Mickey Spillane's Mike Hammer," taking the skein for a five-state area covering Illinois, Missouri, Kansas, Arkansas and Iowa for its Busch Bavarian Beer.

Brewery also purchased a number of markets for its Budweiser Beer. The cities and the number now are being negotiated.

Previously, the skein had been purchased by RKO Teleradio Pictures for its ogle stations in New York, Los Angeles, Boston, Memphis and CKLW, in the Detroit-Windsor area.

Series now is in production at MCA's subsid Revue Productions.

NBC-CBS Eye Hour Shows

It's known that both NBC and CBS have new hour-long film series projected for the '58-'59 season, with the former network having already had some lengthy discussions with MCA-Revue on future formats. Revue reportedly has three 60-minute series in the blueprint stage.

Success of ABC's "Maverick," the steadily climbing "Perry Mason" on CBS along with "Wagon Train" on NBC are, of course, the principal reasons for sparking the new trend toward the full hour format.

Rob't Maxwell's TPA Stock Deal

Robert Maxwell Productions, which does the "Lassie" series, has inked the first stock interest deal with Television Programs of America.

Not affected in the deal is "Lassie," currently owned by Jack Wrather. However, all other Robert Maxwell Productions properties are included in the exclusive production agreement with TPA, under which the outfit will co-produce with TPA for both network and syndication.

Contract also calls for Robert Maxwell, exec producer of "Lassie," Rudy Abel, producer, and Peter Frank, associate producer of the series, to act as production consultants for TPA. They will work with TPA production topper Leon Fromkess.

The Robert Maxwell Productions team came in under the TPA fold via the unique stock participation plan enunciated by TPA topper Milton Gordon when he bought out Eddie Small's sizable stock interest in TPA last August. At that time, Gordon said TPA would hold out a stock interest in the privately held company for desired talent, as contrasted to the current practice of talent participation in a particular show.

Digges Blasts 'Lip Service' Of Educ'l TV Advocates Who Run Scared

By BOB CHANDLER

A scorching indictment of those intellectuals "who constantly and loudly bleat about the state of educational television" but "run the other way" when called upon to do something about it was delivered last week by Sam Cook Digges, general manager of WCBSTV, N.Y.

Digges, speaking before the Metropolitan College Public Relations Council, said that "many of these intellectuals just won't watch television. They wouldn't watch man's first arrival on Mars if it were televised live, just because it's against their principles to watch anything on television." Yet, these people "exist in important positions of control over educational television."

Too often, Digges said, "intellectuals with the inclination have found the device of blasting television a sure-fire device for getting a little attention at a cocktail party, or space in a newspaper." But this sort of "inaccurate, irresponsible blanket criticism" is given circulation "by the very people who can, directly or indirectly, make the greatest contribution to television. By the very people television needs the most. We're being damned by the people who'll be damned if they'll watch television to find out if there's anything good . . . and who'll be damned if they'll do anything to improve what, for them—although they have no first-hand knowledge of it—is intolerable."

"This unfair, uninformed criticism can—and does—have a devastating effect. Some educators are reluctant to move in an atmosphere of this kind. Broadcasters often find themselves stymied by this reluctance in spite of their own desires. The inevitable result: less effective and less educational television."

Digges, whose station has been responsible for "Sunrise Semester," "Camera Three," the Budapest String Quartet concerts (with the N.Y. Metropolitan Educational Television Assn.), laid it on the line: "Today, except in too few cases, it is the commercial broadcaster who is supplying much of the action . . . the money . . . and the courage in behalf of educational television."

"I have found that some of those who stand on the biggest soapbox and who deplore the state of educational television on commercial stations the loudest turn out, when the chips are down and when there is an opportunity to help educational television, to have been paying lip service."

"I'm a little weary of those people who constantly and loudly bleat about the state of educational television—a subject they usually don't know a thing about, by the way—who, when they have the chance in behalf of educational television to supply a little action . . . a little money . . . a little courage, hurriedly run the other way."

As a case in point, Digges singled out the recent incident in which the New York Public Library withdrew its participation in a program called "The Faces of War," produced by META on

(Continued on page 51)

More Sponsor Coin Into 'Kangaroo's' Pouch

"Captain Kangaroo," the CBS-TV morning entry which the network decided to retain while dropping its Jimmy Dean companion show, has grabbed off another chunk of sponsorship via Gerber's Baby Foods. Gerber's, already a "Kangaroo" bankroller, doubled its current participation by renewing its alternate Friday quarter-hour for a year and purchasing an alternate Tuesday segment to boot.

Decision was made on basis of a premium offer made on "Kangaroo," the Garry Moore show and "Beat the Clock." Of some 10,000 responses received (premium was a doll for six labels plus \$2), "Kangaroo" accounted for 60%, bearing out the web's contention that the show can exert a sales influence. Bob Keeshan, show's copackager and emcee, was guest of honor at Gerber's annual sales convention in Houston last week. D'Arcy agency set the deal.

Ted Weber to Philly

Philadelphia, Dec. 10.

Ted Weber, sales manager of indie WGN-TV, Chicago, has been named to the newly-created post of director of sales development at WVUE-TV, Philadelphia-Wilmington, the Storer outlet.

Prior to his post at WGN-TV, Weber served as director of program promotion for CBS, amusement advertising director of the Chicago Times and as special sections manager of the Chicago Sun. He is credited in Chicago with having made the first sale of a fully sponsored feature film series.

\$2,000,000 Radio Windfall for ABC; AFL-CIO Renews

In the past few weeks American Broadcasting Network had some fortunate breaks with sponsors, which in new renewed biz comes to an estimated gross of \$2,000,000. Biggest break was the AFL-CIO sponsorship confirmation that the formerly shaky Edward P. Morgan and John W. Vandercook news strips on the radio network would continue, and if the two nightly stanzas run a full 52-weeks they will provide the network with better than \$1,000,000.

(An estimated net for the whole shebang is about \$1,200,000.)

A new news strip with John Daly, which was launched Monday (9) could mean \$500,000 or more if it runs the year around. Chevrolet is bankrolling the new 6:30-6:40 p.m. stanza every weeknight.

Network also reported \$500,000 in other new accounts and renewals.

In new accounts, Buitoni Foods inked for one five-minute seg a week with Don McNeill's "Breakfast Club" as of Jan. 15; Magla Products also took a seg weekly in McNeill's 9-10 a.m. show, beginning Feb. 20. One account has gone into Herb (Oscar) Anderson's 10 to 11 a.m. strip, the only one of the new ABN shows to draw sponsor blood so far. Sterling Drug has five segs weekly with Anderson, it also bought the 7:55-8 p.m. news nightly. Sterling biz began a couple of weeks back on both shows.

Renewals include Bristol-Myers in McNeill, three segs a week; Campana Sales and Food Specialties, one seg each every week on McNeill, and Sleep-Eze, three segs a week on the same show.

R. J. Reynolds renewed co-sponsorship of 18 weekend news capsules. The total for all biz, apart from Chevy and AFL-CIO, was \$500,000 gross, including five minutes of R. J. Reynolds news which the new Chevy buy pushes back to 6:40.

Carter Products Expands NBC News Sponsorship

Carter Products has picked up alternate Tuesday sponsorship on the Chet Huntley-David Brinkley "NBC News" through late March, and with American Home Products already in on the other Tuesday for a year, that gives the show a longterm sponsorship status on one day of the week. Program is all sold out currently, with Ronson in for the other four days, but that situation obtains only through Dec. 20, after which Ronson pulls out completely.

Carter was repped in the deal by the Ted Bates agency, which also set American Home in on the skip-week.

Bern, Ruthrauff Ankle Wasey-R&R

General shakeup took place yesterday (Tues.) afternoon on the top administrative level of the newly merged Erwin Wasey, Ruthrauff Ryan agency, with two of the carryovers from R&R moving out of the picture. F. Kenneth Bern, senior vicepres and former R&R prexy, and F. Bourne Ruthrauff, senior vicepres, both ankled.

No reason was given for the double departure by David B. Williams, prexy of the new combined agency.

Mutual's 4-Show Swap For Station Option Time

Mutual, in its programming swap with affiliates for option time, is offering a series of four new programs for station local sponsorship use.

"The Big Decision," slated to start Friday (13) and slotted from 6:05 to 6:30 p.m., is a music show, featuring a panel forecast and review of new records. On Saturday (14), "Maggi's Magazine" will be launched, the show helmed by Maggi McNellis will feature interviews with celebrities and emanate from the Eden Roc. The same day, "Doorway to Travel" will be started, returning Dan Peterson to the Mutual lineup. On Jan. 6, "Wall Street Final," a 10-minute cross-the-board program, will be launched. It will feature a financial reporter who will give the highlights of stock market activities.

ARB's Instantaneous Ratings

The tv industry which has complained of having to wait too long to find out how its shows fare, (except for the costly overnight Trendex which serves only the top major markets), is about to have its prayers answered with the American Research Bureau about set to come out with an electronic system which will instantaneously record the number of people watching tv. The new rating system will be able to supply sponsors, agencies, and networks with minute-by-minute ratings.

ARB's abandonment of the diary method for the new rating look is said to be operated via a closed-circuit with home sets being connected to telephone lines which relay to a central control board capable of measuring the sets-in-use and the channel being watched at a given moment.

The electronic system has reportedly set its sights on an initial 1,800 nationwide sample with a scheduled installation of 300 sets in the New York area currently being hooked up. This sample would then be larger than the number being used by Nielsen.

The closely guarded plan, which has been in the mill for some eight or nine months, now (with the ARB still not commenting) is not original with the rating services. Hooper and Pulse toyed with the idea in years past but abandoned the idea when they had trouble lining up subscribers for the operation. The cost of the operation and the figure that the subscribers will have to shell out is regarded as classified by the ARB.

Only a handful of top network people and sponsors have seen the machine in operation but observers feel that it will be a boon to the industry, in that sponsors, agency people and networks will be able to get instant ratings and should be able to iron out lags in the shows; being able to tell when viewers switch dials or turn sets on or off.

N.Y. station subscribers to the new ARB rating system will have to shell out \$30,000 a year for the service with office installation of a "score board," open to any subscriber and giving immediate ratings, running in the neighborhood of \$5,000.

Network research executives as a whole were impressed with the ARB demonstration and it appears to be a definite threat to the Nielsen survey.

A JOB TO BE DONE

CBS on Sunday (8) presented a public service program, "The Day Called X." It was not an entertaining or diverting show; it was a hard-hitting, realistic and dramatic presentation of a subject that is all too important to Americans today, Civil Defense. The program dealt with the city of Portland, Oregon, and its plan for survival in the hydrogen age. The city has an elaborate evacuation plan complete with emergency underground headquarters and dispersal areas, all of which were shown in actual operation. Granted the program was slightly dated, since the bomb was being delivered by plane rather than missile, the basic need for Civil Defense was brought out in a realistic and uncompromising manner.

Civil Defense is a much neglected segment of modern day living. Today's weapons have a destructive power that is almost beyond comprehension and they can be delivered almost anywhere in the world on very short notice.

Survival, in the event of an attack, will be difficult at best and a trained corps of CD workers is a must for each and every community. The local broadcasters, both AM and TV, can and should play an important role in the education of the people to the need for a coordinated Civil Defense program in their area. While it is true that many stations do broadcast public service announcements recruiting volunteers for CD very few have undertaken the job of realistically programming the needs of Civil Defense on the local level; or the even more basic facts of survival procedures on an individual basis.

Americans, historically are a complacent people. Fortunately, in the past, there has been time to mobilize after the initial attack and not since 1860 has a major war been fought on American soil. But future conflicts will not wait for us to get ready. Broadcasters at the local level should act now to create an awareness among the public that Civil Defense is an essential part of modern living. Complacency has no place in today's world and broadcasters should take every opportunity to break it down, especially when so many lives may depend on it.

Censorship on TV? Strictly An Overrated Subject, Sez Denker

By LEONARD TRAUBE

Ted Steele Sets Up Own Station Rep Org

Ted Steele, WOR-TV's N. Y., daytime personality who does a teenage music show, as well as other stints, has formed a station rep organization.

Ted Steele Radio and Television Station Representatives will be headed by Steele with Leonard H. Levitt, currently sales director for the Steele show, as v.p. and general manager. The tv performer, who continues with his WOR-TV show, feels that his background of 20 years in radio and tv involving sales, management, programming and production, should be a good kickoff for his new venture. Reppery hopes to garner a small group of quality radio and tv stations.

ABC Radio Mulls Own News Setup

A division of radio and tv news is under discussion at ABC. Robert Eastman, prexy of the radio network, American Broadcasting Network, eventually wants to divorce himself completely from ABC-TV, and feels that his unit should have a private news staff and exclusive commentators.

The matter has not reached John Daly's office yet. Daly is the veep in charge of combined news and special events. And if the break does come, it's believed possible that, even with separate news staffs, both radio and tv news will still be under Daly's aegis. (The legal department and publicity are also under combined heads.) Apart from the top administrative level in news, ABN is seeking exclusive use of writing and on-the-air talent.

'Assignment Asia' Set as Dec. 22 TVcast

"Assignment: Southeast Asia," the NBC-TV special projects dept. follow-up to the earlier "Assignment: India" special, will be telecast by the network on Dec. 22 at 2:30 to 4 p.m. So far it's a sustainer, but the web is still trying to sell the segment.

Special was produced by Bob Graff and is narrated by James Michener.

Henry Denker thinks there is altogether too much hullabaloo about censorship in television. Denker, author of the recent legitimer, "Time Limit," also screenplayed by him, and scripter-director of Fulton Oursler's "The Greatest Story Ever Told" which was long an ABC radio staple under "no plug" sponsorship of Goodyear Rubber, says it's easy for a writer to scream "Censorship!" Asked whether a tv religious series, for instance, which he currently has in the works, might be less subject to a sponsor's or network's eagle eye than plays on other subjects, Denker said it ain't necessarily so.

"You'd be surprised at the 'don't' problems in the religious area. The idea is to salvage enough from the screening-out process that a writer with principles can live with." In the "Greatest Story" series we were able to come out with about 85% of the script okayed as written. If within this 85% (or whatever the percentage) your main points are fulfilled, you can, as I say, 'live with it.' You have lost very little. The most 'trouble' we had with 'Greatest Story' was with one important denomination (which Denker named). The leading spokesman knew the Bible better than anyone I have ever come across before or since. But he was a logical and a reasonable man, and despite the 'strict construction' involved, this is where I batted the highest—85%. You'll admit that isn't bad.

"Where you run into great difficulties when dramatizing the New Testament for radio or television is between Catholic and Protestant views. You know, there is only about 2% separating them (speaking loosely of course)—they are more or less agreed on the other (Continued on page 46)

Yoder's Carnegie Post

Philadelphia, Dec. 10. Lloyd E. Yoder, NBC v.p. and general manager of WRCV, WRCV-TV, has been named to the executive committee of the board of trustees of Carnegie Institute of Technology.

A 1927 grad of the College of Fine Arts, Yoder was Carnegie Tech's first "All American" football star and was a unanimous selection. He captained the Carnegie Tech eleven of 1926.

The NBC exec joined NBC in 1927 and managed NBC-owned stations in San Francisco, Denver and Cleveland before coming to Philadelphia in 1954.

TV COMMITTING RATINGCIDE?

Charge Webs Training Labor Execs

Hollywood, Dec. 10.

Both NBC-TV and ABC-TV have set up courses to train execs in case of labor troubles, local office of National Assn. of Broadcast Employees and Technicians flatly charged over weekend. In monthly bulletin to membership, western regional director Syd Rose stated that NBC recently wound negotiations with Columbia College to set up a six-week course of technical instruction, and that ABC has made similar arrangements with Don Martin School.

NABET also charged that NBC several weeks ago "quietly launched a program of producing kines of its technical operations for 'training purposes.' Plan is to demonstrate how the mike boom, camera and control locations operate. There was a script and a full crew to record the performance."

NABET has suggested to local net execs to either scrap the training kines or place them in NABET's possession until upcoming negotiations on a new web part have been completed, according to Rose. Net has refused to consider either course, he notes.

Both NBC and ABC pacts are slated to open later this month, with current contracts to expire at end of the year.

Cincy Station Struck by AFTRA Brands Union's 'Half-Truths, Lies'

WKCY, Cincinnati radio station which is being struck by the American Federation of Television & Radio Artists, is circulating a letter among New York advertising agencies, alleging that the union has been using "half-truths and lies" in an attack on the station.

Charles H. Topmiller, WKCY prexy, wrote agencies that he was answering a Nov. 11 letter to Madison Ave. Jonas Katz, executive secretary of AFTRA in Cincy, to which a list was attached of 71 accounts who allegedly discontinued advertising on the station since the strike began last Aug. 23. "The purpose of the AFTRA letter is to make you think that WKCY is being hurt by AFTRA's... activities," Topmiller said. He said that only 26 of the 71 left because of the strike.

"This is another illustration of the flagrant use of half-truths and lies in AFTRA's desperate and losing attack on WKCY," the station chieftain accused. He reminded N.Y. agency executives (who met three weeks ago with AFTRA here, reportedly to discuss the matter of withdrawing radio advertising on WKCY) that the station has a civil suit pending in Cincinnati, against Katz and AFTRA, in which the station alleges that the union is using "deceitful literature" against the outlet.

Topmiller pointed out that WKCY's business "has gone up, not down, since the strike began." He said Sept.-Oct. billings are 7.2% higher than the same period.

(Continued on page 48)

Key to WGA '58 Bargaining Terms

National council of Writers Guild of America met last week, and although they did not dwell on bargaining demands vis-a-vis the networks, the demands apparently were outlined. A key issue will be ironing out of what the guild feels are "abuses against freelance radio and television writers."

Union accused the networks of excessive script rewriting, and said that it recognized network control of "public policy" (areas of bad taste, etc.), but that shouldn't give the webs the right to so freely alter writers' material. WGA will be bargaining for contractual limitation of rewriters.

Increases in pay will be asked for staff newsmen and editors, but the amount was not disclosed since it hasn't been approved by the various arms of WGA as yet.

During the council meeting, plans were laid to establish a welfare fund for tv and radio scribes. It will not become part of the collective bargaining session, however, but will be formed with the writers paying into it themselves.

Simultaneously, the WGA council decided to make a study and, ultimately, to appeal to the government on changes in the existing copyright laws. WGA termed the laws "obsolete."

SELL & 'FUSION' MORE IMPORTANT

By WALTER GUILD
(Pres., Guild, Bascom & Bonfigli)

The mortality of network television shows borders on the ridiculous. No one can examine the performance of commercially sponsored television over the past few years without reaching the conclusion that something is seriously wrong. It is our belief that the adoration accorded high ratings is a major cause of the instability of television schedules.

It is also a major headache for advertisers and agencies who want to buy programs based on sales results rather than impressive ratings.

We can cite two fine examples from our own experience to indicate that ratings and results are not one and the same. These are good examples because in both cases the television show represents practically all of the advertising effort behind the product.

While high-rated network programs have been bounced about like ping-pong balls, one of our clients, Skippy Peanut Butter, has sponsored a medium-rated program on the same network for seven consecutive years. This program has seldom achieved the "Top 20" in popularity, or for that matter, the "Top 30," but its long run should indicate that it has not been unproductive. A special Trendex survey in April, 1956, bears this out. It gave "You Asked for It," the Skippy program, a sponsor identification rating of 84.9%, which according to that survey was the highest sponsor identification of any network tv program.

Another example is our good client, the Ralston Purina Co., now going into its third year of sponsorship of the medium-rated "Bold Journey" program on ABC-TV. Although it is listed as required viewing in some 50,000 American schoolrooms, it has never achieved the distinction of being in the top 20 or 30 in ratings. With "Bold Journey" as the major advertising support for Ralston cereals, the company has shown a higher percentage rate of sales increase than any of its competitors, and has significantly increased its share of the cereal market. "Bold Journey's" last ARB rating was 9.8!

We could cite numerous examples to substantiate our belief that ratings, important as they are, are not the only element to consider in the selection of television programs, and are, in fact, not the most important element.

All three networks are engaged in "no claws barred" cat fight for higher and higher ratings. All three have expressed willingness to forego business, no matter how desirable otherwise, in favor of high ratings. Network concentration on ratings to the exclusion of practically all else is understandable, inasmuch as the advertising agencies and advertisers to whom they sell are, if possible, even more impressed by ratings.

It's an Old, Old Story

There is nothing new in advertisers, advertising agencies and networks being rating conscious. In the old days the Hoopers enjoyed the same "high reading" ratings in ad agencies and network officers that ARB's, Trendexes and Nielsen's do today. However, in the pre-television era, ratings were not accorded the fanatical worship they now receive. Programs are sold, bought, cancelled, and programmed on more or less choice time, almost solely on the basis of ratings. In the case of program cancellations, however, the word "almost" is fraught with something—possibly significance. It is strange that many advertisers and agencies who purchase tv on the basis of ratings also cancel programs which achieve excellent ratings. It is a strange fact that many programs which enjoyed "Top 20" status a few months ago are missing from last week's tv

(Continued on page 46)

Meany's NABET Vs. RTDG Ruling May Cue ABC-TV Labor Dispute

ABC's Coast Cutbacks

Hollywood, Dec. 10.

Despite declarations that the ABC Radio operation on the Coast would remain pretty much status quo with the inception of the new management headed by John H. Pace, four of five local staff directors have been pinkslipped, effective Jan. 1.

Understood local ABC programming will be cut back drastically next year, mostly to a deejay operation.

Lopoffs Saving NBC \$1,000,000, NABET Claims

NBC is saving nearly \$1,000,000 annually in labor costs as the result of recent layoffs by the network, according to the National Assn. of Broadcast Employees & Technicians. Union said that in the past few months the network has axed close to 100 technicians.

Last week, NBC cut back 29 New York NABET technicians. The union said there were 22 earlier firings in New York, a 20-man layoff on the Coast, a 15-man cutback in Chicago, a "few in Buffalo" and incidental deaths elsewhere in NABET strength.

Meanwhile, all NABET locals handling NBC network and owned & operated station markets are investigating the subject of overtime. NABET explained that it cannot object to the layoffs so long as the network doesn't go in for "excessive overtime" among the technicians who are still on the job.

Union said that in the past NBC had technicians working 70 and 80 hour weeks, and termed such happenings as "really ridiculous." NABET wants the network to rehire unemployed men whenever the overtime situation gets out of hand.

Some of the "excessive overtime" abuses that NABET investigators are seeking to find are: "Consistently scheduled overtime," "sixth and seventh day assignments" or the aforementioned 70-80 hour week. Union believes that if an NBC technician handles a 70-hour week or works extra hours every day it justifies the retention of an additional technician.

CBS-TV RESTORING 'LAST WORD' JAN. 5

True to its word, CBS-TV is restoring "The Last Word" to its Sunday schedule in January. The Bergen Evans panel show on English usage will move into the 3:30 to 4 p. m. slot starting Jan. 5, following the termination of CBS' pro football schedule, which had eaten up most of the Sunday afternoon schedule.

"Word" will be followed at 4 by "Face the Nation," which is currently on earlier Sunday afternoon. At 4:30 "World News Roundup" expands from 15 minutes to a half-hour. At 5, the network has its rotating "Seven Lively Arts." "See It Now" and "Conquest" hours.

CBS axed "Word" in September, at the start of the new season, on the basis that "Beat the Clock" would serve as a better lead-in to the Sunday night schedule in "Word's" then 6 to 6:30 time segment. It was explained that another Sunday time period couldn't be found at that point for "Last Word" because of the football schedule, but the web promised that when football was finished, "Word" would return.

ABC-TV faces the threat of a labor dispute between the National Assn. of Broadcast Employees & Technicians and the Radio & Television Directors' Guild. Ironically, the problem will be the outgrowth of a partial settlement by AFL-CIO president George Meany of a dispute between the same two unions at NBC-TV.

After Meany decided in favor of RTDG, allowing its member directors at NBC to communicate directly with tv cameramen, NABET explained that the high labor official's determination "drew lines" that may also have to be enforced at ABC. The technical union said that ABC technicians, who like NBC's are under NABET jurisdiction, have always worked "as a team" with RTDG directors, and that nobody has ever officially questioned which of the "several overlapping duties" belong to which union.

Meany requested the two shops confer to iron out the details of his determination, handed down recently from his Washington headquarters. The unions are expected to meet shortly, at which time NABET will raise the problem of exact interpretation of the difference in meaning between "a production cue" and a "technical cue." The same lines, according to NABET, will have to be drawn at ABC.

NABET hopes to discuss with RTDG the matter of containing the latter to one director at a time. A NABET spokesman thought that the issue would become pertinent where big programs at both NBC and ABC are concerned. Union said that at CBS, where the NABET technical counterpart of the International Brotherhood of Electrical Workers, holds jurisdiction, there is a practice of RTDG supplying associate directors, to help the chief program director, and, in so doing, often to handle camera cues and the like. These gray areas at NBC, and ABC, NABET maintained, will continue to be handled by NABET technical directors.

Upon being informed of the NABET stand, RTDG replied that it informed Meany that it will continue using only one director per program, regardless of size. Guild said that it doesn't need any more and cannot see where an issue exists.

NABET's own reply regarding the question was, "If RTDG says it isn't a problem, we won't say it is. We're just being practical and would like to talk it over with them."

NABET is in the processing of answering an RTDG letter calling for a meeting of the two unions to discuss these details. RTDG said it sent the letter because Meany wanted them to powwow.

East Meets West In ATAS Powwow

For the first time the 20 members of the national board of the Academy of Television Arts & Sciences will meet "face to face" in a powwow planned for New York, probably on Jan. 10 and 11. Only time previously, since being formed last July, that the board ever got together was in official telephone meetings between the 10 members in New York and the 10 in Hollywood.

It'll be a general policy meeting, principally to work out the organization of chapters in Baltimore, Philadelphia and Washington. The formation of a Philly chapter, however, is iffy for the present. Another chapter formation, in Chicago, has been delayed for the time being. ATAS explained. With national prexy Ed Sullivan slated to preside, the board will also discuss any recommended changes in Emmy Awards.



J. CARROL NAISH
in the NEW Adventures of
CHARLIE CHAN

TV HIT ^{of the} SEASON!

CHICAGO

Since NEW CHARLIE CHAN started on WBKB it has improved the Wednesday night 10:15-10:45 time spot by 257%!

It outstrips its closest competition, Sheriff of Cochise and WNBQ News, by over 53%, capturing a 39.2% share of audience in the nation's Number Two market (Videodex, November 1957).

In three months, NEW CHARLIE CHAN has become the NUMBER ONE Syndicated Program in the market on any station, any day, any time, outrating such top network programs as Jack Benny, Disneyland, Phil Silvers, This Is Your Life, What's My Line, and many, many others!

LOS ANGELES

Since NEW CHARLIE CHAN started on KRCA it has improved the Saturday night 7:00-7:30 time period by more than 92%!

Against tough competition on six other stations in the market, NEW CHARLIE CHAN outrates such direct competition as Harbor Command and highly-promoted first run feature films, and captures a 22.1% share of audience (Pulse, November 1957).

It ranks way up among the TOP TEN Syndicated Programs in this market according to the rating services! No wonder when the initial ratings started to come in six weeks ago, George Burke of KRCA wrote, in an unsolicited letter,

"I needn't tell you how well the program is progressing. The clients are most happy with it I am sure, and the ratings will more than justify their confidence in it."

ATLANTA

Since NEW CHARLIE CHAN started on WSB-TV it has improved the Sunday night 7:00-7:30 time period by more than 47%!

It captures a 33.3% share of audience (Videodex, November 1957), and here again NEW CHARLIE CHAN ranks up among the TOP TEN Syndicated Programs in the market on any station, any day, any time.

It outrates such network programs as I Love Lucy, Mike Wallace, Twentieth Century, etc. The way it has moved up against the tough network competition in this market, they call it literally

"CHANSATIONAL!"

PHILADELPHIA

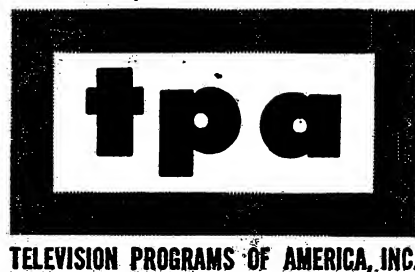
NEW CHARLIE CHAN just started on WCAU-TV, yet in its very first rating it has improved the Friday 7:00-7:30 time period by more than 17%!

With a 41.9% share of audience, NEW CHARLIE CHAN immediately becomes the 4th HIGHEST RATED Syndicated Program in the market on any station, any day, any time (Videodex, November 1957)!

It outrates a long, long list of syndicated and network favorites including Cheyenne, The Price Is Right, Father Knows Best, Disneyland, Broken Arrow, West Point, etc.

**SMASH
RATINGS
all over the
COUNTRY!**

NEW CHARLIE CHAN improves ratings, betters time periods everywhere!
Captures the big share of audiences, for example, in Baltimore, Columbus, Detroit, New Orleans, Pittsburgh, Dallas-Fort Worth, and in key market after market!
For available market list, wire today or phone Michael M. Sillerman, 488 Madison Avenue, New York 22. PLaza 5-2100.



TELEVISION PROGRAMS OF AMERICA, INC.

DIALOGUES OF THE

CARMELITES

(NBC Opera Co.)

With Elaine Malbin, Patricia Neway, Leontyne Price, Robert Rounseville, Rosemary Kuhlmann, Judith Raskin, David Lloyd, Carole O'Hara, Irene Antal, Howard Fried; conducted by Peter Herman Adler

Producer: Samuel Chotzinoff

Director: Kirk Browning

Music and artistic director: Adler

Sets: Trew Hocker

Opera by Francis Poulenc with

text by George Bernanos

120 Mins., Sun. (8), 2 p.m.

NBC-TV, from N. Y. (Color)

Credit NBC with a certain courage in putting on Francis Poulenc's opera, "Dialogues of the Carmelites," for two hours-Sunday afternoon (8). It was not, it is safe to assume, a "popular" work, one that would have attracted or held a lot of viewers. And even from the point-of-view of the opera lover, this dramatic story of a group of nuns at the start of the French revolution presented rough going in spots.

But as a television show, technically and performance-wise, it was a crackerjack job all the way and a proud feather in the cap of Peter Herman Adler, the NBC Opera Co.'s musical director, and Kirk Browning who directed the video end. In introducing this work, they and producer Samuel Chotzinoff contributed importantly to tv's stature.

The Poulenc opera, seldom performed in the States, is a modern work, both musically and dramatically. In some ways, the musical line resembles that of Menotti, though it is far less melodic. In fact, to the ear of the uninitiated, the Poulenc music has a monotone quality that expresses emotion in a vertical vocal sense rather than musical depth in the conventional form.

In the case of "Dialogues of the Carmelites" this is balanced by a highly dramatic story with a poignant ending. It is about an aristocratic girl, torn by uncertainties and fear, who joins the Carmelite order. Comes the revolution, and the convent is pillaged by the mob and closed. The nuns, in civilian clothes, and having taken a vow of martyrdom, continue to hold services. They are arrested and ordered to the guillotine.

Only the girl, known as Sister Blanche, has refused to join her sisters. In the last minute, as they mount the scaffold, she comes running to the guillotine and joins them in death.

The opera was sung in English and was acted forcefully and with great skill by all concerned. Vocally, it was a rare event. Under Adler's expert direction, the cast in nun's habits performed magnificently, bringing forth all the tension and anguish of the play. It's this combination of vocal and dramatic values that always makes the NBC Opera Co. sing worth while, and exciting events.

Elaine Malbin as Blanche was nothing short of superb. She sang and acted beautifully and movingly. Patricia Neway as the mother superior excelled in a chilling and realistic deathbed scene. Leontyne Price had great dignity and also was in top form vocally as the second mother superior who sent her charges off to death. Rosemary Kuhlmann also sang beautifully and registered strongly. Judith Raskin exhibited fine voice as Sister Constance and David Lloyd came across strongly as the priest. Robert Rounseville was good as the Chevalier de la Force.

On the technical side, director Browning kept the proceedings moving smoothly and produced some striking visual effects without interfering with continuity. His staging was valid in every scene. Trew Hocker's sets fitted the mood perfectly, and the ending had a throat-catching quality that somehow topped the sombre feeling of the whole show. Musically, Adler's direction was flawless, with an unusually fine balance between orchestra and voices.

Color effects were strong throughout. "Dialogues of the Carmelites" was probably an odd choice for the mass audience. Some may argue that, if full-length opera is put on the air, it might—at this stage of the game—as well be a more easily understandable work that will do the job of expanding the basic audience. The better argument, however, is that usually hidebound tv must occasionally strike out and try in different fields. That's what the NBC opera did Sunday, and as such it rates the highest marks.

Tele Follow-Up Comment

The Seven Lively Arts

Jazz—the oldest of the lively arts—turned this weekly cultural excursion into a jumping session last Sunday afternoon (8) on CBS-TV. Featuring a couple of dozen top sidemen and vocalists from the current scene, this stanza clicked both musically and atmospherically.

It ran off for the most part like a dream jam session that comes when jazzmen play just for kicks. The show moved from combo to combo with an easy rhythm underscored by the cameras' penetrating focus on the musicians while playing themselves or listening to others. When Count Basie was seen closing his eyes while digging one of his fellow jazzmen or when Billie Holiday broke into a smile during a Lester Young solo, viewers were getting the heaviest kind of running critical comment on the music available.

The stanza opened with a powerfully swinging number by an all-star band under Count Basie and then moved through demonstrations of various jazz styles from traditional dixieland through way-out modernity. In the latter category, Thelonius Monk on piano demonstrated his offbeat style in a number titled "Blue Monk," while Jimmy Giuffre, on baritone sax and clarinet, in his stint registered as one of the most inventive of the newer jazzmen.

The best moments on the show, however, turned up during Billie Holiday's workover of "Fine and Mellow," backed by such jazzmen as Lester Young, Coleman Hawkins, Roy Eldridge, Gerry Mulligan, Jo Jones and others. Here the camera played on the performers, particularly on Miss Holiday—who was in excellent form for this show, was standout. The weakest spot on the show came early when Henry (Red) Allen's big dixieland combo failed to ignite during their 10-minute routine. That, however, was more than compensated for by the Count Basie numbers with Jimmy Rushing singing the blues.

John Crosby, as host, kept his chatter down to bare minimum. The only presentation note on the show was the use of prerecorded voice tracks by the performers in which they attempted to explain how they felt about the music they were about to play. It was, however, a minor flaw in a show that otherwise succeeded in projecting the sound, the flavor and the atmosphere of real jazz. *Herm.*

Lucille Ball-Desi Arnaz Show

Second of the five one-hour outings this year for Ford by Lucy and Desi will no doubt head up the rating lists for December. They are beyond a doubt the surest-fire old-hats on the television market; one would think that after these many years of essentially the same thing, the great majority of viewers would tire of them, but no such thing.

Having found the formula for success years ago, Desi & Lucy, even in the switch to an hour format, make no effort to change it, and apparently the adage about riding a winner applies here. The formula is simple—exploit every opportunity for slapstick, no matter how preposterous or left-fieldish. The opportunities presented themselves beautifully in this latest outing, what with Tallulah Bankhead as the guest star and key foil.

With Miss Bankhead cast as the new next-door neighbor, quartet of writers (Madelyn Martin, Bob Carroll Jr., Bob Schiller and Bob Weiskopf) bounced the Arnazes, William Frawley & Vivian Vance and Tallulah through a series of situations, starting with a dinner in which Frawley & Vance served as the hired help and winding with a chaotic PTA play with every whacky trick in the book was used.

If this type of business proves wearing for a more sophisticated brand of viewer, it can't miss with the mass, particularly with such pros as the aforementioned quintet doing the performing. Lucy and Tallulah are an irresistible combination, and they had ball, what with custard pies, paint sprayers, allergies, etc., keeping the action at maximum.

"Lucy" let's face it, ain't cerebral, but it sure is physical, and it ain't what they do but the way that they do it that seems to count. *Chan.*

The Big Record

The big number, "Birth of the Blues" made "The Big Record" stanza on CBS-TV last Wednesday (4). It was a lavish production sequence that whipped up plenty of musical and visual excitement. It

was a well-oiled sequence carried off mainly by Sammy Davis Jr. but with good assists from hostess Patti Page, guster Benny Goodman and a swinging chorus.

Davis, in fact was the show's big gun. In addition to singing and dancing in the "Blues" bit, he also was a standout in a previous spotting that spotlighted his mimicry. In song he did Laine, Bennett, Cole and Sinatra and in patter he carbonated Jack Benny, Perry Lewis and Ed Sullivan. It was clicko stuff all the way.

BG filled the show's "Hall of Fame" slot with an okay display of his clarinet mastery on such like "Somebody Loves Me," "Body and Soul" and "Savoy." The duet with Miss Page on "Gotta Be This Or That" however, didn't work out so well.

Rest of the show was the musical mixture as before. Jimmie Rodgers with his current plug, "Kisses Sweeter Than Wine"; Jaye P. Morgan in a push for her RCA Victor slice, "Take A Chance" and in a swinging sequence with her four freres; and Dick Contino kicking the accordion around "Around The World."

Miss Paige helped prettify the atmosphere with "Just In Time," "All My Love" and "Learnin' My Latin." In all the show came off with smooth production values. *Gros.*

Wide Wide World

The egghead at least he who use his yoke for science, will become the hero of America yet. First, dramatically goading the U.S. conscience and sense of competition, was Russia's Sputnik, followed shortly by Muttik. More recently, there was America's embarrassment with Gofnik, the Vanguard, that sputtering satellite that exploded.

In the midst of these trying times for the U.S. in the field of science, "Wide Wide World" in a 90-minute scientific excursion, titled "The Eastern Frontier," attempted to examine the status of scientific endeavors here. In a leisurely pace it took up such questions as to why we're lagging behind the Russians in some respects, the attitude of people about scientists, the nation's heritage in the field, and what could be done to help the U.S. along on its program.

Despite a tendency to ramble, the show offered many electrifying moments. It also accomplished what it set out to do, that is, create a favorable climate for the work of scientists, some of whom came through as true heroes of our day. It was moving to see a vacant hospital, empty beds and unused crutches, a hospital in Pittsburgh that formerly was occupied by polio victims. Dr. Jonas E. Salk, the anti-polio vaccine developer, was on hand with a moving address to the nation. He called for an overall scientific program similar to that utilized in the polio fight, emphasizing the need to build up

On a Sunday Aft.

Television's regular programming this season may be as dull as dishwater, but the medium becomes exciting as all-get-out when it puts its Sunday clothes on. This past weekend, (8), one viewer had a sampling of the following during Sunday afternoon and early evening:

Pro football on CBS, with a switch to NBC bringing on the television premiere of "Dialogues of the Carmelites," Poulenc's new opera, which received a beautiful production on "NBC Opera Theatre" at 2 to 4. At 4, the indie WPXI in N. Y. aired Shirley Temple's "Heidi" (with other NTA Film Network affiliates showing the pic at various times during the week). At 5, CBS' "Seven Lively Arts" came through with the best jazz seen on tv, in its hour-long "The Sound of Jazz." (During this period NBC's "Wide Wide World" featured a live pick-up from the atomic sub Nautilus.)

At 6, CBS came up with "The Day Called X," a one-shot documentary on how a city (Portland, Ore.) evacuates in an H-bomb attack. And at 6:30, same network presented another special, out of the news dept., "Middle East Smoke Screen," with exclusive footage out of both Turkey and Syria on the border—'sis there. *Chan.*

our crippled schools, the folly of not sending our gifted children to college, no matter what their economic status may be.

There were other scientists on the program from the atom-propelled submarine, from the U. of California, including Luis Alvarez, Glenn T. Seaborg and Ernest Lawrence. There were brief interviews with high school kids, most of whom expressed their stereotyped dislike of scientists. Their stereo-type portrayals were so at odds with the image of the scientists on the program.

Additionally, "Wide Wide World" cameras visited the Bronx High School of Science in New York, where the kids seemed as bright as any in the world, regardless of Sputnik or Muttik.

Dave Garroway's narration was relaxed. Chamber's editing would have helped the show. Nevertheless the 90 minutes shaped up as an interesting and informative excursion through a complex situation. *Horo.*

The Twentieth Century

Illuminating and informative was "Middle East Smoke Screen," special half-hour CBS News program aired Sunday (8) on the net's "The Twentieth Century" series. Howard K. Smith, flanked by large-scale maps of Asia Minor, did a "live" reprise of the turbulent situation in that area. His lucid commentary served as a springboard to bring in several up-to-the-minute film clips depicting events in Syria and neighboring Turkey.

Highlight of Frank Kearns' filmed report from Syria was an interview with that country's chief of staff, Gen. Bizri. Somewhat of an evasive subject, he asserted that "politics are forbidden" in the Syrian army and denied that he himself was a Communist. Richard Kallen, who reported on Turkey, noted that the Turks appear "more interested in building roads than making war on anyone."

Program, incidentally, marked the first in a "stand-by" sponsorship arrangement between CBS-TV and Twentieth Century Inc., which underwrote "Twentieth Century." This arrangement, it's said permits insertion of special news programs in the regular series "as world developments warrant." *Gilb.*

Playhouse 90

Padded like a Hollywood starlet, Russell S. Hughes' teleplay, "Galvanized Yankee," off the Screen Gems beltline, ran out of guts along about the third commercial, and from then on was more reminiscent of a "Wagon Train" episode than a "Playhouse 90." Civil War story opens with fire and conflict, only to sink into a morass of mediocrity which is no credit to this series.

Yarn begins in a Northern Prisoner-of-War camp, with Lloyd Nolan an embittered Yankee commander, crippled as a result of a bad medic job when held prisoner by the Confederates. There's a rebellious rebel in his camp who won't take discipline, so he has him executed. Rebel's brother (James Whitmore) vows vengeance. Nolan needs men to hike to Laramie on a mission, and Whitmore and his southern buddies sign an amnesty paper and accompany him, idea being once on the trail they'll kill the commander. But Nolan's no dope, doesn't give them guns. Along about here lethargy sets in, via a long, long plodding march in which Injuns attack white men; white men rescue a white femme and her kids whose hubby-pop was scalped, etc. Whitmore, meanwhile, is very helpful to Nolan, who script-wise turns out to be a commander who doesn't know how to put where he's going, and relies on his "enemy" to help. Nolan's longie trip is over. Whitmore and his men race away, but not before Whitmore threatens to shoot Nolan, then says "no, you're already dead." Now compassionate, Nolan covers up for the deserters and faces a court-martial in the hoked-up ending.

Nolan, Whitmore, Victor Jory and Neville Brand contribute fine performances despite the story's shortcomings. Given star billing, Martha Vickers has just a bit role. Direction by Paul Wendkos is okay. *Daku.*

Perry Como Show

Perry Como ran in form on his Saturday (7) stanza over NBC-TV which means, as usual, a lively melange of song and comedy. He was even able to extract laughs in a sequence with Look ma! 's All. (Continued on page 44)

SHOWTIME

With Bob Goulet, Gloria Lambert, Jack Duffy, Alan Lums Van Evera Bros., Howard Cable Orch. Producer-Director: Norman Jewison

Writers: Allan Wanings, Paul Iso, Pat Peterson

30 Mins., Sun. 9 p.m.

CANADIAN GENERAL ELECTRIC

CBC-TV, from Toronto (MacLaren)

A continued weekly variety format, "Showtime" enters its fifth season and is the highest-budgeted musical on the Canadian Broadcasting Corp. tv network. Stanza goes to 33 CBC stations and, this season, shapes up swell, with Norman Jewison in as producer-director; Bob Goulet and Gloria Lambert in as singing stars. Further whammo is given by Howard Cable's Orch; Jack Duffy, comedian, and the Van Evera Bros. Alan Lums was in as guest dance-star and very debonair in top hat and tails for taps and leaps on stairs, platforms etc.

With arrangements by Phil Nimmons and Howard Cable, latter's orch of 22 men sounds like one of the best in the biz and lends splendid support to all acts. Opened with a bouncy Bob Goulet number, "Luck, Be a Lady," with ballet choreography by Maggie St. Clair, and followed with Gloria Lambert warbling "When I Fall in Love" and the Van Evera Bros. next with a hot "Balling the Jack." Sounds like a lot of initial singing but tempo-styles differ, with all in good voice.

Van Evera Bros. were back later for a sotto-voce harmonizing of "Dream" and Bob Goulet (complete with trench-coat and street-lamp) for his balladeering of "Night and Day." Jack Duffy got a chance at some comedy-patter with Gloria Lambert, and a novelty final number, "We Want a Happy Ending" by the top trio.

Whole 30-min. frame was sprightly and well-paced, thanks to directorial know-how of Jewison and band leadership of Cable, plus the work of the principals, of course. On a late-start schedule because of a spectacular etc., "Showtime" will be in for 36 weeks instead of previous 39 on CBC's trans-Canada tv network. It is hep on speed and talent and fills a hefty CBC gap. *McStay.*

THE DAY CALLED X

With Glenn Ford, narrator

Producer-director: Harry Rasky

Writers: Lester Cooper, Rasky

30 Mins., Sun. (8), 6 p.m.

CBS-TV (film)

Credit CBS public affairs with a topflight public service effort in "The Day Called X," a vividly filmed documentary on the civil defense evacuation program worked out by Portland, Ore. Title refers to the day an enemy attacks with an atom or H-bomb, and the half-hour film shows how the network's Harry Rasky, shows that evacuation plan in action.

If there were faults with the film, they lay in two areas—the entire question of whether with the advent of missiles such an evacuation plan now has meaning, and the somewhat self-conscious staginess with which the demonstration was performed. One question whether the calm that accompanied the demonstration would exist in the case of the real thing.

But the latter objection is besides the point as far as the program is concerned, for it gave a clearcut picture of a city with a plan, which is more than most cities including New York have. If the show sets municipal governments to thinking about their lack of preparedness, or even sets residents to making a noise about their helplessness, then it will have served a major purpose.

Film took the entire city through the evacuation proceeding, and staged it in a candidly documentary style that is more just to be on the safe side, flashed "an attack is not taking place" slides over these portions of the film where mention was made of the raid or the progress of the bombers: It depicted the emptying of a city in something like three hours, the setting up of city government in a well-stocked underground shelter, the coordination of various

city departments. It showed how a city, with a little bit of foresight, can stand up to a chance in an otherwise devastating attack. Glenn Ford, in his first tv stint, was an excellent narrator, low-keyed and calm, yet relaying the vital sense of urgency to the story. Script collaboration between Lester Cooper and producer-director Rasky was a fine documentation, and Rasky's filming was sharp and effective. Here's the kind of public service that television can do better than any other medium, and it's to CBS' credit that it seized the opportunity. *Chan.*

EVERYBODY HAD FUN IN CHICAGO

(EXCEPT THE COMPETITION)

WHEN WBKB-TV PREMIERED 'SHOCK'!

WBKB-TV FRANKENSTEIN 24.7*

Station "B" Dr. Hudson, The Vice
and Jack Egan 6.2

Station "C" "The Postman Always
Rings Twice" (First Run) 20.9

Station "D" "Boomerang" 3.8

...AND THE SAME HAPPENED IN BALTIMORE WHEN WBAL-TV PREMIERED 'SHOCK'!

WBAL-TV FRANKENSTEIN 20.7*

Station "B" "Destination Tokyo"
(First Run) 10.6

Station "C" Test Pilot (First Run) 12.6

*TRENDEX


SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

NEW YORK 711 Fifth Ave. 709 Fox Bldg. 1-4432
DETROIT 230 N. Michigan Ave. 2-3696
CHICAGO 1334 N. Dearborn Dr. 2-3111
HOLLYWOOD 1032 Royal St. 3-9173
NEW ORLEANS 102-108 Peter St. 3-4098
TORONTO 102-108 Peter St. 3-4098

VARIETY-ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	PROGRAM STA.	RATING
NEW YORK			<i>Approximate Set Count—4,525,000</i>			<i>Stations—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)</i>			
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	19.1	44.9	42.5	7 O'Clock Report	WCBS	11.3
2. The Honeymooners (Co)	WRCA	CBS	Tues. 7:00-7:30	18.1	42.5	42.6	CBS News-D. Edwards	WCBS	10.9
3. Death Valley Days (W)	WRCA	Pacific-Borax	Wed. 7:00-7:30	16.1	40.5	39.8	7 O'Clock Report	WCBS	10.6
4. If You Had a Million (Dr)	WCBS	MCA	Sat. 7:00-7:30	14.8	43.7	33.9	CBS News-D. Edwards	WCBS	10.6
5. Silent Service (Adv)	WRCA	NBC	Fri. 7:00-7:30	12.3	32.8	37.5	7 O'Clock Report	WCBS	9.0
6. Code 3 (Adv)	WRCA	ABC	Wed. 10:30-11:00	11.3	22.8	49.5	Children's Hour	WABD	5.6
7. 26 Men (W)	WABC	ABC	Tues. 10:30-11:00	9.5	25.4	37.4	7 O'Clock Report	WCBS	11.5
8. Harbor Command (Adv)	WABC	Ziv	Fri. 10:30-11:00	9.0	16.0	56.1	CBS News-D. Edwards	WCBS	11.3
9. Looney Tunes (Ch)	WABD	Guild & AAP	Mon.-Sat. 6:30-7:00	8.9	27.2	32.7	U. S. Steel Hour	WCBS	24.9
10. Boots and Saddles (W)	WRCA	NBC	Thurs. 7:00-7:30	8.7	22.7	38.3	The Vise	WRCA	11.9
							Person to Person	WCBS	29.9
							Early Show	WCBS	10.7
							7 O'Clock Report	WCBS	13.3
							CBS News-D. Edwards	WCBS	10.9

CHICAGO			<i>Approximate Set Count—2,900,000</i>			<i>Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)</i>			
1. Silent Service (Adv)	WNBQ	NBC	Tues. 9:30-10:00	24.3	49.2	49.4	Don Ameche	WGN	9.8
2. Brave Eagle (W)	WGN	CBS	Tues. 6:00-6:30	17.0	45.7	37.2	News—J. Bentley	WBBM	11.8
3. State Trooper (Adv)	WNBQ	MCA	Wed. 9:30-10:00	16.3	25.5	63.8	U. S. Steel Hour	WBBM	23.6
4. Highway Patrol (Adv)	WGN	Ziv	Fri. 8:00-8:30	14.8	27.3	54.3	Mr. Adams & Eve	WBBM	17.7
5. Annie Oakley (W)	WGN	CBS	Fri. 6:00-6:30	14.6	43.6	33.5	News—J. Bentley	WBBM	11.1
6. Bugs Bunny (Ch)	WGN	AAP	Mon.-Fri. 6:30-7:00	13.8	27.2	50.8	Sugarfoot	WBKB	21.5
7. City Detective (Myst)	WGN	MCA	Fri. 9:30-10:00	13.7	22.2	61.7	Person to Person	WBBM	29.1
8. Sheriff of Cochise (W)	WNBQ	NTA	Wed. 10:00-10:30	13.3	25.6	51.9	Standard News Roundup	WBBM	24.6
9. Men of Annapolis (Adv)	WGN	Ziv	Mon. 9:30-10:00	12.0	22.2	54.1	Mages Playhouse	WGN	11.6
10. The Honeymooners (Co)	WGN	CBS	Thurs. 9:30-10:00	11.7	19.0	61.7	Suspicion	WNBQ	18.1
							Playhouse 90	WBBM	31.2

LOS ANGELES			<i>Approximate Set Count—2,313,000</i>			<i>Stations—KNXT (2), KRCA (4), KTLA (5) KABC (7), KHJ (9), KTTV (11), KCQP (13)</i>			
1. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	16.7	24.6	68.0	Twenty-One	KRCA	18.8
2. Death Valley Days (W)	KRCA	Pacific-Borax	Thurs. 7:00-7:30	16.2	27.7	58.4	Search for Adventure	KCOP	14.0
3. Dick Powell (Dr)	KNXT	Official	Sat. 9:30-10:00	15.8	27.6	57.3	Gisele MacKenzie	KRCA	23.7
4. Whirlybirds (Adv)	KHJ	CBS	Mon. 7:30-8:00	14.3	21.6	66.1	Price Is Right	KRCA	14.5
5. Men of Annapolis (Adv)	KNXT	Ziv	Thurs. 7:30-8:00	13.3	22.9	58.2	Search for Adventure	WCOP	11.9
6. Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	12.9	22.1	58.3	Death Valley Days	KRCA	16.2
7. The Honeymooners (Co)	KNXT	CBS	Thurs. 7:00-7:30	12.6	21.6	58.4	Men of Annapolis	KNXT	13.3
8. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	12.5	21.8	57.3	Death Valley Days	KRCA	16.2
9. Boots and Saddles (W)	KRCA	NBC	Tues. 7:00-7:30	11.5	17.6	65.5	Gisele MacKenzie	KRCA	23.7
10. Sheriff of Cochise (W)	KTTV	NTA	Sat. 7:30-8:00	11.3	19.6	57.7	High Adventure	KNXT	23.5
							People Are Funny	KRCA	27.7

CLEVELAND			<i>Approximate Set Count—1,900,000</i>			<i>Stations—KYW (3), WEWS (5), WJW (8)</i>			
1. Silent Service (Adv)	WJW	NBC	Sat. 10:30-11:00	26.5	52.1	50.9	Your Hit Parade	KYW	14.6
2. Highway Patrol (Adv)	WJW	Ziv	Tues. 7:00-7:30	22.9	49.6	46.2	Best of Bishop Sheen	WEWS	12.4
3. Science Fiction Thea. (Adv)	KYW	Ziv	Tues. 6:00-6:30	22.9	74.1	30.9	Action at 6	WJW	5.5
4. Frontier Doctor (W)	KYW	H-TV	Mon. 7:00-7:30	22.6	59.6	37.9	Waterfront	WEWS	8.4
5. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	21.8	43.4	50.2	Secret Journal	WJW	15.2
6. Man Behind the Badge (Myst)	KYW	MCA	Wed. 6:30-7:00	21.5	54.4	39.5	News Highlights	WEWS	11.9
7. Cisco Kid (W)	KYW	Ziv	Wed. 6:00-6:30	21.2	68.6	30.9	CBS News—D. Edwards	WJW	13.2
8. Popeye Clubhouse (Ch)	KYW	AAP	Mon.-Fri. 5:30-6:00	21.0	63.6	33.0	Action at 6	WJW	5.0
9. Jungle Jim (Adv)	KYW	Screen Gems	Fri. 6:30-7:00	20.1	55.4	36.3	Mickey Mouse Club	WEWS	9.4
10. Soldiers of Fortune (Adv)	KYW	MCA	Thurs. 6:00-6:30	19.3	67.2	28.7	News Highlights	WEWS	10.0
11. Federal Men (Myst)	KYW	MCA	Thurs. 6:30-7:00	19.2	55.3	34.7	CBS News—D. Edwards	WJW	11.6
							Kit Carson	WEWS	6.6
							News Highlights	WEWS	11.6
							CBS News—D. Edwards	WJW	11.0

ATLANTA			<i>Approximate Set Count—575,000</i>			<i>Stations—WSB (2), WAGA (5), WLW-A (11)</i>			
1. Highway Patrol (Adv)	WAGA	Ziv	Fri. 7:30-8:00	28.3	53.0	53.4	Ri Tin Tin	WLW-A	19.2
2. Sheriff of Cochise (W)	WSB	NTA	Tues. 7:00-7:30	26.8	53.4	50.2	Badge 714	WAGA	18.9
3. State Trooper (Adv)	WAGA	MCA	Fri. 7:00-7:30	25.4	57.0	44.6	The Honeymooners	WSB	15.8
4. Code 3 (Adv)	WAGA	ABC	Sat. 10:30-11:00	24.6	54.3	45.3	Your Hit Parade	WSB	17.5
5. Casey Jones (Adv)	WAGA	Screen Gems	Mon. 7:00-7:30	22.5	48.6	46.3	If You Had a Million	WSB	20.1
6. Whirlybirds (Adv)	WSB	CBS	Wed. 7:00-7:30	22.2	53.2	41.7	Mr. District Attorney	WAGA	12.8
7. If You Had a Million (Dr)	WSB	MCA	Mon. 7:30-8:00	20.1	43.4	46.3	Casey Jones	WAGA	22.5
8. Kit Carson (W)	WLW-A	MCA	Tues. 6:30-7:00	19.5	45.8	42.6	News; Weather	WSB	14.1
9. Heart of the City (Dr)	WLW-A	MCA	Thurs. 6:30-7:00	19.4	48.7	39.8	News—Huntley-Brinkley	WSB	13.7
10. Badge 714 (Myst)	WAGA	NBC	Tues. 7:00-7:30	18.9	37.6	50.2	Sheriff of Cochise	WSB	26.8

BRIT. ELECTIONS CUE TV ALERT

Nielsen's Top 10 in Britain

(Week Ending Nov. 24)

Sunday Night at the London Palladium.....	(ATV)	81%
O.S.S.....	(ABCTV)	79%
Film Show—"Meet the Navy".....	(ABCTV)	77%
Take Your Pick.....	(AR)	75%
Chelsea at Nine.....	(GRANADA)	74%
Tell the Truth.....	(ATG)	73%
Jubilee Playhouse—"The Gathering Dusk".....	(ATV)	
Armchair Theatre—"The Human Touch".....	(AR)	72%
Jack Hylton Presents—"The Lady Rattlings on Parade".....	(AR)	
Martin Kane.....	(ABCTV)	70%

Figures reveal the audience in the London, Northern, Midland and Scottish television homes capable of receiving both BBC and ITV programs.

British TV Exec Likes Informal Atmosphere Created by U. S. Shows

London, Dec. 10.

The BBC's top teenage entertainment program, "Six-Five Special," is to be made as a feature film and is an indication that British film producers recognize the necessity for appealing to teenage audiences through the impact of top pop disk personalities. Smash success of "The Tommy Steele Story" gave the greenlight and the rock 'n' roll Success Boy was speedily rushed into a follow up pic, "The Duke Wore Jeans."

Vocalists Dickie Valentine and Russ Hamilton will star in "Six-Five Special," together with "Skiffle King" Lonnie Donegan. Though Valentine will only sing in this film it is regarded as a limber-up before he tackles a straight film role.

Terry Dene, another youngster who has rocketed to the top in a few months, has also just been given his film baptism, starring in a pic aptly named "The Golden Disk." Ruby Murray and Dennis Lotis have each made one film and are earmarked for more, while Frankie Vaughan, following his impact as a straight actor as well as vocalist in "These Dangerous Years," has just embarked on his second starrer, "Wonderful Things."

David Whitfield, Michael Holliday, Alma Cogan, Eve Boswell, Ronnie Hilton and the Beverly Sisters are others who are being wooed for the screen when the right vehicles crop up. British producers' tendency to eye the disk market for potential new talent may eventually lead to more musical films, a category of which U. K. producers have been notoriously shy since the war.

Granada-TV To Don Educ'l Robes

London, Dec. 10.

Sir Gerald Barry has been appointed by Granada-TV, weekday commercial tv programmers for the North, to take executive charge of the company's plans for educational tv and all related matters.

The appointment, which takes effect in the New Year, will mean that Sir Gerald will handle, among other things, the establishment of a research scholarship, a series of lectures on the social, aesthetic and creative aspects of tv, and the foundation of a university chair of television. The programmers stated earlier this year that they intend to foster the academic study of the medium.

Jack Webster Quits Scot TV for Canada

Glasgow, Dec. 10.

Jack Webster, newscaster with Scot indie tv since its opening Aug. 31, has quit, and sails for Canada Dec. 17. He will join Canadian Broadcasting Corp.

A Scot himself, Webster recently returned to U. K. after experience in radio in Vancouver. He has retained his Canadian radio and tv links while here.

MUCH AT STAKE FOR COM'L SETUP

By HAROLD MYERS

London, Dec. 10.

In anticipation of a Spring election and the possible return to power of a Labor Government in Britain, commercial tv programming companies are giving serious thought to the introduction of more serious entertainment at peak hour periods. Important changes in program schedules are expected to take effect from early in the New Year.

Among the commercial tv topers, there is, in any event, a growing recognition of the need to introduce a great balance in program content and high level planning has been in progress for some weeks. Now the question has greater urgency in view of the possible change in the political executive.

The Laborites have made no secret of their hostility towards commercial tv and opposed the legislation at every stage through Parliament. Now that it's on the statute book it's not seriously suggested that they will attempt to repeal the measure, but they would, if in power, become increasingly mindful of the need to improve and maintain standards. By getting in first, the commercial weps would be in a position to escape some of the criticism that would otherwise come their way.

If returned to power, Labor would almost certainly introduce other measures which could seriously affect the fortunes of television, as well as the press, generally. In private meetings in the House of Commons the party has let it be known that it is thinking seriously of clamping on a tax on advertising. They introduced a similar measure when in power some years before, but withdrew it under pressure from industry. This time, it is suggested, the Socialists will stand firm.

Under existing legislation, all advertising expenditures are allowed as a tax free charge against earnings, and that's encouraged big corporations to spend large sums in publicizing their products on tv and the press. With income tax running at 97½%, the cost has virtually been borne by the Treasury. The Laborite plan is to slap on a tax on the amount allocated for advertising budgets, which would mean that the corporations themselves would have to bear a far larger share of the cost.

Meantime, the Government is (Continued on page 48)

Britain's TV Awards

London, Dec. 10.

British television personality of the year is Robin Day, an Independent Television News commentator. He was voted to this position by the Guild of Television Producers and Directors at their annual ball, in London. Dame Edith Evans presented the awards, all of which went to men.

The production award for light entertainment went to Brian Tesler, who directs Associated Television's "Sunday Night at the London Palladium," and Tony Hancock was voted top comedian. Rudolph Cartier, the BBC-TV director, got the "Best Drama Producer Award" and another BBC-TV man, Donald Baverstock, was named the best documentary producer.

Michael Hordern, who has appeared in several BBC-TV and commercial tv plays during the year, was picked as the actor of the year. No actress received an award this year.

Best script and design awards went to another two BBC-TV men. They were Colin Morris and Stephen Taylor. An extra award was given to the production team of Associated Television's "Emergency-Ward 10."

Italo TV Expands Jan. 1; Program Revamp Set; Daytime for Moppets

Rome, Dec. 10.

RAI-TV, the Italian television net, will add "at least" three hours to its daily telecasting time on Jan. 1. Official announcement by RAI topper Sergio Pugliese indicates that the local video outlet has postponed plans it had previously considered of starting daily telecasts at 1 p.m. and continuing through midnight. It's felt here that this would have entailed overhigh expense at this stage of local television development, making the preliminary move more logical.

Telecasts, according to the RAI-TV announcement, will now start at 5 p.m. and continue without interruption through midnight. Previously, programs were suspended for two-three hours in the afternoon, resuming again at 8:30 p.m. Afternoon hours will now be exclusively dedicated to the moppet sector in the various age slots.

The rest of the added program time will be taken up by cultural programs slanted for various audience sectors, thus leaving the evening hours entirely free for entertainment. Previously, technical programs and cultural reports of naturally limited interest, telecast during evening hours, had brought many complaints from bored listeners.

Pugliese also announced several drastic changes in programming on the local telenet. "Lascia o Raddoppia," the popular quiz stanza, will remain the Thursday night attraction, though some switches are contemplated in its regulations (based on the "\$64,000 Question"); for one, contestants will be allowed to try for the top money questions on the initial evening, if they wish. "Telematch," the other top quiz show, will be moved back to Saturday night from its current Sunday slot, while another contest program, an elaboration of "Name the Tune," is soon also to be seen and heard on Saturday night.

For the moment, plans to produce equivalents of "\$64,000 Challenge" and "Twenty-One" have been postponed, but other lightweight musical shows, using pop (Continued on page 48)

Israel's B'casting Chief 'Satisfied'

Tel Aviv, Dec. 10.

Satisfaction with the work achieved by Israel's State Broadcasting Service "Kol Israel" (Voice of Israel) was expressed by Harry Zinder, chief of the service, at a press meeting here, even considering that not every listener gets what he wants. Comparing this station, serving the country's 2,000,000 inhabitants, with networks in other countries, he stated that the Swedish with the "Radio-stangst" same broadcasting time per day, had a staff of almost 700 while Jerusalem's "Kol Israel" had a mere 160.

Jerusalem broadcasts in a great number of languages, for the various sections of the population, but it is the aim of the service to abolish this practice in order to make everyone in the country learn Hebrew, the language of Israel. On the other hand, Zinder deplored that he could not yet introduce an additional number of programs in Arabic, both for the Israeli Arabs and the listeners in surrounding countries.

Israel's radio station—one of three, the others being the Army Broadcasting Unit "Galei Zahal" and the "Kol Zion LaGolah" Overseas Service—is a non-commercial, governmental agency, with listeners paying a yearly license-fee of eight Israeli pounds (\$4.50). The introduction of commercial programs announced and postponed several times this year, has not materialized, with no reasons given.

Alan Young's 16-Week Click on Granada TV; Dickering Deal in U.S.

London, Dec. 10.

Alan Young will be staying over Christmas in Britain to complete his starring role in "Tom Thumb" at Elstree. He arrived here last May for a brief holiday, stayed to do six "Alan Young Programs" for Granada-TV which extended to 16.

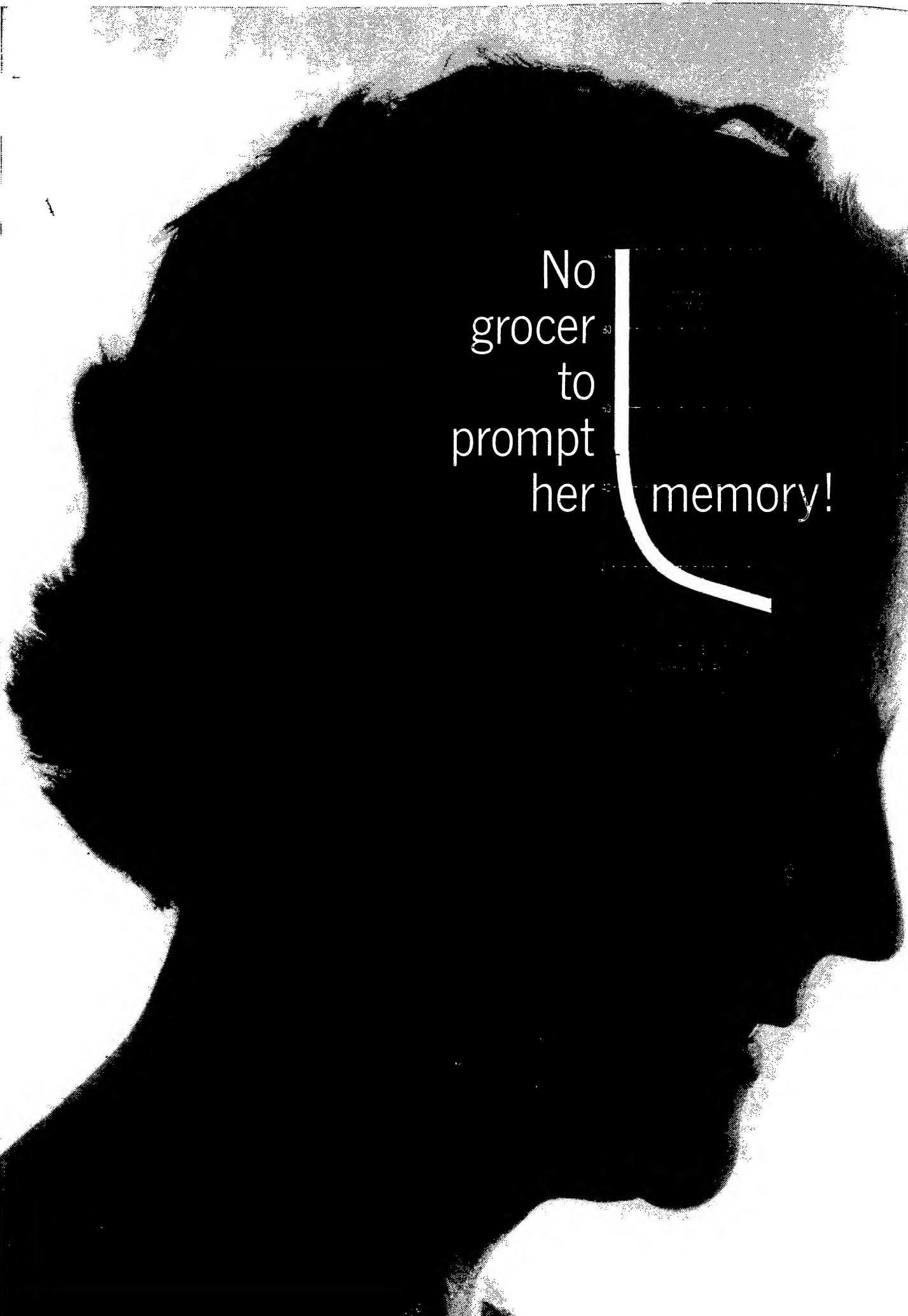
After a month back in Hollywood Young proposes to return to U. K. to work. "British artists don't know how lucky they are. They can do a six-week tv series and then turn to other work. But in U. S. it has to be a minimum of 39 weeks. Then if it clicks it goes on and on. In the end you have to be re-introduced to your own family."

Nevertheless, when Young returns to U. S. he will be huddling with Mark Stevens over a tv deal. It will be filmed.


BBC's 'Cindy-Ella'

London, Dec. 10.

Lucille Mapp will head an all-colored cast in a BBC radio adaptation of the famous British pantomime, "Cinderella," retitled "Cindy-Ella," on Dec. 23. The version has been specially written for the BBC by Caryl Brahms, the novelist, and Ned Sherrin, with music clefted by Peter Knight.



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VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical film show are as accurate as could be ascertained from a multiplicity of station and other data.

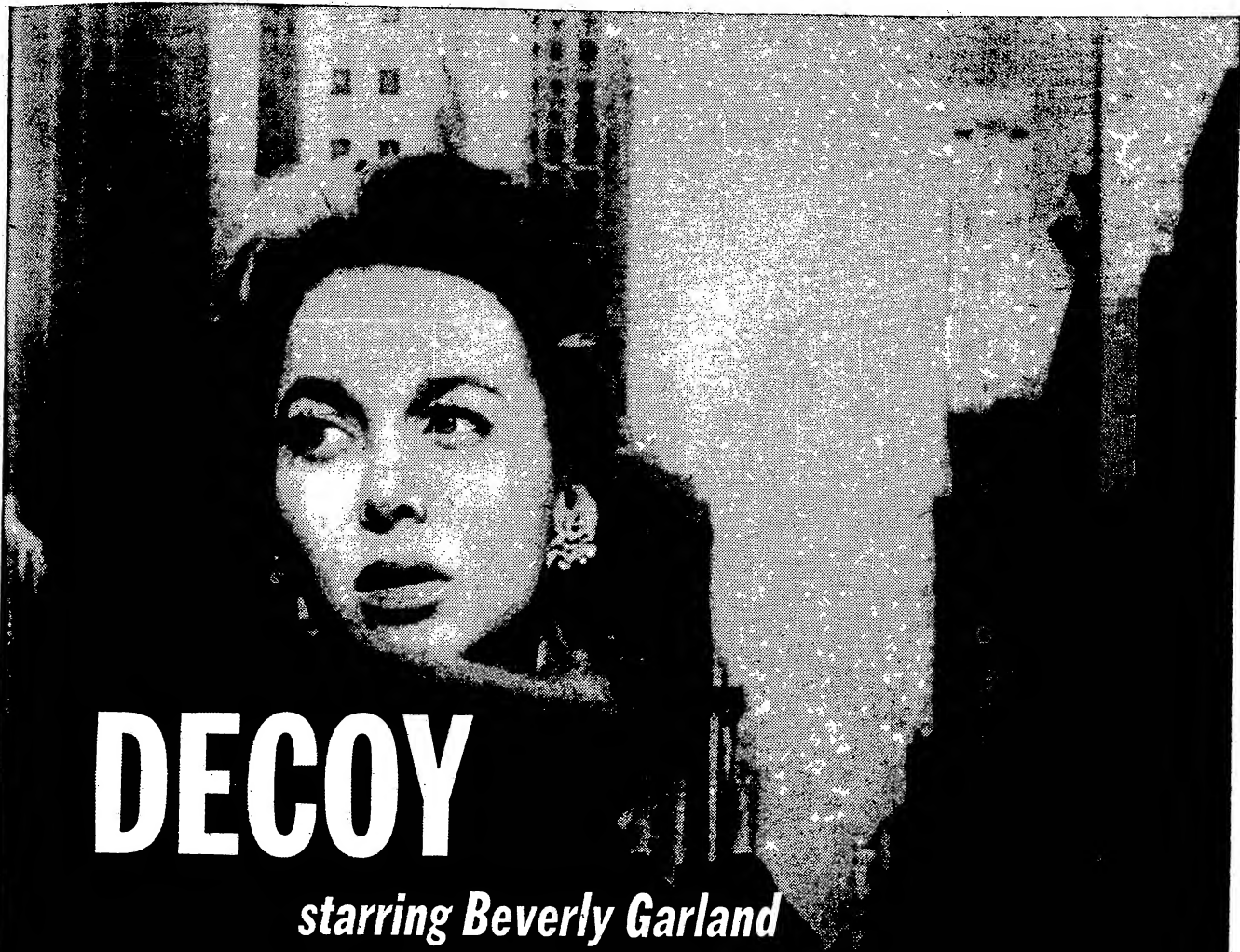
BALTIMORE

TOP 10 TITLES AND OTHER DATA

	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	NOVEMBER, 1957 TOP COMPETING SHOWS	ARB RATING
1. SON OF KONG — Robert Armstrong, Helen Mack; 1933; RKO; C&C	Early Show Sun. Nov. 10 6:00-7:30 p.m. WJZ	24.6	25.4	23.1	56.8	Meet the Press WBAL Twentieth Century WMAR Golden Playhouse WMAR	9.0 9.3 12.6
2. TREASURE ISLAND — Wallace Beery, Jackie Cooper, Lionel Barrymore; 1934; MGM; MGM-TV	Best of MGM Sun. Nov. 10 8:30-10:00 p.m. WJZ	22.5	23.1	21.9	32.5	Ed Sullivan WMAR G.E. Theatre WMAR Alfred Hitchcock Presents WMAR	24.5 25.7 29.9
2. JOHNNY EAGER — Robert Taylor, Lana Turner, Van Heflin; 1941; MGM; MGM-TV	Late Show Fri. Nov. 8 10:30-12:15 a.m. WJZ	22.5	24.3	21.3	57.7	Person to Person WMAR Sports; Finals; Weather WBAL Sports; Tonight's Newsreel WBAL The Farmer's Daughter Channel 2 Theatre	23.1 7.2 5.7 5.0
3. MAISIE WAS A LADY — Ann Sothern, Lew Ayres; 1941; MGM; MGM-TV	Early Show Thurs. Nov. 7 6:00-7:25 p.m. WJZ	21.8	23.4	20.1	54.2	Amos 'n' Andy WMAR Public Defender; Sports WMAR 7 O'Clock Final; Weather WMAR CBS News—D. Edwards WMAR	14.9 12.0 11.4 12.0
4. OMAHA TRAIL — James Craig, Pamela Blake; 1942; MGM; MGM-TV	Early Show Tues. Nov. 12 6:00-7:25 p.m. WJZ	20.5	21.0	19.8	51.8	Amos 'n' Andy WMAR Public Defender WMAR Cisco Kid WBAL	15.2 14.0 10.7
5. THE BIG HOUSE — Robert Montgomery, Wallace Beery; 1930; MGM; MGM-TV	Early Show Wed. Nov. 6 6:00-7:25 p.m. WJZ	19.5	21.0	17.4	49.1	Amos 'n' Andy WMAR City Detective; Sports WMAR CBS News—D. Edwards WMAR	17.3 13.7 12.0
6. FINGERS AT THE WINDOW — Lew Ayres, Laraine Day; 1942; MGM; MGM-TV	Early Show Fri. Nov. 8 6:00-7:25 p.m. WJZ	18.3	19.2	17.1	49.5	Amos 'n' Andy WMAR Man Behind the Badge, Sports WMAR CBS News—D. Edwards WMAR	13.4 14.4 14.4
7. SPORTING BLOOD — Clark Gable, Madge Evans; 1931; MGM; MGM-TV	Early Show Mon. Nov. 11 6:00-7:25 p.m. WJZ	17.4	18.0	16.5	45.3	Amos 'n' Andy WMAR Waterfront; Sports WBAL Death Valley Days WBAL	14.9 15.5 13.4
8. FRANKENSTEIN — Boris Karloff, John Boles, Colin Clive; 1932; Universal; Screen Gems	Shock Movie Sat. Nov. 9 11:20-12:45 a.m. WBAL	16.7	18.3	12.0	40.7	Test Pilot, Late Show Destination Tokyo, First Run Theatre WBAL Run Theatre WMAR	14.0 10.7
9. TEST PILOT — Clark Gable, Myrna Loy, Spencer Tracy; 1937; MGM; MGM-TV	Late Show Sat. Nov. 9 10:30-12:15 a.m. WJZ	15.9	18.9	13.2	33.0	Men of Annapolis WMAR Sheriff of Cochise WBAL Finals; Forecase; Sports WBAL Frankenstein, Shock Movie WBAL	18.8 13.8 17.7 17.9
10. REUNION IN FRANCE — Joan Crawford, John Wayne; 1942; MGM; MGM-TV	Late Show Sun. Nov. 10 10:30-12:15 a.m. WJZ	12.5	13.5	11.1	36.3	What's My Line WMAR News; Forecase; Sports WBAL Sports; Snake Pit, 20th Century Theatre WBAL	26.3 17.4 11.1

DETROIT

1. THIRTY SECONDS OVER TOKYO — Spencer Tracy, Van Johnson, Robert Walker; 1945; MGM; MGM-TV	Command Performance Sun. Nov. 10 6:30-9:00 p.m. CKLW	18.6	21.3	16.6	29.8	Twentieth Century WJBK Lassie WJBK Maverick WXYZ Ed Sullivan WJBK	14.5 20.4 22.1 24.4
2. SHE WORE A YELLOW RIBBON — John Wayne, Joanne Dru; 1949; RKO; C&C	Nightwatch Theatre Sat. Nov. 9 11:30-1:15 a.m. WJBK	12.3	13.0	10.8	60.6	Deep Waters, Premiere Performance CKLW	5.3
3. LEAVE HER TO HEAVEN — Gene Tierney, Cornel Wilde, Jeanne Crain; 1945; 20th Century Fox; NTA	Nightwatch Theatre Fri. Nov. 8 11:30-1:15 a.m. WJBK	11.8	13.0	10.1	58.4	Night Court WXYZ Tonight WWJ	6.0 4.5
4. HOWARDS OF VIRGINIA — Cary Grant, Martha Scott; 1940; Columbia; Screen Gems	Downtown Movie Sat. Nov. 9 4:30-6:00 p.m. WWJ	8.8	9.0	8.3	38.1	Pro-Hockey Wrestling WJBK Wrestling WXYZ	7.2 7.8
5. EDISON THE MAN — Spencer Tracy, Rita Johnson; 1940; MGM; MGM-TV	Motion Picture Academy Sun. Nov. 10 9:00-11:00 p.m. CKLW	8.7	9.0	7.9	13.8	G.E. Theatre WJBK Alfred Hitchcock Presents WJBK Loretta Young WWJ What's My Line WJBK	25.6 23.4 28.0 30.7
5. GUADALCANAL DIARY — Preston Foster, Lloyd Nolan; William Bendix; 1943; 20th Century Fox; NTA	Nightwatch Theatre Sun. Nov. 10 11:30-1:15 a.m. WJBK	8.7	10.1	6.5	59.6	The Farmer's Daughter, Starlight Theatre CKLW	2.8
6. LIFE BEGINS FOR ANDY HARDY — Mickey Rooney, Lewis Stone; 1941; MGM; MGM-TV	Million Dollar Movie Sun. Nov. 10 3:30-5:30 p.m. CKLW	8.0	9.0	6.5	17.6	Pro-Football WJBK Tales of the Texas Rangers WXYZ	31.1 11.8
7. FOREVER AMBER — Cornel Wilde, Linda Darnell, George Saunders; 1947; 20th Century Fox; NTA	Nightwatch Theatre Wed. Nov. 6 11:30-1:30 a.m. WJBK	6.8	9.0	4.7	53.1	Night Court WXYZ Tonight WWJ	4.7 4.7
8. TWENTIETH CENTURY — John Barrymore, Carole Lombard; 1934; Columbia; Screen Gems	Premier Film Parade Sun. Nov. 10 6:30-8:00 p.m. WWJ	6.5	8.7	4.7	11.8	Thirty Seconds Over Tokyo, Command Performance CKLW Maverick WXYZ	17.4 22.1
9. DARK COMMAND — John Wayne, Claire Trevor, Roy Rogers; 1940; Republic; Hollywood Television Service	Going Our Way Fri. Nov. 8 1:00-2:30 p.m. CKLW	6.4	6.9	5.8	51.6	Tex and Jinx WWJ Howard Miller WWJ Our Miss Brooks WJBK	4.0 2.2 4.3
10. SUDDENLY — Frank Sinatra, Sterling Hayden; 1954; United Artists; United Artists-TV	Hollywood Premier Preview Thurs. Nov. 7 9:00-11:00 p.m. CKLW	6.3	7.2	4.7	10.1	Pat Boone WXYZ Ernie Ford WWJ Playhouse 90 WJBK	23.5 30.2 22.9



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Foreign TV Reviews

THE STONE FACES

With Luise Rainer, Wilfred Lawson, Gareth Jones, Frances Rowe, Maureen Beck, Pauline Black, Duncan Lamont, Helen Horton, Edward Hulton, Don Lee, John Bloomfield, John Bell, Jeanne Griffiths.

Writer: J. B. Priestley
Producer: Harold Clayton
60 Mins., Sun., 8:45 p.m.
BBC-TV, from London

Portraying the press as a pack of hungry wolves who finally hounded their prey to death was the climax to a new J. B. Priestley play specially written for TV. It was not a very glamorous portrayal, neither was it a good Priestley play, but it gave British TV audiences an opportunity to see Luise Rainer on their screens giving a great performance even though neither the part nor the play matched her ability.

Set in an outback spot in the Mexican jungle where the mysterious residents of centuries ago had left ugly, disembodied stone heads scattered about for no apparent reason, the play featured Miss Rainer as Inga Arlberg, an Austrian screen star who'd rebelled against Hollywood's publicity and intrusion into her private life, and was hiding herself away from it all. She arrives at an hotel in the middle of nowhere only to find her past lover, an archaeologist, doing research work locally aided by his female assistant, who also was in love with him. The struck up their old affairs again, and fired the jealousy of the assistant who contacted the press, revealing the whereabouts of the star. In a bid to avoid defamatory publicity, the actress beat it in her fast sports car and crashed to her death into one of the stone faces.

Wilfred Lawson as a constantly drunk Hollywood scripter taking a working vacation, bore a major part in the play but took his role a bit too far and was often incoherent. Only Miss Rainer's fine acting and feeling for the part lifted the offering out of mediocrity. *Bary.*

MISS MABEL

With Mary Merrill, Maurice Denham, Michael Shepley, Eira Griffiths, Michael Meacham, Petra Davies, Philip Ray, Graham Stuart, Joan Hickson, John Dunbar
Writer: R. C. Sherriff
Director: John Moxey
90 Mins., Wed., 8:30 p.m.
Associated-Rediffusion from London

Associated-Rediffusion's production of R. C. Sherriff's "Miss Mabel" came across as a neat, light-hearted piece with a nice thread of pathos along under the surface. The play also succeeded in its aim of making perjury appear quite wholesome and the correct thing. Honors for these achievements went mainly to Mary Merrill who gave a completely understanding performance in the title role.

Story dealt with events after an unexpected will had been left by Miss Mabel's twin sister, described as a "spiteful person." In the will she left large amounts of cash to persons with charitable intentions, all of whom were amazed at the unexpected bequests. Later, however, it was revealed that Miss Mabel had posed as her sister to forge the will and then murdered her, which, when related by Miss Mabel, appeared to be the honest and only thing to do. All the beneficiaries, including a parson and a doctor, along with the lawyer who read the will, committed perjury to save her skin and keep the money.

The play was nicely developed and production was set at a comfortable pace. Notable performances were given by Maurice Denham as the lawyer and Michael Shepley as the doctor. *Bary.*

SHOWBOAT

With Nancy Holloway, Martha Thompson, Mario Ventriglia, Tonelys, Mr. Murphy and (2) Brick Bros., Milan College Jazz Society, Norman Thompson and Claudia Lawrence, Mario Consiglieri, orch. others
Director: Vito Molinari
45 Mins., Wed., 9:45 p.m.
RAI-TV, from Turin

All-foreign stanza of RAI's weekly variety show, based on a minstrel Showboat motif, came off rather better than most such derivative fare usually does, at the same time giving a good composite picture of period Americana.

Interspersed were such okay acts as the Brick Bros., trampoline stilt aided by an amiable chimp called Mr. Murphy, and the three Tonelys, again an acro number topped by an effective somersault with eight filled water glasses. A

local jazz combo, billed as the Milan College Jazz Society, filled some numbers for good effect.

Best show with exception of terping (in blackface) by Norman Thompson and Claudia Lawrence, was dominated by the vocal set, meaning Nancy Holloway doing "My Love" and an unfortunately r&r'd version of "Old Man River," plus Martha Thompson, vocalizing at contralto range with "Nobody Knows" and "Spirit Moves Me." To wind the well-rendered but cliché-ridden stanza, Mario Ventriglia rendered with a solid version of "Walls of Jericho." Show was technically first-rate and kept at fast pace by director Vito Molinari. *Hawk.*

NOT PROVEN

With Diana Fairfax, David Markham, Kathleen Byron, Philip Latham, Bryan Coleman, Althea Parker, Yvonne Hills, Rosemary Davis, Ann Zane, Llewellyn Rees, Helel Lister, Arnold Ridley, Heclee Lister
Writer: Patrick Campbell
Director: Peter Cotes
60 Mins., Fri., 9 p.m.
Associated-Rediffusion from London

The shadow of doubt left in the minds of people after the Scottish verdict, "Not Proven," has been brought in following a murder trial, seemed likely meat for a drama, especially when the accused is again involved in a similar murder plot a few months after the trial. But weak dialog, insufficient development and erratic cutting outweighed the potentials of this piece.

Alison Murray (Diana Fairfax), released after a "Not Proven" verdict on the grounds that there was insufficient evidence that she had murdered her aunt by arsenical poison, tries to make a new life for herself away from all the gossip which has labelled her "Guilty." She's employed as a companion to the diling wife of a scientist in the South of England. She takes a new name and her true identity is known only to the master and mistress of the home. The finger of suspicion points at her when the ailing wife is taken ill with all the symptoms of arsenical poison.

Miss Fairfax gave a sincere performance, but the rest of the cast were somewhat uneven. *Bary.*

IL RABBITO DA UN SOLDATO (A Boy For Two Bits)

With Franco Volpi, Gabriella Andreini, Sandro Pistolini
Writer: Isa Mogherini
Director: Mario Landi
90 Mins., Fri., 10 p.m.
RAI-TV, from Rome

RAI-TV should concentrate on works like this original by Isa Mogherini in its future development of the dramatic end of its programs. With some obvious faults, notably the occasional telegraphing of things to come, show is well suited to the small screen as well as being relatively economical to stage with its three characters and few sets, an important factor in the expensive locally adolescent medium.

Plot recounts kidnapping of boy found playing in mansion garden. Thief leaves \$50,000 ransom note (story is set in U.S.A.), takes kid home, where he and his girl take care of him. Nothing happens, kidnapper and friend grow fond of the moppet, who tells them his parents are very rich. Windup comes when radio announces that kid has escaped from orphanage, was last seen playing in (strange) mansion garden. Kidnappers decide to adopt him, go straight.

Teleyay was well written, ably directed by Mario Landi who kept action tight wherever necessary, but was a little convincingly acted by the three thespians involved. Franco Volpi confirmed his stature as one of this country's steadiest video performers, Gabriella Andreini only slightly overplayed the moll with the heart of gold, while not unexpectedly Sandro Pistolini ran away with many a scene as the boy. Technical credits were all good. *Hawk.*

VOCI E VOLTI DELLA FORTUNA (Crazy Faces and Voices)

With Enzo Tortora, Silvio Noto, guests
75 Mins., Tues., 9 p.m.
RAI-TV, from remote pickups

New show, basically an amateur hour with a regional-competitive wrinkle, looks in for a substantial run as well as general popularity. Link with a national lottery and viewer voting on numbers give it additional promotional values.

RAI-TV intends each week to play off regional teams, one from

north and one from south of Italy, against one another. Each team is divided into four varied amateur stints, each introduced by either Enzo Tortora (north) or Silvio Noto (south). Viewers then vote for one favorite in each team. Winners in turn will by next year be culled down for a finale series of similar stunts.

From shows caught to date, calibre of stunts is mediocre, with some outstanding exceptions. Number of small orchestral combos and song groups, supposedly of regional value, attempting r&r styles, is amazing, either r&r songs of western, spiritual, or r&r intelligible to a Yank, but they get away with strong mitting here. Shows usually go overboard on the local color and promotion bits, especially when local Chamber of Commerce boys take over, slowing down action to tout regional attractions, and leaving little time for actual numbers.

Show is probably at its best when truly local-colored via rarely seen dance patterns, etc. Emceeing by Tortora and Noto is expert, helping pitch the stanza to a North-South rivalry for maximum attention. Local crib snub this important set-selling function, especially in the hinterlands and the Italian South. *Hawk.*

Foreign TV Followup

Chelsea At Nine
Granada-TV's plum offering "Chelsea At Nine," climbed back up top of the pedestal with this offering (3). The show is now making the top ratings with its decidedly offbeat formula, and the programmers are spending sizeable amounts of cash on newspaper space to plug the airing, which on this occasion boasted a hefty lineup of artists.

Hot songstress Thelma Carpenter, making her British TV bow, and French crooner Charles Trenet, contributed to the vocalistic stakes—Miss Carpenter with a couple of jazzy renderings, "Almost Like Being In Love," and "Do Nothing Till You Hear From Me," which rated warm responses, and got the program off to a good start—and Trenet with two of his discelicks, "La Mer," and "Boom," which didn't quite make the standard achieved on week but which were nevertheless popular entries.

Margaret Lockwood and Stanley Baker provided one of the offbeat items in a taut sketch written by Emlyn Williams, entitled "Thinking Aloud," which gave the performers adequate opportunity to demonstrate their acting prowess by using facial expressions to convey emotions. While pre-recorded lines were played back. The piece rated well-deserved hefty mits. Another sketch, this time a comedy acted by Bernard Braden, who also emceed the program, and Daphne Anderson, who was the loser, was a winner but died early on because material became repetitive and gags lacked impact. This was the only weak link in the program.

Maurice Bejart and Michele Seignuret from the Ballet Theatre de Paris danced a modern ballet to jazz record accompaniments against a simple but effective background, with a lot of grace and expression, to add to the show's list of successes, and harpist Osian Ellis, after plucking his way through a conventional piece, gave out with a hot version of "Sunny Side of the Street."

The Grenadiers, resident song and dance outfit, pleasantly ankled and sang their way through a piece entitled "Carnival Time," to a strong backing from the Peter Knight orch. The program was slickly directed by Coby Ruskin. *Bary.*

Sunday Night at the Palladium

For Max Bygraves, who has been appearing for six months in the Palladium's resident revue, this TV stint was another home engagement. But it was easy to see that this likeable comedian-vocalist had gone to great pains to make his TV appearance a big success. He has obviously studied the TV technique painstakingly and he took over the second half of the show in a relaxed, amiable manner which scored throughout.

He opened by singing some cheerful oldtime songs at an upright piano. Numbers like "If You Were the Only Girl in the World," "A Lassie from Lancashire" and "I Belong to Glasgow," set a note of informality and invited audience participation. Veteran bandleader Billy Cotton and comedian-writer Eric Sykes made surprise guest appearances, the latter a couple of stage hands and entered into a neat patter act with Bygraves, interrupting a gag song about Bermondsey sung

(Continued on page 48)

TV Followup Comment

Continued from page 36

American grid boys, which takes a lot of doing.

Bringing on pigskinners, or any sports for that matter, usually results in a static intro & bow sequence. Como, however, decided to play games with 'em, a kiddie game, at that ("Simon Says"), and it worked into a likeable, laughable segment.

On the pro level, show had Ethel Merman, looking great, Red Buttons and the Everly Bros. Miss Merman whipped up a musical storm with "Waitin' For The Robert E. Lee," "You Made Me Love You," "Alexander's Ragtime Band" and in duet with Como on "When the Red, Red Robin." She supplied lotsa spark throughout.

Buttons, however, came over only mildly in a resurrection of some of his tv-created characters in the days before "Sayonara." The appeal is still there but the material was wanting. He did come through, towards show's close, in tandem with Miss Merman and Como on "Strange Things Are Happening."

The Everly Bros., who drew disconcerting femme squeals from the aud, worked over their platter disc, "Wake Up Little Susie" and "Bye Bye Love." It was a concession to the teenage viewers which most musical variety shows now deem necessary.

As for Como, he hosted with ease and crowned his way through "All American Girl," "All The Way" and a nifty medley for his "We Get Letters" roundup. Production values were topnotch. *Gros.*

Ed Sullivan Show

The sophisticates' "dream boy," Noel Coward, should carefully consider any future offers to do TV. The charm and wit he has in theatres and night clubs, for some reason, failed to come across on the Ed Sullivan TV showcase. As the featured performer (Sullivan said Coward views himself as "a canary with Asiatic flu") he actually did sound like a cracked bassoon played by a beginner. His medley of his own compositions might better have been left to a real singer, and when he later performed his forte, Cowardesque whimsy, his special brand of over-articulated singing made this quarter, for one, wonder if it was getting across to the bonodocks where the chichi is a meaningless Gallic phrase.

Sullivan opened the 8 to 9 p.m. stanza with another of those intemperate get the persons on the perform no special entertainment function. Flanking guest star Coward were Hearst editor Frank Coniff and bossman William Randolph Hearst Jr., who recently returned from another of their successful newswatching junkets to far off places.

For most of the remainder of the program, however, Sullivan arrayed a collection of fast facts that was as close an approximation as he's ever done to rat-tat-tat vaude. The Platters, for the teeners, were not up to their usual rock 'n' roll par. Instead, the vocal group resorted to a tuneless statatto, and, toward the end of the show, to a song that had a more identifiable melody, but, nevertheless, was very tired.

Afterwards, the tradition of old Palace Theatre was revived. When Sullivan digs up specialty acts, he really digs up good ones. The See-Hee family, three tireless males, moved through a really fine acro-balancing turn. Cilli Wang did a frothy piece of puppeteering strictly for the moppets, and then there was Coward, followed by contralto Jean Madeira doing another Coward tune, "Zigeuner," handled with a seething sultriness which was not especially effective in closeup.

The Princeton Triangle Club boys, dressed in the feainne garb of the 20's, went through a frenetic, highly entertaining, three or four minutes of Charleston. Comic flamenco dancers, Caracolla and Maria Rosa were a big hit, but the biggest hit of the evening was made by comedy juggler Erich Brenn, whom the show flew in for the night from Europe. He worked one trick, getting a batch of plates spinning all at once, into five thoroughly rewarding minutes. Dancer Eileen O'Dare, one of the Radio City performers, know her acrobatic onions, but, on Sullivan's CBS'er, she wasn't notably graceful, but she compensated with speed and flexibility.

There was also a senseless film plug, with Janet Leigh, Ernest

Borgnine, Tony Curtis and Kirk Douglas, for Douglas' upcoming feature "The Vikings." *Art.*

Kraft Television Theatre
"Kraft Television Theatre" ran aground last Wednesday night (5) in a murky melodrama written by Peter Lind Hayes and Richard Creen. Titled "Come To Me," the stanza assembled a trio of unsympathetic characters in a murder story that lacked both suspense and credibility.

The major characters were an egocentric television songstress (Julie Wilson); her shabby-looking sister (Margaret O'Brien); and a snail (Irma Pan) (Farley Granger). Only Granger, in a far-out role of a glib-talking, murderous stranger, came off well. He managed to lend a poetical touch to his grotesque meanderings. The yarn had him romancing Miss Wilson unsuccessfully, thereby cueing him to marry the drab of a sister and eventually killing her.

Miss Wilson, as the bigtime star, was saddled with depressing lines and some uncomplimentary camera work that failed to highlight her looks to best advantage. Miss Wilson did handle a couple of songs effectively, including the title song and another number, "Lilac Chiffon." Miss O'Brien was in another tough spot, coming through as unattractive but without having any compensating histrionic opportunities. *Herm.*

George Gobel

George Gobel's skip-a-week hour continues to lack direction and what's more important, good material. The various acts presented on his Tuesday night show were good, so was the musicalizing of Gobel, Eddie Fisher and Tennessee Ernie Ford, but as for the "comedy" writing, that was something else. Gobel's been a victim of inferior material all season, and until this is remedied his rating troubles are sure to continue. Because of all this the show's erratic pace, production changes have been made in the past week, and more reshufflings are reported on the way.

Gobel's monolog was just mildly amusing. Idea, pegged on the launching of the U.S. satellite, was a good one but its execution wasn't as the lines lacked spark. A sketch with his tv wife, Jeff Donnell, was lacklustre, with Miss Donnell and Gobel trying vainly to prop up tired material. A routine with Gobel and Ford picked up the pace with some fairly good dialog. Shirley Harmer's routine of "Chances Are" was excellent; so was the imaginative congo routine by Barbara Bostock; and diminutive Cilli Wang, British panto artist, presented a clever, unique act. Producer-director Alan Handley's dual tasks were singularly undistinguished, and the same goes for the writing of Harry Winkler, Elton Packard, Jack Brooks and Milt Rosen. Chore by Lee Scott was very good; music backing by John Scott Trotter was fine. Sponsoring are Liggett & Myers, Whirlpool and RCA. *Daku.*

Matinee Theatre

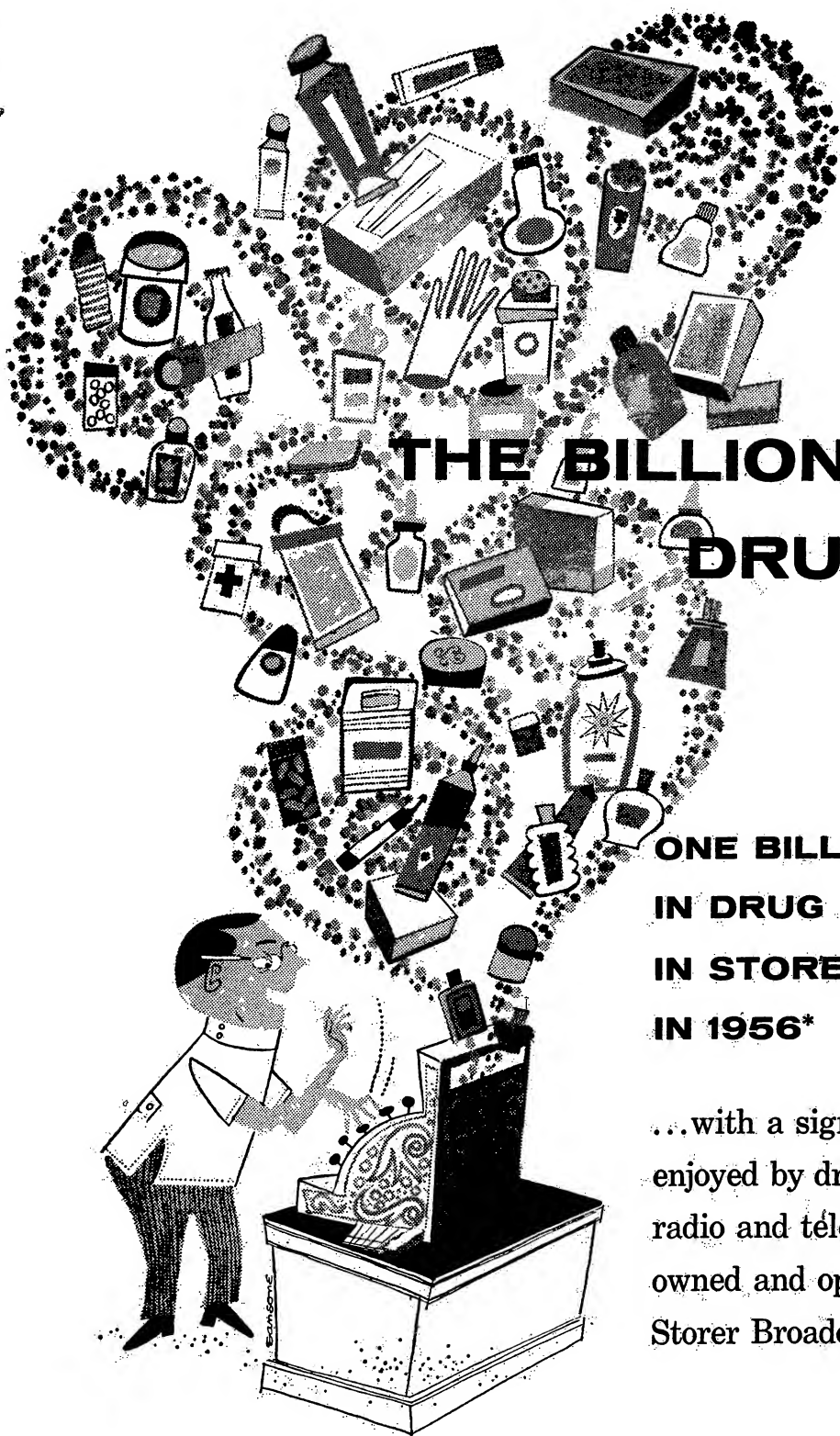
Mark Twain's venerable story on how a town was "reformed" by corruption—"The Man That Corrupted Hadleyburg"—was revived with so-so results Wednesday (4) by the NBC Matinee Theatre. Creaky period piece was leisurely dramatic fare. What little impact it had was marred by a myriad of commercials that ranged all the way from Ivory Snow to Mazola cooking oil.

Of course it's necessary to have sponsors to defray the cost of the program and make a fair profit for the net. But in the case of this Twain revival the frequency of the plugs and abruptness of the insertions made the Dale Wasserman adaptation difficult to follow.

Hadleyburg, known as the "most honest town" in the U.S., actually was a town different than other small, rural communities. It had a full quota of hypocrites and they exposed themselves as such in wrongfully claiming a bag of gold to which they weren't entitled.

All victims of "greed, suspicion and lust," the townsfolk were roundly excoriated by preacher Will Rogers Jr. at the denouement. Rogers was impressive as a "reformer," but his interpretation of the minister's role was a bit too broad. Good support was provided by Jack Albertson, as the town's top reactionary; Caroline Kearney and Robert Sampson, as an engaged couple, and Chubby Johnson, as the town "ne'er-do-well," among others. Walter Grauman's direction had little movement—but it was a slow story to begin with. *Glib.*

READING TIME: 6 SECONDS



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WJW
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WJBK
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WAGA
Atlanta, Ga.

WIBG
Philadelphia

WIBG
Philadelphia

WVUE-TV
Wilmington, Del.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940
CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

*1957 Sales Management "Survey of Buying Power"

TV Committing Ratingside?

Continued from page 33

log. Why? The size of the audience as measured by the rating services was highly satisfactory, yet the programs are no longer with us.

I inquired about two such cancelled shows, and was informed in both cases—"we had a fine rating, but the program did not sell." If one accepts this statement at face value, one must conclude also that ratings are not the only factor to be considered in selecting television programs. Apparently it is possible to have high ratings and still not sell, and one is led to the sneaking suspicion that there must be some other system of television program evaluation, and perhaps ratings are not the last word.

The fact is we think ratings are not only not the last word, but only one aid for evaluating the sales effectiveness of a television program. Let me hasten to say that no one, least of all us, really wants a low rating. Everyone would like his program to have as large an audience as possible. But it is our opinion that factors other than ratings should be given very serious consideration in the selection of television programs.

The most important consideration, in our opinion, is an element which we term "fusion." First of all, we do not agree with those that say "such and such a program did not sell." We do not think that any program either sells or fails to sell. We feel the program simply offers the advertiser an opportunity to place a commercial message before a group of potential customers. In our own experience, we have seen television programs which reach tremendous audiences, but which, by their very nature, made selling almost impossible. They were deficient in the element of fusion. Interrupting a program at the point in which the victim lies bleeding on the floor with the dagger protruding from his back, to bring a "brief message from the sponsor," seems to us incredibly bad salesmanship.

One of the main standards we apply to all television shows under consideration is, "does this show provide good fusion?" "does it give us an opportunity to present our commercials at a time and in a situation when the audience is in a mood to receive them?" "will the commercials interrupt the program to a degree which the audience will resent?" Or, "will the character of the program develop a receptivity for the commercial message, particularly the friendly, relaxed type of commercial message which we favor?" Our emphasis on fusion automatically eliminates many categories of television programs for use by our clients.

Frequency Major Factor

Another consideration to which we give greater attention than ratings is that of frequency. There are advertisers whose budgets are so enormous that the problem of frequency vs. cost is no problem at all. In our case, our advertisers must make a choice between extremely high ratings, at the going price for same, and frequency. We believe that selling is more effectively done on tv by presenting a client's message each week, rather than every other week, which is the general practice. For example, it is our belief that a \$20,000 show getting a 15 rating and fully sponsored by our advertiser is a better buy than a \$40,000 show getting a 30 rating, half-sponsored by our advertiser, or sponsored by him on an every-other-week basis. Quite possibly we are wrong, but our experience has been in that direction. In any event, we hasten to say we would prefer a \$15,000 show with a 30 rating, if such were obtainable, but in practice we find that the very high-rated shows do not come at such a reasonable figure.

The need for frequency leads us to a third standard by which we judge television programs, and which we consider of greater importance than ratings. That is the element of exclusivity. We recommend to our advertisers that they do not share sponsorship with other advertisers... that it is preferable to retain sole sponsorship of a program. Our reasoning is simply that no matter how economically we buy it, television is a very expensive advertising me-

dium, and that all of its values must be garnered. The full and exclusive sponsorship of a television program carries many plus values besides that of the elimination of distraction. A recent ARB survey in Seattle showed sponsor identification on one of the "Top 10" programs ("Playhouse 90") to be as low as 2% for one of the long-term advertisers sponsoring that many-sponsored extravaganza. As an example of our faith in exclusivity, we would prefer a program with a 15 rating, fully sponsored by our advertiser, to a program rating 30 in which our advertiser shared sponsorship with one or more companies, even though the price of both programs was the same.

To sum up our attitude on ratings, we dearly love high ratings, and are as dejected as the next one when we lose a point or two. But we rank ratings in about fourth place in our consideration of television properties. We are far more impressed by the opportunities for good commercial fusion, every week, frequency, and exclusive sponsorship.

Denker

Continued from page 32

98%. But the 2% represents the great fundamentals, the strategic departures. However, there's a way of making everything palatable, reconciling the differences without compromising too much on the principles involved.

How come his preference for the New Testament against the Old Testament for translation to radio or tv? "It's not a preference, of course, in the sense of something that's personal," Denker stated. "For one thing, the biggest audience is for the New, if you take the Bible as a whole. Then, when you get down to the scripts, a treatment from the New is more exciting, more of an ideal dramatically because there's only one hero—Jesus. The Old Testament is full of heroes—too many for dramatic purposes, except for single 'books' or events such as a 'Ten Commandments,' where everything stems from Moses."

Does he prefer live to film? Well, now, that has to do with the commercial aspect. Series from the Bible are costly. It's nice to think

of doing them live, but it's a one-shot and you're finished. If a Bible series has anything at all for the public, it can live on and on if it has been made on film. Those sets and costumes, not to mention casting, can come to quite a lot of money, so your best bet is film."

How about Bible stories in modern dress? "Definitely not. You can't separate the biblical characters from the clothes they wore, the tables they ate at, the buildings they lived in and worshipped in. A modern version would add nothing, and would subtract a lot."

Denker, whose play, "Venus At Large," goes into rehearsal Jan. 2 with Menasha Skulnik and Robert Alda starred, has a half-hour "Bible Series" package of 440 chapters (35m color) which, like "Greatest Story," covers the events, parables and teachings found in the New Testament. It will be a skein enlisting active approval of all three major faiths, based on Denker's aim that no script will be produced which hasn't been cleared and endorsed by clergymen of all important segments of American religious life. But says Denker, "no script will be produced which is not able to carry its own weight as pure drama." Its tv audience potential lies, according to Denker, in three groups: "the religious community; the curious who may not be religiously inclined but who have nevertheless a strong, honest intellectual curiosity about religion and the Bible; and those simply seeking entertainment" because, "while the subject matter is religious, the form is essentially dramatic."

Denker's punchline: "There is no subject of equal value, attraction or strength than can be put on film in our time."

'SUBLIMINAL' TEST OKAYED BY FCC

Washington, Dec. 10.

Federal Communications Commission will consider witnessing a demonstration here shortly after the first of the year of "subliminal perception" advertising over tv. Agency has been arranging for a closed-circuit trial via facilities offered by WTOP-TV.

Th. Subliminal Projection Co., Inc., of New York City, one of two companies experimenting with "SP," informed the Commission last week that it cannot stage a demonstration of its system at this time because of technical and staff problems. However, company indicated it may be able to arrange a test after the holidays.

Inside Stuff—Radio-TV

Bob Weitman, CBS-TV's v.p. in charge of program development, has been named coordinator for the television industry for the hoopla surrounding the 10th anniversary of the State of Israel. Group of 490 business and civic leaders are planning a series of programs marking Israel's progress and development over the past decade.

General chairman of the committee is former Senator Herbert H. Lehman.

Once again the New York City Council booted broadcast reporters out of a meeting—camera, recording equipment and all. On Thursday (5) WRCA's Gabe Pressman and CBS' Tom Cosigan were told by majority leader Joseph Sharkey that they must remove their working tools, so the reporters removed themselves too and carried on interviews in the corridor instead.

The boot was given the radio-tv men at least once before.

To counteract waning interest, Radio Advertising Bureau has made the big project on its upcoming slate the development of a fullscale presentation on nighttime radio. It was okayed by the promotion org's plans committee, which met in New York last week for its semi-annual session.

Group okayed the RAB agenda through July 1, 1958. RAB has a \$450,000 budget, fixed by the board of directors last month, to carry them through the period. Besides the nighttime radio push, the plans committee sanctioned a project to nail down co-op advertising data covering the co-op ad policies of 500 bankrollers, and okayed the publishing of a new listening habits study on teenaged boys, etc.

WNAC-TV in Boston hosted its first annual Good Sportsman Award Banquet, with Ed Sullivan flying in to emcee, in the Louis XIV Ballroom of the Hotel Somerset Tuesday (3). All during the current football season WNAC-TV has been paying tribute in its Good Sportsman Award to young collegiate grid stars of six Greater Boston colleges, including B. C., B.U., Brandeis U., Harvard, Northeastern U. and Tufts.

The banquet was televised from 8 to 8:30 with Sullivan and Norman Knight, WNAC-TV prexy, presenting individual awards to footballers at three head tables on stage. Don Allard, B. C. quarterback, was voted the WNAC-TV Good Sportsman Award nabbing a gold watch, while his coach Mike Holovak was presented a silver trophy to hold for a year.

Arrangements for the affair, which nabbed space in Hub sports sections, straight news pages and tv layouts, were handled by Phyl Doherty, WNAC-TV p. r. and adv. director.

"Name Your Partner," the new quiz show which CBS-TV purchased last week through MCA for possible use as a daytime, is owned by Partners Productions Inc., firm in which singer-pianist Johnny Johnston owns only a third interest. Other one-third owners are Sumner Rosenthal and Mace Newfield, who created the package together with Johnston.

TV-Radio Production Centres

IN NEW YORK CITY

With the Perry Como show handling the annual Look mag tv awards on Dec. 28, producer Bob Finkel planes to the Coast this week to set up the remotes for the awards show... Same show's choreographer, Louis Da Pron, planes to the Coast to stage Donald O'Connor's Las Vegas act... Staats Cotsworth and Carol Bruce costar in tonight's (Wed.) "Kraft Theatre," "The Jewel Thief Story"... John Brownlee, Metopora baritone and prexy of the American Guild of Musical Artists, signed to host WBSZ Saturday evening "Backgrounds of Music," which switches to a new time as lead-in to the network's Cleveland Symph broadcasts... Frank Cooper in from the Coast to begin preparations for "Dollar Dotto," new package which replaces "Strike It Rich" Jan. 6... Betty Madigan guests on the CBS-TV "Jimmy Dean Show" Dec. 28... Ginger Rogers set for two January dates on the Perry Como show... Comedian Wally Griffin signed for three more guest shots by Ed Sullivan on the basis of his click a couple of weeks back... William Nallan, ex-Fox-Movietone, named chief engineer in charge of operations for Sound Recording Inc.... Dale Wasserman's "The Fog," done last year on "Climax," being adapted for Italian tv.

Warning to all tv editors: Jack Perlis, pub-relations consultant and hand-gun enthusiast, scored a 284 out of a possible 300 in the recently held 1957 International Police Pistol Tournament, sponsored by the New York Mirror and Colt Patent Fire Arms Corp... WOR-TV yesterday (Tues.) presented the annual United Nations Concert... Metropolitan Education Television Assn. began its eight-week series on "Careers in Focus" on WPX... Jane Froman named the year's most outstanding radio musical personality by the National Variety Club... Mutual polling news editors of its affiliated stations to determine "America's Top Ten" news stories for 1957. Selections will be culled for a round of year-round net documentary shows... Jackie Robinson to be guest on Saturday's (14) "Viewpoint" show, aired by MBS at 6:30 p.m.

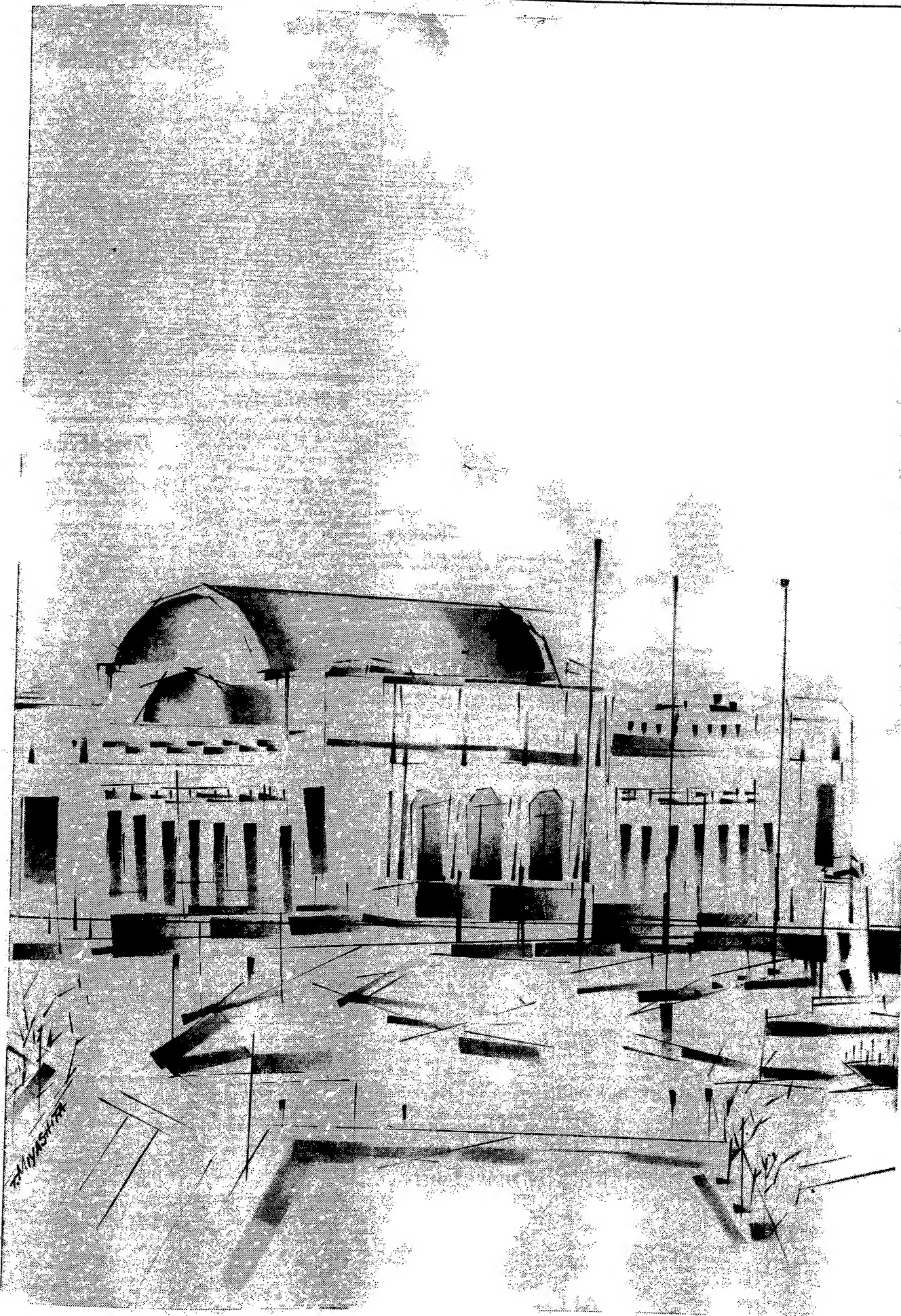
Dick Jacobs, Coral Records artists & repertory staffer acquiring the "Hit Parade" baton as of next Saturday (14) from Don Walker who leaves to take on orchestration assignments for Meredith Willson's new musical, "The Miami Beach"... META program chief Dick Heffner-vacationing in Miami Beach... Jerry Baldwin, ex-ABC, joined WRCA's advertising-promotion dept., as a research coordinator... Art Fleming tapped to handle the Norcelco commercials on three more dates following his first pair of live blurs for the company on "Walter Winchell File" and "\$64,000 Question"... WRCA-TV to telecast a 70-minute pickup of the annual Rockefeller Center Christmas tree lighting tomorrow (Thurs.)... Ralph Story, emcee of "\$64,000 Challenge," makes his singing debut via the CBS-TV Jimmy Dean show Dec. 28... Larry Hageman, son of Martin Martin, had the lead with veteran Bramwell Fletcher on "Lamp Unto My Feet" this Sunday (8)...

Harry Rasky, who produced CBS-TV's "Day Called X" documentary, took off for Acapulco and Mexico City following the show's telecast Sunday... Georgia Simmons, who played the witch in the original Broadway production of "Dark of the Moon," off to the Coast last weekend to recreate the role on "Matinee Theatre" Friday, the 13th... CBS scripter Lester Cooper had a double-header over the weekend. He turned out the script for WBSZ-TV's "Eye on New York" on "The Changing Face of Washington Square," on Saturday, and scripted Sunday's "The Day Called X"... Al Capstaff, "Monitor" exec producer, off to Miami for combined vacation and preparation of a special feature on the resort town slated for Dec. 20... Jack Sterling to emcee the Radio-TV Executives Society annual Christmas party at the Roosevelt Dec. 18... Mike Horton, NBC director of information, to Columbus (O.) last Friday (6) to address the Advertising Club on "Progress Report on Color Television"... Galen Drake fighting the flu... Robert Prialux set to direct NBC's year-end wrap-up, "Projection '58"... Producer Al Wasserman and Bob Rubin, production manager, of CBS-TV's "20th Century-Future" stanza back from month doing locations in Texas... Sy Cohen (lately of Warner Bros.) to newly-created post of station exploitation exec at American Broadcasting Network... Ralph Beaudin appointed veep of KQV, Pittsburgh, the new ABN o&o... Ann Hains Sturgeon to WHLI continuity.

WLBI went through a good deal of expense and trouble to alert its listeners to Saturday's (7) aired debate between NAACP prexy contenders. It sent out 12,000 postcards urging NAACP members in the Metropolitan area to catch the "Editors Speak" show... For the eighth consecutive year, American Bakeries for Taystee Bread has signed for WPX's cross-the-board "Weatherman" show, helmed by Joe Bolton. American Bakeries also renewed a spot campaign on the New York Daily News indie... William G. Rolley, head of the Atlantic City, N.J., advertising firm bearing his name, has taken a leave of absence from his own biz to devote full time to Mutual programming operations as an exec producer. Rolley's initial assignment at MBS will be to prepare three programs for the net schedule starting Jan. 1. Two of these will be musical features... American Tobacco Co. has selected Dick Jacobs of Coral Records to become musical director for "Your Hit Parade" effective Dec. 14. Don Walker is exiting the post to do the orchestration and arrangements for the new legit musical "The Music Man"... Mortimer Becker, national and New York counsel of ATRRA goes to Cincinnati next Friday (13) with Bud Collyer, national president; Virginia Farnie, third vice-prez, and Donald Conway, executive-secretary, to attend a local membership meeting. They'll return Saturday (14).

Paul J. Harrington upped to new post of manager of methods and procedures for CBS Radio's accounting dept., with Jack Stuppler upped to replace Harrington as assistant director of accounting... Don Sharpe in town yesterday (Tues.) and today, planes to London tonight in re the preem of "Wire Service" on BBC-TV, hops to Paris for a weekend visit with Maurice Chevalier, and due back in his Coast office Monday (16)... Don Russell and Frank Blair to Miami to do a series on Florida for "Monitor"... Walter O'Keefe to toastmaster the Indiana Society of Chicago dinner in Chi Saturday (14)... Ed Sullivan to the Coast to film highlights of the "Peyton Place" premiere for his Sunday show (15)... Teddi Thurman, "Miss Monitor," to toastmistress the Ad Club of N.J.'s Christmas luncheon in Newark Dec. 19... "Little Star of Bethlehem," new work by "On the Carousel" producer-host Paul Tripp and George Kleinsinger (they collaborated on "Tubby the Tuba"), gets its N.Y. preem by the Little Orchestra Society at Hunter College Saturday morning; Ethel Barrymore Colt narrates and Roger Englander, CBS-TV producer, will produce the work... John Haggott leaving as associate producer of "U.S. Steel Hour" Jan. 1 to enter indie package production... Theo Goetz celebrates his 63rd birthday Saturday and becomes the oldest member of the "Guiding Light" CBS-TV soap, as well as longest-standing cast member (in his ninth year)... Marian Russell doing the lead on "True Story" for a month in addition to her running role on "Helen Trent," while hubby Peter Fernandez, in addition to continuing his "Road of Life" and "Right to Happiness" roles, has sold his first original teleplay, to the new CBS-TV "Rendezvous" series being prepared by Howard Erskine... Dick Jennings, "Monitor" assistant m.e., guest-lectures at WATV director Ed Cooperstein's broadcasting class at Fairleigh Dickinson U. tomorrow.

(Continued on page 48)



UNION STATION PLAZA *One of a series of impressions of Washington by T. Miyashita. Commissioned by **WTOP TELEVISION** at Broadcast House, Washington, D.C. Operated by The Washington Post Broadcast Division. Represented by CBS Television Spot Sales. (Reprints available on request.)*

Radio-TV Production Centres

Continued from page 46

(Thurs.) . . . Diana Barth into "Five Star Matinee" tomorrow after appearing in a staged program of poetry and prose in Newark with Leslie Barrett today.

IN HOLLYWOOD

After five years of televising over an eight-station hookup, CBS-TV's early aye two-hour strip "Panorama Pacific" may give up the ghost. Rising costs are wiping out the profit margin and the inconsistency of participating sponsors makes its continuance hazardous.

Howard Meighan, CBS division vice-president, pinned 20-year emblems on 10 new inductees . . . Bert Lown, station relations manager for the CBS-TV western division, climbed the new 284-foot tower of the web's Butte, Mont., affiliate but in the process lost his glasses, dental bridge and tore out the seat of his pants. It was only 12 below at the time . . . Bill Burch hopped east to create sponsor interest in "The Human Thing To Do," the latest out of Ralph Edwards' packaging shop. Tom Moore is the emcee . . . Kathy and Marty Brennan, long-time family fave on radio in the east, started an hour morning strip on Harry Marklin's KRHM . . . Stu Phelps back as director of the night time "Truth Or Consequences" after two-year absence . . . Hubbell Robinson bounded into town to look in on program developments at CBS Television City . . . George Burns, who has to fight off a western, is an avid fan of the oaters and even sneaks looks during his rehearsals . . . ABC's Old Fashioned Revival Hour must have set a longevity record with the start of its 33rd consecutive year.

IN CHICAGO

Ray Jones, exec secretary of AFTRA, has donated unexpected profits from recent 20th Anniversary party of the Chi local to Community Fund-Red Cross Joint Appeal. It amounts to \$302.52 . . . Paul Gibson debuting new aye with "surprise" format on WBMM-TV next week in the 7-15-8 spot opened by CBS' relinquishing of the Jimmy Dean show . . . Ventriloquist Terry Bennett signed by WBKB to host its "Shock Theatre" on Saturday nights . . . ABN's Don McNeill emceed national duck calling contest in Stuttgart, Ark. last Saturday (7) . . . Walgreen Drugs has picked up the tab for Rosemary Rapp's "Romper Room" on WGN-TV for fourth straight year . . . U. of Chicago's Nobel Prize winning physicist, Harold C. Urey, starting a 13-week pubaffairs series, "Atomic Primer," on WBMM-TV early in January . . . NBC announcer Louis Roen emceed Chicago Air Club benefit for U. of Illinois' Institute of Aviation last Saturday (7), and colleague George Stone did likewise for International Exhibition of Stereo Pictures the night before . . . WBMM's Mal Bellairs makes his blurb stop on CBS-TV's "Big Record" today (Wed.) from New York . . . WTMJ-TV, Milwaukee, celebrated its 10th anni last week . . . Robert J. Brewster, ex-radio-tv veep for McCann-Erickson, joined Chi office of J. Walter Thompson as a senior group head in radio-tv department, reporting to John E. Mosman.

IN LONDON

Boris Ford, chief of Associated-Rediffusion's schools programs, will not be having his contract renewed. The programmers have declined to comment on why Ford has been dropped, but have been advertising on tv screens for a successor . . . Paul Anka and Janet Blair topped the bill of Associated Television's "Sunday Night At The Palladium" (8) . . . BBC-TV will air "So This Is New York," United Artists musical starring Henry Morgan, Rudy Vallee and Virginia Grey on Dec. 19 . . . Darryl F. Zanuck will be featured in Associated-Rediffusion's "Close Up" (18).

IN BOSTON

Ed Sullivan in for sports awards night at Hotel Somerset for WNAC-TV . . . Jerri Scott of Somerville won WBZ's "Search for Stars" contest promosh with Lionel Hampton's orch and nabbed date on "Today" show and week at New York Latin Quarter . . . WORL received a testimonial of appreciation award from Kiwanis International and Kiwanis Club of Boston for "outstanding work in the field of broadcasting" . . . Bob Emery, "Big Brother" of WBZ-TV, in p. 's at Lechmere Sales giving awards . . . "Wide Wide World" was telecast in part from roof of Provincetown Beach bathhouse Sunday (8) at 4 p.m. . . "Big Brother" Bob Emery, WBZ-TV, lined up 50 guests, 10 for each year he's been on tv, for Monday (9) program . . . Duncan MacDonald guests James S. Plaut, dep. U. S. commissioner general, Brussels World's Fair, on her Thursday (12) "Yankee Home and Food Show" over WNAC . . . Tom Russell, WEEL, honored at luncheon sesh Kiwanis Club of Boston for raising funds for development of Camp Allen . . . Carl Moore and entire cast of WEEL's "Beantown Matinee" played the Boston Auto Show . . . Savings Bank Assn. of Mass. bought Don Kent's evening weather forecasts for 26 weeks on a two-a-week basis on WBZ-TV . . . Wm. Filene & Sons has added to its regular sked of spots advertising the store's diamond dept. with one-min. spots on "Boston Movietime" over WBZ-TV.

IN SAN FRANCISCO

KYA is rumored to be on the block for \$1,125,000 . . . The Frisco 49ers-Baltimore Colt pro grid game last Sunday (8) proved a boon to tv stations just beyond the 100-mile blacked out radius of Frisco-KHSL, Chico, and KOLO, Reno, both carried the game, as did stations in Eureka and Fresno, thereby attracting thousands of San Franciscans—who couldn't get tickets—to those towns. Game also must have established some kind of a "Pulse" record for KSFO, Frisco, which broadcast it locally . . . Skiatron couldn't, or wouldn't, supply a rep to debate the merits of pay-tv so KRON cancelled its public service panel on the subject . . . Jack O'Mara, director of merchandising and promotion for KTTV, Los Angeles, spoke to the Frisco Ad Club and Walt McNiff, West Coast manager of the Television Bureau of Advertising, presided . . . Some 50 Frisco teachers toured KRON, heard talks from general manager Harold P. Sees, public affairs director Tom Mullahey, program director Doug Elteson . . . Bob Reitzel, ex-CBS sales exec, has joined Merchandising Factors, Inc., as a salesman.

IN PHILADELPHIA

King Edward Masinka, who broadcasts in Zulu over a Durban station for the government-controlled South African Broadcasting system, here to look over local television stations . . . Edrie Van Doren, head of the Phila. Inquirer's women's dept., made brief appearance in the "Thin Man" as a fashion editor . . . WCAU's John Trent invited to address the National Food Broker's confab in Chicago (12-17). He is the only invited speaker outside the food field . . . WRCV-TV originated special "live" feeds on coverage of the AFL-CIO convention in Atlantic City, for the NBC network. Herb Kaplow was dispatched to make special films . . . Warner Anderson, of "Lineup," in town (5)

IN PITTSBURGH

Joan Wivell, of the WCAE promotion department, announced her engagement to George Strasbaugh . . . Pressure of his p.a. duties with Pittsburgh Symphony Orch forced Zane Knauss to give up his part-

GARROWAY'S 1-SHOT FOR CHRISTMAS EVE

NBC-TV's participating programs department is spreading its production wings and will produce a Christmas Eve one-shot, "Christmas Eve With the Garrows." Half-hour show, a pickup from Garroway's recently purchased E. 63d St. brownstone in N. Y., will preempt "The Californians" at 10 to 10:30 Dec. 24.

Program isn't set for sponsorship yet, since NBC has decided to give its "Today" sponsors first refusal on the show, and is offering it to the 21 "Today" clients. If after making those rounds no sponsorship is forthcoming, the network will then release it to general sponsorship.

Show, which is being billed as a "participating programs presentation" and will be produced by "Today" producer Jack Hein, will feature Dave and Pamela Garroway, their children (by former marriage) and nieces and nephews, in a Christmas tree trimming and lighting, carol singing, etc.

NBC-TV's Hoop Sales

NBC-TV has sold off a couple of pieces of its Saturday afternoon pro basketball schedule, signing Bristol-Myers and Carter Products to limited bankrolling. B-M will sponsor one-quarter of nine dates, spread through the period between Dec. 14 and March 29.

Carter will pick up one-quarter sponsorship on three dates, Feb. 8 and March 8 and 22.

Foreign TV Followup

Continued from page 44

by Bygraves with Bob Dixon looking after the ivories.

The star was then joined by the Clark Bros. in a "You Need Hands" song routine finishing with a soft shoe shuffle. The Kaye Sisters, a trio of blonde chirpers, then introduced a new American harmony trio, which turned out to be Bygraves, Sykes and Cotton, dressed and wigged to match the girls, who sang "One Meat Ball" as an amusing Yank burlesque. Sock finale was the appearance on stage of the three comics, the Clark Bros. the Kaye Sisters and emcee Hughie Green all looking alike as far as clothes and coiffure.

In the first segment the Clark Bros., two ingratiating colored ankers, and the Kaye Sisters (both acts appear with Bygraves in the Palladium's "We're Having a Ball") had their own spots. The Clark Bros. were particularly deft in a routine, "Me and My Shadow," which made shrewd use of lighting. The gals sang three songs, notably the hit ditty "Shake Me, I Rattle," agreeably but without adding very much to the usual harmony trio offering. Hughie Green, making his last emcee bow before handing over to Alfred Marks, knitted the show together blandly. He also handled the "Beat the Clock" sesh cheerfully.

With the John Tiller gal lineup in good form and Cyril Orndel and his pit orch providing smooth musical help, this show proved not the first time that the blossoms better with allround talent providing team work rather than one sock star name being surrounded by mediocre acts. Rich.

time announcing job at WWSW . . . Bill Cardille, WIIC announcer, has found a home in Wexford and will move his family here from Erie . . . George Carl set for a guest spot on the Garry Moore show Dec. 23 . . . Dwight Cappell, record librarian of WWSW, has opened a sweater shop downtown . . . Coin and Stamp section of Kaufmann's department store now sponsoring Charles Kenny's "Stamp Club of the Air" on WWSW . . . Leonard Kaper, general manager of WCAE, and his wife celebrated their 20th anni . . . Gladys Ingles, of WCAE staff, and her husband off for the West Coast on a four-week vacation . . . Ken Hildebrand, longtime newscaster on Ch. 2, back there again doing bread commercials for Ray Milland reruns Sunday afternoons.

IN MINNEAPOLIS

Miller Robertson, resigned as general manager of local WTCN-TV and radio station (ABC outlet) here to accept a similar post with KIRO-TV, new Seattle, Wash., CBS station . . . Twin Cities' Western music radio station KEVE, which has been restricted to daytime, to be also a nighttime operation, with FCC approval. New microphones, towers and extra transmitter equipment are now being installed. It'll operate at 500 watts nighttime and continue a 5,000 watts daytime . . . "Queen for a Day," NBC network tv and radio show, to be brought to St. Paul during city's annual Winter Carnival celebration and will originate from Auditorium for five afternoons Jan. 27-31 with KSTP here picking up the program . . . Bill Armstrong upped from announcer-disk jockey to program director at WDGY . . . WCCO ace Bob DeHaven vacationed in Chicago over the Thanksgiving holiday . . . Minnesota Gov. A. O. Freeman, Twin Cities' school superintendents and Parent-Teachers' associations have joined in appeals for everybody to contribute "a dollar or two" during the current campaign to raise \$50,000 to help keep the Twin Cities' new educational tv station, KTCB, on the air . . . Storz station WDGY has introduced a Better Business Bureau reporter on air to relay reports to tuners-in, warning them against fraudulent business practices here and elsewhere.

Italo TV

Continued from page 39

singers, musical review stars, and legit thespies are planned. One of these is almost set to go: "Via del Successo" (Success Street).

Another important addition is planned for the dramatic show sector. Two dramatic presentations per week instead of the current single offering are contemplated, and there will be an increase in the use of television originals such as the current half-hour stanzas titled "They All Happen to Me."

Finally, the dramatic serial, locally popular dramatic format in which an elaborate teleplay is staged an hour per week for several weeks, will be continued. The next items this series will be "The Constant Nymph" from the work by Margaret Kennedy, "Capitan Fracassa" (a local classic), and a video version of Guy de Maupassant's "Mont Oriol." First two will be staged in Rome studios, the third in Milan's RAI-TV setup.

British Elections

Continued from page 39

considering an extension of the BBC charter (due to expire in 1962) by two years, so that the expiration date will coincide with that of the commercial network in 1964. In that way, Parliament would be able to consider the future of television in the broadcast sense at one time instead of having piecemeal legislation. The announcement to this effect may possibly be made in Parliament in the New Year and there is also a likelihood that the Postmaster General may eventually set up a Royal Commission to report on the future of tv and sound radio. Such a commission could be asked to consider the introduction of commercial radio, which has been the subject of recent representations in political quarters.

Premiere Frost

Continued from page 39

the Toronto area prefer to view the Buffalo stations.

Said Frost "a brief was submitted to me by the private tv and radio people but it's the same one they submit two or three times a year. I have never seen any of the brewery or distillery people; and nothing has been planned to permit advertising." He said lobbyists had spoken to W. H. Collings, Ontario Liquor Control Board commissioner, but "that bore no implication for the Ontario government; Commissioner Collings has been discussing these problems backwards and forwards with the brewers and distillers for the last several years."

Springfield, Mass.—Marie Peters, one of the few early morning femme dechays in the country, is featured on WTYM, Springfield, Mass., which recently went on the air. Her "Mornings with Marie" show consists of spinning disks,

Moore Reshuffles ABC-TV Sales Unit

ABC-TV sales veep Thomas Moore, on the job for about three weeks, has made his first big administrative change. Henry Hede, his eastern sales manager, becomes administrative sales manager, and Eugene Wyatt, up until now the ABC national sales manager, becomes eastern sales manager.

It appears, in effect, that Hede and Wyatt have switched positions. Hede will handle administration of the sales staff for Moore, as such doing much of what the national sales manager did till now. It may be that Wyatt will retain his formal national sales manager title, but his focus will henceforth be directed at overseeing eastern sales.

Shuffling seems to make Hede, who a few months ago was elevated to his last position from tv biz manager, No. 2 man in sales next to Moore. He ranks at least on a level, it's felt, with Slocum (Buzz) Chapin, veep in charge of client relations, who was sales chief until Moore arrived from CBS Film. Chapin has been described as "senior salesman."

Cincy-AFTRA

Continued from page 33

a year earlier. He added that the listening audience has also gone up during the strike, as against July-Aug.

"In order that you may see how misleading the AFTRA claims are," Topmiller wrote, "we are attaching a breakdown of the 71 accounts listed in the Katz letter. Evidently Katz has never heard of summer, cyclic or short-term saturation contracts and takes credit for forcing these accounts off the air, when as a matter of fact, these accounts pursued their normal course." (Thirty-one left after contract expired.) He also said that four of the accounts AFTRA is supposed to have said it had cancelled were off before the strike ever began.

What's With Katz

Cincinnati, Dec. 10.

Jones Katz, executive secretary of the local American Federation of Television & Radio Artists branch is seeking separate legal counsel in a suit brought against the union by WKCY. While it is not unusual for a union official to seek private counsel, Katz doesn't seem to have been offered the services of the counsel who will be repelling the other union executives named as defendants in the station-brought suit, indicating to observers here that there is a rift in the top-level management of the union.

Milton Schmidt was named the lawyer by the union for Andre Carlin and George Palmer. Carlin, a local board member, and Palmer president of the local, are co-defendants with Katz. No explanation accompanied the word that Katz "will be represented by counsel of his own choosing," but a partial answer may lay in the belief that Katz has been under strong pressure from other union members to bring satisfactory conclusion to the strike against WKCY, which is still going on since last August.

Italy's Strike

Continued from page 39

were informed that for reasons beyond RAI-TV's control, the show had been cancelled. No news of the strike was given.

A kinescope of a previous dramatic presentation, "Life with Father" starring Paolo Stoppa and Rina Morelli, was hastily substituted for the cancelled live show. Not known what RAI-TV plans to do with the planned television of "Gaslight," and whether it will be inserted into a future evening or not. Italian video programs are made up three months ahead of time.

Strikers have threatened a repeat shutdown unless RAI-TV ceases its claimed violations of its worker contracts.

Boston—"Big Brother" Bob Emery celebrated his fifth year on WBZ-TV Sunday (8) with 50 mopets on his "Big Brother" anni party show, 10 for each year.

Hub's WEZE (Ex-WVDA) Axes a Flock of Shows, Cancels Metop B'casts

Boston, Dec. 10.

Big shakeup took place at WEZE, the 5,000 watt formerly WVDA which was taken over by the Sawyer Group Dec. 1, with axing of five personalities and dropping of Metropolitan Opera broadcasts.

Axed were the George Wein show, "George Wein Presents." Wein is a jazz expert and owner of Boston's Storyville, jazz niter, also director of Newport Jazz fete. Show is 10:10 to 11 p.m. cross the board; "A Feller And His Girl" show, Sherm Feller and wife, Judy Valentine, 5:30 to 6 p.m. across the board; "The Old Record Shop," Bill Buchanan show, which had been on the air for four and one-half years in the 7:30-9 p.m. Saturday night slot; Marjorie Mills, food commentator, cross the board half-hour noon show; Mildred Alpert, fashion commentator, 12:30 show, "World of Fashion."

New monickered station is also bouncing "My True Story" soap on the first of the year. Station's former "Heartbeat" show has been retagged "The Larry Quackenbush Show."

"My True Story" is the last of the soapers to disappear from the station. Disk jocks Sherm Feller and Joe Smith are continuing with the station. Feller continues his "Sherm Feller" show at 11:15 to 1 p.m. from Mondays to Fridays.

Rumors that the two jocks would not be with the station much longer were dispelled by WEZE veeep Alex Buchan, who said: "If they are planning to leave, it is without my knowledge and will be against my present wishes."

Buchanan, who won kudos with his music of the big bands of the thirties on his "Old Record Shop" program, did his final show Saturday (7).

VIVECA LINDFORS AS 'CAMERA THREE' STAR

"Camera Three," the WCBS-TV, N. Y., educational show which is fed to stations on the CBS-TV network, has booked its first "name" dramatic star, Viveca Lindfors, who'll do a turn on the Sunday morning sustainer on Dec. 22. Miss Lindfors, who's due to star in January on CBS-TV's "duPont Show of the Month" spec version of "Bridge of San Luis Rey," will do a scene from Dostojevsky's "The Idiot" on "Camera Three."

She'll appear on the second part of a two-week treatment of "The Idiot." Lewis Freedman is producing, Clay Yurkin directing and Warren Wallace and Claire Roskam adapting the novel.



CBS News

Continued from page 1

a "report" that the Vanguard had exploded, leaving the web far behind all three competing networks on the story. Web is still trying to figure out what hit it, but as best as can be ascertained, this is what happened:

The Cape Canaveral beach where all the correspondents were stationed is some distance from phone facilities, and while NBC and Mutual strung wire from the beach to the nearest phone tie-in, CBS decided to station a man at the phone site with an open line to CBS News headquarters in N. Y. Idea was that the spotter was in eye-view of the rocket, and he'd holler away as soon as it went off, with CBS hopping on the air with a previously prepared bulletin.

As with all rockets, Vanguard let off lots of smoke, sheet of flame and raised plenty of dust when the switch was pulled at 11:45 a.m. At this point, the CBS observer yelled into his phone, "There she goes!" The CBS boys in N. Y. rushed out their bulletin, and got it on the radio and tv at 11:45:39 a.m., in just 39 seconds. It said:

"The Vanguard rocket carrying the first U.S. satellite was launched at 11:45 a.m. at Cape Canaveral, Florida. No word yet as to whether the small satellite carried in the rocket's nose has been successfully put into orbit around the earth."

While CBS was airing its bulletin, the spotter realized that the Vanguard hadn't taken off, and saw it topple and explode. He got N. Y. back on the phone, but it was too late. More than four minutes later, CBS managed to get a correction on the air. At 11:50, CBS bulletined:

"A report from Cape Canaveral reports that the Vanguard with the American satellite in it did not go off. The report says the rocket exploded on the ground."

By that time, the other networks were off the air after full descriptions of the fizzle and explosion. Mutual had broken into its programming at 11:42 to start an eyewitness report by Dick Bate and Frank Doyle, while NBC cut in at 11:44:30 with a Frank McGee eyewitness just as the "count-down" started. Both NBC and Mutual had their correspondents reporting that there was plenty of smoke but they couldn't see the rocket taking off. Then, they reported seeing it still standing, then toppling and then they saw the explosion. NBC's report lasted three and a half minutes. Mutual's five. ABC carried bulletins late at 11:47 and 11:49, but still good enough to top the CBS corrected version.

All three television networks had film of the fizzle, but NBC was the only one to preempt regular programming with it. Web got a line through to Orlando and did a five-minute live and film report at 2:30 p.m. Other webs contented themselves with showing their film on their regular newscasts Friday night.

Piper Exits '12th Night' But It's No Problem

Departure of Piper Laurie from the cast of "Twelfth Night" on NBC-TV's "Hallmark Hall of Fame" hasn't created any real problems for the show although it came after two weeks of rehearsal and just a week before air time. Mildred Freed Alberg, exec producer, said that two key replacement roles filled Sunday night (9) following Miss Laurie's decision were "learned cold" by their respective actresses by the following morning.

"We gave Rosemary Harris the role of Viola Sunday night, after she had been rehearsing the Olivia role all along. Monday morning she came into rehearsal and she knew the role cold. For her replacement as Olivia, we managed to reach Frances Hyland, who did the part with Tyrone Guthrie all summer in Stratford, Ont. She just told us to give her her cuts, and she came in Monday and had it down cold."

Mrs. Alberg said Miss Laurie had asked to be relieved of her part because she felt it wasn't going right. "We gave her her release because the part is an effervescent one, and anybody who's unhappy with it can't really do the job properly."

Bluenoses on Griddle

London, Dec. 10.

The Lords Day Observance Society, a body bent on keeping Sunday as a day of rest, will come under scrutiny in tomorrow's (Wed.) edition of Associated-Rediffusion's "Out Of Step." The programmers comment: "If the Lords Day Observance Society had their way we would not have any sport, entertainment, public transport, newspapers, milk delivery or anything that involved work or enjoyment on a Sunday. In fact the sun might just as well stay down on Saturday night until Monday morning."

Dan Farson, the programs resident interviewer, will quiz the LDOS's general secretary, Harold Legerton, to find out what it's all about. The show will also feature a sketch by comedian Ken Conner, which will illustrate some of the "absurdities" that bog down Sunday stage entertainment.

Foreman Cautions Misuse, Overuse Of Rating Is Harmful

Minneapolis, Dec. 10.

Addressing the Minneapolis Advertising club, Bob Foreman, BBD&O executive vicepresident-director and radio and tv department head, charged that ratings "misuse and overuse" are injuring television and often advertising, too.

While some "nose counting" to indicate tv audiences' size always will be necessary, it also must be realized that there other criteria, too, by which programs' worth can be measured, declared Foreman.

The BBD&O agency has been conducting research during the past year to try to learn whether people appreciate some programs more than others and if such appreciation benefits the sponsor and also to what extent viewers' attitudes are changed by the programs they see, he revealed.

Findings thus far, he said, have led the agency to conclude that tv programs' caliber can be upgraded without hampering the shows' commercial success.

"This is demonstrated by the improvement in tv programs now on the air," asserted Foreman. "For example, contrast 'Lassie,' with its high quality and large audience with the wrestling-roller derby one man behind a mike type of programs that dominated the scene in tv's early days."

Even the Westerns are getting better all the time, Foreman pointed out.

Clairel's New Year's Eve Spread on Lombardo

CBS-TV has again sold a special Guy Lombardo New Year's Eve show over a limited eastern network. Clairel, which carried Lombardo over seven eastern CBS-TV stations last New Year's Eve, is repeating this year, with a bigger 10-station lineup. Deal was set through Foote, Cone & Belding.

Program, a remote from the Roosevelt Grill, N. Y., will run from 11:15 to 12:15 with time out for Robert Trout doing the midnight color story from Times Square. Show is produced by WCBS-TV, the web's Gotham flagship, but the network sales department made the deal with Clairel.

CKLW's Biz Upbeat

Detroit, Dec. 10.

CKLW enjoyed the best sales period in its 25 years in October and the first 15 days of November, J. E. Campeau, prexy, announced.

Total radio sales, both local and national, in October were higher than any month in the station's history with the exception of December, 1955. October sales were 33 1/2% better than the same month a year ago. The first 15 days in November sales were 36.7% about the same period in 1956.

Around the Ad Agencies

By JACK BERNSTEIN

Grey Advertising prexy, Arthur Fatt, appeared last week on WABD' "Nightbeat," which was billed, according to the station, as "a program that get to the heart of Madison Ave." None of quiz-z's Howard Whitman's questions touched the heart of Arthur Fatt or any other agency man. Grey's top man didn't have to struggle to answer such questions as to what products he used personally; would you plan a campaign for a product that was inferior?; does he sell people goods which they could do without?

Other questions which proved nothing were how much does an ad man depend on his expense account and is it true that the advertising business is an ulcer business?

Fatt stated after the show that the questions weren't particularly revealing of himself or the agency business.

\$160,000,000 Billings Shifts
If top level advertising execs appear nervous there is good reason, for in 1957, 100 major advertisers with total billings estimated at \$160,000,000 had shifted agencies.

VARIETY, which last week detailed the woes the cig companies were having with tv and radio, has a postscript from BBD&O which has quietly dropped its radio spot campaign for Hit Parade cigarettes in all but a few major markets. Agency, which attributes this to the fact that the budget has run out, is currently working on a new pitch for the cig. It's a known fact that the sponsor is disappointed with the sales record of Hit Parade.

A saturation schedule of participations has been purchased by the Whitehall Pharmaceutical Co. on four ABC television programs for its Anacin product.

Lost and Found Accounts: McCann-Erickson has picked up the \$500,000 McGregor-Doniger account from the Grey Agency.

Ketchum, MacLeod & Grove has

acquired the Air Transport Assn. business from the Lewis Edwin Ryan Agency of Washington which is closing its doors on Jan. 1.

Lennen & Newell has picked up the Freewax account. The floor wax is a product of the Chemical Corp. of America.

Knyon & Eckhardt has been appointed to handle Lever Bros., latest product, a new detergent bar labeled Praise.

Keyes, Madden & Jones has picked up the Caruso Foods account. Products include macaroni and soups.

Switches: David G. Watrous has joined Benton & Bowles as a veepee and account supervisor. He comes from Tatham-Laird, Chicago.

James Maloney, formerly of Foote, Cone & Belding has moved over to Grey Advertising where he will be an art director.

Thomas V. Glendon has left Norman Craig & Kummel for Burke Dowling Adams. He's a copywriter.

Harry D. Way has resigned as media director of Warwick & Legler.

Len Blake has joined the tv-radio copy staff of Grey Advertising as a senior copy writer. He was formerly with Benton & Bowles.

Robert L. Foreman has been elected to the executive committee of BBD&O. Foreman is in charge of the agency's radio and tv department and is an executive veepee and director of the agency.

John T. McHugh has resigned as president of the Joseph Katz Co. to join Keyes, Madden & Jones as executive veepee in charge of administration. In his new post he will be a partner and director of the agency as well as a member of the plans board.

McHugh, a 24-year veteran of the Katz agency, rose from media-director to president. He supervised all phases of advertising for the American Oil and other petroleum accounts.



You'll revel in royal treatment at Tropicana, "King of Clubs." Dine and dance among exotic trees under the stars. See the spectacular shows (two different ones nightly). Visit Lefty Clark's magnificent new glass-enclosed casino. It all adds up to a delightful experience!



NBC-TV Makes Out Quite a Case For Itself Based on Dec. Trendex Returns

The December Trendex results are in, and if anything, the new data throws into sharp relief the heightening of the three-network competitive battle. Some of the key statistics, analyzed by NBC:

1. NBC now leads in average share of audience on four nights of the week, Monday, Wednesday, Thursday and Saturday.
2. On a seven-night share basis, NBC is only 8% behind CBS as compared to 23% behind a year ago, and is 37% ahead of ABC compared with 40% a year ago.
3. Average nighttime shares for the seven nights are 34.4% for CBS (down 4.9 points from last December), 31.7% for NBC (up 1.8 points) and 23.1% (down 1.5 points).
4. Average seven-night ratings for the three webs are 19.7 for CBS (down 1.1 points), 18.2 for NBC (up 2.1 points) and 13.3 for ABC (up 1.8 points).
5. Sets-in-use continues its spectacular climb, up 7% from last December's 52.8 to 56.7 for this month, bearing out the network's contention that their new attractions have been favorably received by the public.
6. In terms of half-hour wins, CBS leads with 21 (down seven from last year), NBC has 16 (up seven from last year), and ABC has nine (down two).

The night-by-night share breakdowns, which give NBC four out of seven, are as follows:

Sunday—NBC, 35.1; CBS, 31.7; ABC, 20.2. Monday—NBC, 35.4; CBS, 31.7; ABC, 16.3. Tuesday—NBC, 22.6; CBS, 36.1; ABC, 30.4. Wednesday—NBC, 32.5; CBS, 30.1; ABC, 24.7. Thursday—NBC, 33.1; CBS, 30.8; ABC, 24.7. Friday—NBC, 25.5; CBS, 37.0; ABC, 24.0. Saturday—NBC, 37.2; CBS, 36.5; ABC, 17.5.

'Bing's Sing'

Continued from page 29

listen. Too, three important associations of independent owner-taxi drivers in New York City with 5,500 radios in their cars will all be tuned in that night. Promotion will also be repeated in Los Angeles, Cleveland and Kansas City. Arrangements are being completed for railroad terminals throughout the country to pipe the show over their p.a. systems for benefit of holiday eve night travelers caught between trains. In New York, it will be Grand Central Station with 28 other cities including Chicago, Omaha, Los Angeles, San Francisco, Washington, Boston, et al expected to do likewise by special arrangement with local CBS affiliate carrying the Crosby stanza. As one CBS exec put it this week, "we'll hit every mobile listener outside of the passenger in Sputnik."

Already in the CBS promotional hopper are endorsements from such national organizational organizations as the Salvation Army, Boy Scouts of America, National Exchange Clubs, Rotary Clubs of America, Camp Fire Girls, Na-

tional Council of Churches, National Farm Bureau Association, Veterans Hospital Radio Guild, U.S. Junior Chamber of Commerce, Urban League, 4-H Clubs, Boys Clubs of America, and National Council of the YMCA.

Show will carry remotes from Australia, Canada, France, Jerusalem, the Vatican, The Hague, and finally Salzburg for planned pickup of Pvt. Gary Crosby setting the stage for segue into Crosby's traditional rendering of "Silent Night." Sam Pierce produces show with Bill Morrow handling Crosby's talk.

Videotown

Continued from page 29

and teenagers watch tv at some time with teenagers averaging two hours and 23 minutes and adults over three hours.

Weekday morning viewing is down compared to other parts of the day with the average person spending less than a hour per week watching tv in 1957. Afternoon viewing is also on the downgrade compared with the peak year of 1954. Eyes glued to the set now average a little over an hour an one quarter as compared with a little over an hour an one-half in 1954.

The Cunningham & Walsh study also points out that families who have owned tv sets longer are still the most ardent viewers and that visiting and entertainment, which rose to new heights in the early days of tv and dropped sharply as set ownership became widespread, are generally coming back.

People have begun to return to a more active rather than a passive role for their leisure time activities but not greatly denting the tv audience because the faithful have rearranged their tv viewing rather than eliminate it.

Film House Attendance Off. Movie attendance, which fell some 71% when a tv set was purchased is still off as is magazine reading which is down to the level of the early 1950's. Newspaper reading, never much affected by tv, remains stable.

The survey points out that there is little change in the number of people listening to the radio in the home at some time during the day; the total amount of time spent listening to radio on weekdays has shown a downward trend.

The second tv set market has grown slowly but steadily—from 1% in 1951 to 10% in 1957.

There is still no evidence of rapid expansion of color set sales. Up to last year more and more people had seen at least one color telecast—23% last year, about 50% more than the previous year's figure. This year only a few more say they have seen a color telecast. Reactions to color television were mixed, more people commenting unfavorably than favorably. About 10% of those expecting to buy a new set this year said they would buy color. This is only 0.4% of the total tv families.

After covering in review the

last 10 years of television the study concludes that tv viewing will follow a series of high level cycles. The movement will be influenced partly by new set developments, partly by social and economic changes which keep people at home or attract them away from home, but mostly by programming. The all-important determinant for audience size is the creative vitality of tv programs.

NBC's 'Rainbow'

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the "End of the Rainbow" attention recipients.

A pretext was used to get them out of town while the grocery's exterior and interior were being modernized and beautified, \$6,000 of additional stock moved in and the family's apartment above the store refurbished and redecorated. As contest winners of some sort they were supposed to have been sent to Chicago so that the deal could come as a surprise to them.

Show opened just before their arrival back on the scene for a greeting and to see the "miracle" that had come about. Narrator Art Baker explained the situation to the tv audience and showed pictures of the store and apartment before and after the transformation. Also, the parish priest paid tribute to the couple, telling how they've been making sacrifices to do so many good things for others, including particularly orphan children. There were interviews, too, with their parents and neighbors who related the couple's sterling qualities.

From time to time a policeman notified Baker of the couple's progress back to the scene as the information was relayed via signals. When the couple finally reached the scene the choir boys from their church greeted them with a welcome song. They appeared to be overcome by the surprise.

Before the show went off the air, Minnesota Gov. A. O. Freeman told the couple his pride in them; a bank official said an account had been opened for them with a \$1,000 gift; they received an auto, they were informed their carmel corn would be marketed by a large national grocery chain, and their landlord made them a present of a month's rent and gave them assurance they could remain on the premises as long as they wish without any rental boost.

One flaw, it seemed, was the vagueness about the pretext used in getting the couple out of town and how it would have been possible to remake the store and apartment during the short time they were supposed to be absent from the city. That is, there had to be skepticism regarding the genuineness of the surprise.

However, the show boasts much human interest that creates word-of-mouth and enlists viewers and there are heart tugs when the couple finds their dreams coming true and their deserved rewards at the "end of the rainbow."

All in all, the show packed a goodly amount of interest and entertainment and its local angle gave it added appeal in this community. Practically all the labor and material involved in the grocery and home's transformations were contributed by individual and business concerns that, in return, received credits during or at the show's end.

'7 Lively Arts'

Continued from page 1

only 10 stanzas will be showcased. (Some of them are on film and already in the can.)

On the whole, "Seven Lively Arts" has shaped up as one of the major disappointments of the year. CBS went to great lengths to endow it with major production values, bringing in John Houseman as producer. Understood each segment averages out to better than \$100,000.

Pacing of John Crosby, New York Herald Tribune (and syndicate) columnist-critic, to host the series has become something of a cause celebre among the nation's critical fraternity with many questioning (in print) the wisdom of one of the nation's top tv critics going out on a limb to identify himself with any one network.

What CBS will substitute in the 5 to 6 p.m. Sabbath slot hasn't yet been resolved.

TV & Legit

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dow of My Enemy," which preems on Broadway tonight (Wed.).

Alex Segal, who hit the bigtime as director-producer of some of tv's most outstanding dramatic series, directed "Compulsion," the Leopold-Loeb dramatization currently on Broadway.

Jack Donahue, with many tv musicals to his credit, is director of Broadway's "Rumple" music comedy; Morton Wishengrad, vet radio-tv writer most prominently identified with the "Eternal Light" series, is author of "The Rope Dancers." (Major pulling power of the drama, incidentally, is attributed to television actor Art Carney.)

George Roy Hill, also out of tv ("A Night to Remember," etc.), directed the new Broadway drama smash, "Look Homeward Angel."

Henry Denker, vet scripter-director in radio-tv and most prominently identified with Fulton Oursler's "Greatest Story Ever Told," has written the new "Venus At Large" legit which goes into rehearsal Jan. 2 with Menasha Skulnik and Robert Alda. He also wrote the recent "Time Limit" legit.

Fred Coe, who recently resigned as NBC-TV producer after an 11-year tenure and has negotiated a pact to become exec producer of CBS-TV's "Playhouse 90," is producing the incoming Henry Fonda show, "Two for the Seesaw," opening Jan. 12, which will be directed by Arthur Penn, also out of the tv directorial shops. Alex Segal has also signed to stage Norman Krasna's comedy, "Who Was That Lady I Saw You With?" The list is incomplete, but obviously highlights the growing interdependence of the two mediums. And since it's axiomatic that economics (as reduced to livelihoods) determine tv's origination point, the tv-legit wedding has become the major talking point for the "help stamp out Hollywood tv" fraternity.

Soft Market

Continued from page 27

course, there's the question of the powerful Groucho-Marx-"Zorro" competition, which is a discouraging factor, but not necessarily to a smart bankroller who might be getting his hands on a hot property. Still another disappointment to the web has been its inability to sell off the remaining quarter of "Perry Mason," in spite of the show's steady rating climb and solid cost-per-thousand standing. And the web's major disappointment this year has been sustaining status of its prestige package, "The Seven Lively Arts."

The network sales boys report "plenty of interest," but primarily in those sponsors already committed to network programs already. The kind of buying talk that does exist appears to be the "if we can get out of our other deal, we'll talk turkey" variety, and the webs aren't placing too much faith in this.

Biggest factor, of course, appears to be the unsettled economic picture in the country, with advertisers adopting the wait-and-see philosophy that extends well beyond the Christmas-New Year's hiatus on decisions and well into next year.

Can't Axe—Fix

Continued from page 29

Co. are doing some freeform shifting, what with Patrice Munsel going to later Friday night, "Date With the Angels" maybe to Wednesdays. Walter Winchell to Miss Munsel's spot, and mebbe, if things don't work out, Sinatra to Thursdays.

CBS is still concerned about "The Big Record," even with Jack Philbin in as producer vice Lee Cooley and Kay Thompson acting as a production consultant on the show.

There have been a rash of lesser changes in such segments as the Pat Boone show, Miss Bergen's stanza, the Sheldon Reynolds "Dick & the Duchess" entry, the ill-fated Guy Mitchell show, among others.

Cisler Unloads

His Frisco FM'er

San Francisco, Dec. 10.

Stephen A. Cisler, who figured in a long battle last year over his "good music" radio stations, KEAR-AM and FM, has bailed out of his last Frisco radio holding.

He's sold KEAR-FM to Harry Nasburg for \$100,000, subject to FCC approval.

Nasburg is a Denver man who earlier this year purchased the old-line Frisco weekly literary magazine, The Argonaut.

Cisler, after nearly going broke on classical-music KEAR-AM, last year sold the station to Dave Segal, who renamed it KOBV, put it on a "Top 40" r-and-r basis and has zoomed it to the top of the Northern California "Pulse" ratings. Segal paid \$400,000 for the 10,000-watt AM outlet.

Sale of the AM station provokes a protest by minority stockholders to the FCC, but the FCC rejects the protests on the grounds that the stockholders hadn't proved Cisler had broken faith by allowing the station to switch out of classical music.

Nasburg said the 25,000-watt FM station would continue playing longhair music fulltime.

McMILLAN PLANNING

A MOSCOW QUICKIE

London, Dec. 10.

John McMillan, Associated-Rediffusion's program controller, plans to spend around six hours in Moscow when he makes a trip there later this month. McMillan planes out of Britain Dec. 20 and plans to be home again on Dec. 21.

He's going as part of an agreement, set up between the Russian tv authorities and A-R, whereby the Reds made a telefilm about Britain and a British crew lensed a similar pic in the USSR. Both features will be screened in Moscow and if they meet approval from both sides a document will be inked to that effect. The British telefilm, entitled "Russia," will be aired shortly after Christmas.

British Rediffusion

Sets Fairbanks Pix

London, Dec. 10.

Douglas Fairbanks teleplaylets will be featured thrice weekly by Associated-Rediffusion, London's weekday commercial tv programmers. The telefilms will be aired during a late night spot between 11:30 and midnight, which has been created by a program reshuffle.

The Fairbanks programs will go out on Monday, Wednesday and Friday. The remaining late spots on Tuesday and Thursday will also be filled with filmed material—"Zane Grey Theatre," "Cross Current" and "Mark Saber."

The extra half hour of late viewing has been brought about by slashing 30 minutes of toddler's programs in an early afternoon slot.

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Preminger & Jaffe Expand Orbits In East-West Merger

Reflecting the one-big-show-biz trend integrating broadcasting, pictures and legit, indie agents Ingo Preminger and Herb Jaffe this week concluded a merger agreement under which their operations become the Preminger-Jaffe-Stuart agency. The Coast-based Preminger becomes prexy, the Gotham-based Jaffe as v.p., treasurer and head of the N. Y. office, and Malcolm Stuart, Preminger's associate for the past three years, as v.p. and secretary.

Merger, which takes effect next Monday (16), gives the Preminger unit eastern representation in television and legit, along with literary representation, since those have been Jaffe's principal areas of operation. At the same time, Jaffe gets Coast representation for tv and pictures for his clients, which he had been unable to provide in the past.

As an example of the one-big-business trend, Jaffe has set a publication deal with Alfred Knopf for "Summer Lovers," first novel by the Saturday Review's Hollis Alpert, with Preminger already peddling the picture rights. Jaffe's client, Max Wilk, has his new play, "Cloud Seven," coming into Broadway, and Ralph Meeker, Preminger's client, has been booked into the lead. Jaffe recently signed Robert Alan Aurthur, a top tv scripter, and Preminger is now dickering a screenplay deal for Aurthur.

Other new Jaffe deals are the setting of Margaret Bourke-White's autobiography with Simon & Schuster and the sale of "Love Me Little" to Alexander Cohen for Broadway production in April, with Donald Cook (another Jaffe client) in the lead. He's also set another David Shaw script for "Playhouse 90" in January, and is working on several new tv packages with Preminger.

Sinatra

Continued from page 27

Plymouth last week okayed a move for its "Date With the Angels" from Friday at 9:30, after Sinatra, to Wednesday at 9:30 vice "Walter Winchell File." Winchell, underwritten by Revlon, was slated to take Friday at 8:30. And the last part of the triple play was for Buick's Patrice Munsell live half-hour to move into the spot currently held on Fridays by "Angels." But it is in doubt whether Buick will okay the move, enabling the sponsor way shift, now that Sinatra's sponsor has decided to move elsewhere.

Web said that Buick and Miss Munsell will get first crack at Sinatra's current spot, thereby throwing the above plan into confusion. Even so, if Buick pushes to 9, it means Plymouth definitely has to move somewhere to avoid product conflict.

In an effort to strengthen his stanza, Sinatra last week agreed to devote all his time into August to his video commitments. This week, a blueprint was laid out on how to hypo his individual stanzas.

There will be 26 programs done in 1958, 20 of which will have Sinatra starring. Of the 20, 16 will be musicals, kicking off the first week in January with Dinah Shore, and, later, Rosemary Clooney and Jo Stafford will appear as "guests." He'll also star in four dramatic shows. Then there will be six other dramatic segs which he will host, with Michael, Rennie, Lloyd Bridges, MacDonald Carey, et al., starring.

Digges

Continued from page 32

WCBS-TV. Stating that what happened "is simply a result of inexperience and lack of sophistication in broadcast matters" by the Library, Digges nonetheless said that the Library's move to disown its participation in the preparation of the program was the work of only one man. "This one man—though I'm sure he didn't know it at the time—could have killed off META." Digges added that there were pressures to cancel the program itself, but that META and WCBS-TV "stood firm and the program was telecast and written."

He said that "there have been other instances of influential people and organizations 'backing away' when there is the slightest cloud on the horizon of an educational television program or series. In most cases, it has been 'friends' of educational television rather than educators themselves."

Digges singled out META for its "courage" and the "fine job" it is doing, and pointing out that it is dependent upon public contributions, wondered "how many friends of top-notch educational television there are... when something more than lip service is needed." Digges also praised New York U., which produces "Sunrise Semester" and other WCBS-TV educational programs, stating that "we should never forget that while many people cried out for educational television, it was NYU, which, almost alone, did something about educational television."

U.S.-Soviet Show

Continued from page 28

never talked before to give their views.

Program will be produced by Leslie Midgley's special programs unit, one of two units set up by the network recently to turn out in-depth treatments. Don Hewitt will direct. As researchers, the web has set Steve White, recently hired from the Massachusetts Institute of Technology, to do the science portion; Marvin Kalb, another recent CBS addition and former press attache with the U.S. embassy in Moscow (he's the younger brother of N.Y. Times southeast Asia correspondent Bernard Kalb), to do the research on Russia; and Jane Bartells as general researcher—she's a member of the Midgley unit.

Original working name for the project was "Operation Brink" (as described in VARIETY on Nov. 6), but with the decision to expand the show's theme, the "Brink" tag was dropped, as was another working title, "The Race for Space."

FREMANTLE SETS UP A BRITISH SUBSID

London, Dec. 10.

Fremantle Overseas Radio and Television Inc. of New York have formed a British company to handle sales. The details were settled during the recent visit here of Paul Talbot, the company prexy. They've also opened new offices off Piccadilly.

Lane Blackwell, who has repped Fremantle in Europe for the past three years, is leaving the company at the end of the week to join NBC in charge of British and European sales. He heads for New York on Sunday (15) for consultations with the network toppers. A successor will be named when Talbot returns to London in the New Year.

A recent development in the Fremantle London setup is an association with Dina Lom, a literary agent, who will act as script editor to the new company. Fremantle's recent deals include the sale of "Animal Parade," a series of 39 quarter-hours produced in Australia to Associated-Rediffusion and filmed material for John Grierson's "This Wonderful World" program on the Scottish outlet.

'Clock Time' TV Putting Strain On AT&T Facilities

Daylight Savings Time coupled with the new network procedure of playing programs throughout the country at "clock time" have put a strain on the facilities of American Telephone & Telegraph's long lines department. Webs have been given a deadline of Jan. 27 to give their firm tv line requirements for summer, and, at the same time, AT&T is trying to anticipate "facility problems" that it feels will exist in areas where there probably will be overloaded lines.

According to the long lines department, a "new and difficult problem" has developed in the network picture, caused by the fact that some cities will be shifting to DST while others will not. This means that certain areas in the same time zone will not be receiving programs at the same local time. Company pointed out that the networks have proposed to solve the situation from their own point of view by taping live stanzas and replaying them to cities that don't get the original pickup.

"The proposal means, however, that the networks must transmit two programs at the same time—one 'live' and one recorded—and in some sections of the country to the same general area," AT&T said. "This makes it necessary for the telephone company to furnish duplicate facilities along backbone routes in some parts of the country."

AT&T is aiming to add about 15,000 miles of channels to cover the problem. Construction will start early next year for next summer availability.

There are 77,000 miles of tv lines that can be interconnected with about 500 stations in the U.S., Canada and Mexico.

Martha Rountree, Ruth Montgomery Preem Femme-Helmed Va. Station

Warrenton, Va., Dec. 10.

Machinski's Exec V.P. Status at Young Reppery, Katz Agency's Expansion

Stephen A. Machinski Jr., has been upped to exec veepee of the Adam Young Reppery. Machinski joined the Adam Young firm 13 years ago after having been associated with the Katz Agency, Headley-Reed Representatives, the New York Daily News and J. Walter Thompson. For the past three years he has been general sales manager in charge of both radio and television sales, but in his new capacity he will supervise radio sales only.

Alan J. Bell, formerly of the Army Pictorial Service, has joined Peters, Griffin, Woodward Inc., as assistant director of radio promotion and research. Bell previously served as a news writer and assistant producer for WORL-AM, Boston.

Arthur O'Connell, formerly associated with Foote, Cone & Belding has joined the rep firm of Devney Inc. as an account exec.

Katz Agency, in line with announced general expansion policy, has upped five and added four men to the television sales staff according to Scott Donahue Jr., veepee in charge of tv sales. Walter E. Nilson has been promoted to television sales manager of the rep firm. Nilson, formerly assistant tv sales manager, joined the agency in 1947, having been associated with the J. P. McKinney firm. William W. Joyce, 12-year employee of the reppery, has been named as tv sales manager of the Chicago office. Three members of the N.Y. sales staff have been promoted to assistant tv sales managers. They are Oliver T. Blackwell, Alfred I. Miranda and Michael T. Membrado. Lloyd Griffin, Peters, Griffin, Woodward veepee and director of television revealed that more account executives had been added to the PGW staff in 1957 than in any other year in the firm's 25-year history. Latest addition to the reppery is James M. King who has joined the Chicago office as a tv account exec. King, since 1955, filled a similar slot with the George P. Hollingsberry Co. and prior to that was associated with the Minneapolis Mining and Manufacturing Co.

HER MAJESTY'S OPPOSITION

Liberal Party Convention Rated Worth Six Air Hours

Ottawa, Dec. 10. Television and radio coverage of the national convention of the Liberal Party in Ottawa next mid-January will total six hours of broadcast time, according to a preliminary schedule set by the Canadian Broadcasting Corp.

Scheduled to elect a new national leader for the Liberals who became the official government opposition party in last June's federal voting after more than two-score years in power, convention will be aired Jan. 14, 15 and 16, radio and video, English and French webs.

Something different in radio stations, even to its officers and owners, was unveiled here Saturday (7) in the heart of Virginia's plush hunt country.

WKTF, a daytime 5,000 watt, went on the air from its studios in the Warren Green Hotel under the direction of two nationally known women. President of the corporation and majority owner is Maetha Rountree, well known television personality for many years. Her partner and vice president and treasurer is Ruth Montgomery, Washington byline feature writer for International News Service, and former Washington correspondent for the New York Daily News.

While WKTF (named after Miss Rountree's short-lived magazine, "Know the Facts"), sticks mainly to the music and news format of such operations, the owners are also planning numerous unusual gimmicks for their operation which can be picked up as far away as Washington, 55 miles to the northeast.

Mrs. Montgomery, a veteran of television news panel shows, is planning a weekly news tape which will be offered for syndication if it works out. Miss Rountree will do several news and feature interview shows weekly. Several artists in New York have agreed to cut special shows for the station to tryout, also with a view to radi syndication.

7-Up Is Given a Hefty 'Bandstand' Assist As ABC Picks Up Promo Tab

Chicago, Dec. 10.

At the behest of the J. Walter Thompson agency, ABC-TV has agreed to pick up the entire tab for a 7-Up contest that began last week on "American Bandstand." Record hop show from Philadelphia is getting a \$100,000 share of the soda pop firm's "December Airlift" budget in the form of 12 quarter-hour segments this month. Contest costs will probably be written off by the net as a new business expense in the name of research inasmuch as findings may result in a future substantial 7-Up buy on the show.

Reason for the contest is that 7-Up wants a qualitative analysis of the "Bandstand" audience, knowing already the show's quantitative pull. JWT considers 7-Up a class product on the general market and wants conviction that the Dick Clark vehicle provides the right aura for its product. Accordingly the contest is designed to get at the intelligence quotient of "Bandstand" viewers, the money question being "What would you call the American satellite, and why?" Every entrant is to state his age and the channel on which he watches the show.

Contest has two divisions, for adults 18 and over and for juniors under 18. Prizes, duplicated for each division, include roundtrips for two to Washington and Philadelphia, appearance on the ABC-TV show, and sets of American Peoples Encyclopedia with coffee table bookcase.

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| #6 DR. CHRISTIAN | 23.8 |
| #7 HIGHWAY PATROL | 23.0 |

ZIV TELEVISION PROGRAMS INC.

Attention Stars: 'Stay Home'

Continued from page 31

Duncan Renaldo for "Cisco Kid," for Ziv; John Lupton for "Broken Arrow" on ABC-TV, and Michael Ansara, on a separate tour for the same "Broken Arrow" series. In the rare instances where ratings were available, the point also holds for John Hart doing the city-by-city grind for TPA's "Hawkeye and the Last of the Mohicans." Other findings, again, the same, are for John Howard, "Dr. Hudson's Secret Journal," MCA; Robert Cummings, his own show after its 1957 preem on NBC; Diana Gentner, for "Alcoa Hour" on NBC (particular show in question was March 31, 1957). ABC supplied the Dallas appearance for Lawrence Welk and his entire cast Sept. 7, this year, but the only ratings Pulse could supply were for the previous Aug. 3 and the following Oct. 12 telecast. There was none for the time of the p.a., and the rating increase which was rather sizeable from August to October has been attributed to the normal increase of winter over summer ratings.

The industry "15-city Trendex swings" a couple of years ago were the first general indication that the producers were after ratings via the personal appearance gimmick. There was no indication, either, that they improved the audience status of a given program. Reason

Trendex was not used in this report—since it was in a sense the first rating service identified with tv p.a.'s—is because the lists of tours supplied by networks and telefilm syndicators often went beyond the 15 major markets measured by Trendex and into areas covered in Pulse's broader geographical report.

Throughout the testimony of the failure of p.a.'s with the audience, it was simultaneously evident that it was hitting from Muskogee, Okla., to Milwaukee, Wis., Thomas Mitchell was performing a job for his sponsors. This is no less true for John Bromfield, or Duncan Renaldo or John Hart and other syndicated film stars. They each reported great successes as "public relations men" within the framework of their sponsor's corporate desire to butter up mill hands and major merchandisers alike. Mitchell said the p.a.'s help "establish a rapport between business men," and explained that sponsors "are not entirely concerned with the intrinsic merits of the entertainment." (Syndicators place greater importance on these facets of the p.a. than do networks.)

"Cisco Kid" sponsors in a number of cities considered Renaldo's appearances, to quote a Georgia dairy company, "one of the greatest sales promotion and public relations event in our history." But half of that statement, the "sales promotion" half, might rightly be considered inordinate praise since Renaldo, when he hit Atlanta, one of the cities discussed in the tribute, fell off some three rating points from the time of his June appearance to the next rating in July and ratings are assumed to have a relationship to sales. TPA reported that Hart was a big hit on the "supermarket circuit" and that what apparently were appearances in retail stores moved products off the shelves for his underwriters.

WATV

Continued from page 30

owners of WATV would not be the losers in the proposed switchover. He also said that radio stations WAAT (AM-FM) which was included in the NTA deal, would be sold off by the Regents, if the FCC gave its approval.

Under the NTA deal, now before the FCC, NTA would acquire 100% of the capital stock of both Atlantic Television and Bremer Broadcasting Corp. The agreed upon purchase price was \$2,550,000, of which \$50,000 was paid on the signing of the agreement. Another \$150,000 is payable on the closing date, with the balance paid over approximately eight years. NTA also guarantees the payment of liabilities of \$950,000. It also was agreed that certain selling stockholders are to receive compensation equal to 20% of the profits of Atlantic and Bremer corporations before income taxes until their shares of such profits totals \$1,000,000.

MCA-TV's New Deals On Autry, Rogers Features

MCA TV is getting an added ride on its one-hour Roy Rogers and Gene Autry features, with the current western programming upbeat.

Now in its third year in syndication, outfit has inked some 23 markets, with many of the deals calling for three to five-year extensions of current contracts.

In the half-hour field, MCA TV is out pushing its new syndicated property "Mickey Spillane." It cancelled a national sales meeting scheduled for Chicago this week.

Wm. Bloom Exits NTA

Hollywood, Dec. 10. William Bloom, in charge of production at National Telefilms, has exited company following a six months association. The former RKO producer disclosed he vacated his post because NTA didn't follow through with their original plans to set up their own production organization. Company, which does its own financing, produces their shows at Desilu and TCF-TV.

No replacement for Bloom has been set as yet.

Paar Plus Features

Detroit, Dec. 10. "The Late Show" is a new WJW-TV entry to satisfy requests of those viewers who want to watch tv into the wee hours of the morning.

Feature films will be shown following Jack Paar's "Tonight" at 1 a.m. Friday and Saturday mornings. Pix will run to approximately 2:30 a.m.

Eliot Hyman, Others Win 51G in Judgments Vs. 5 of Matty Fox's Firms

Three default judgments totaling \$51,228 were entered in the N. Y. County Clerk's office last week against Matthew Fox and five companies in which he has a controlling interest. Largest amount involved was \$29,046. This was in favor of Eliot Hyman, now prez of Associated Artists Productions.

Hyman's award, according to the papers, represented the balance of money owed him by Motion Pictures for Television Inc. and Fox under settlement of an employment contract. Latter agreement, which arose from Fox's buyout of Hyman's interest in MPTV, started in June, 1951, and terminated in Feb., 1954.

MPTV and Fox agreed to pay Hyman \$183,333 in settlement of the latter's part following its 1954 termination. Complaint stated that all of the settlement coin was paid with exception of the \$29,046 balance. Stillman & Stillman recalled Hyman in the judgment proceeding. At the same time, through attorney S. H. Levin, S. & S. won a \$13,822 judgment against Fox, et al for services rendered.

Debtors, aside from Fox, in the S. & S. bite were C. & C. Television Corp., C. & C. Pan-Atlantic T. V. Co. and C. & C. International Film Corp. Services were rendered between Dec., 1956, and May, 1957, in connection with agreements made by Fox and his companies with the Screen Actors Guild, Screen Directors Guild and Writers Guild of America West Inc. These facts cleared the unions' claims for residuary payments for tv showings of certain films by the Fox firms.

The third judgment was entered against Western Television Corp. in favor of Motion Picture Releasing Corp. for \$7,760. Under an Oct. 16, 1956, agreement MPRC agreed to assign some 25 films to Western. Deal, however, was mutually terminated in a settlement whereby Western was to pay MPRC \$7,500. It never did.

Abbey Theatre Winds Second RKO Telepic

RKO Teleradio Pictures' Abbey Theatre project is moving along, with the second filmed production of the famed Dublin group, "Boyd's Shop," due in today (Wed.).

RKO plans to view the first three Abbey filmed productions before deciding whether they will go into theatrical distribution or tv. The initial production "Professor Tim" was 60 minutes, as was "Boyd's Shop," scripted by Irish playwright St. John Irvine. A decision on whether the remainder in the series will be 60 or 90 minutes though, remains to be made. A good deal will depend on the U.S. reception to the Emmet Dalton co-productions.

Other filmed Abbey Theatre projects will include Sean O'Casey's "Playboy of the Western World" and "Shadow of a Gunman."

Diffing Coast-Bound For 'Frankenstein'

London, Dec. 10. Anton Diffing planned out to Hollywood last Sun. (8) for a two week stay to star in the first in a series of 39 telefilms entitled "The Lives Of Frankenstein," being made jointly by Hammer Films and Columbia.

Diffing, who plays the title role, will return to Britain after the first in the skein is completed to make another 12 in the series at Bray Studios. It has not yet been decided whether the final 26 will be made in Britain or America.

TV Film Chatter

Sy Weintraub, proxy of Telesat Films, has a stock interest in Selectvision, the toll tv outfit which plans to wire the Forest Hills, Rego Park, Queens area, for cinematics . . . National Telefilm Associates has formalized its deal with David O. Selznick for "The Adventures of Tom Sawyer," "Spellbound," "Rebecca," and "The Third Man." "Tom Sawyer" and "Spellbound" will be reissued theatrically before their tv run. Actors Tris Coffin and Kelo Henderson top billed in "26 Men," will be available for p.a. tours from Jan. 5 through Jan. 22. This will be ABC Film Syndication's second major p.a. tour, the other being the 14-market safari of Irish McCalla, of "Sheena, Queen of the Jungle" . . . NTA has completed 12 episodes of "George Jesse's Show Business" telefilm series. . . Gosson-Todman is pitching "The Quill" and the Gun" and "The Web" for winter replacements.

Commercials and industrials producer David Piel demonstrated his new month-to-mouth lifesaving technique for the Army and Red Cross at the Roswell Park Memorial Institute in Buffalo last week . . . Screen Gems shifting three of its salesmen to new territories, with George Hankoff going from Baltimore-Washington-Philadelphia to the national sales dept. in N.Y. Marvin Fraum moving from upper N.Y. state to Hankoff's old beat and William Hart shifting from Gotham to Fraum's territory. Ralph Story, "64,000 Challenge" emcee, filmed a series of spots for Canada Dry through the J. M. Mathes agency . . . Jim Campbell doing all the voice work, on-camera and off, for a new training film this week at the Army's Astoria studios.

David Quaid, film cameraman, and Albert Olander, art director, have joined the permanent staff of Klaeger Film Productions . . . Jack Berch, former radio personality and more recently boss of his own telefilm company, to television commercial sales at Transfilm. Nathan Zucker's Dynamic Films moving from Manhattan's West 89th St. shortly to new exec offices at 405 Park Ave.

Post-'48 Squeeze

Continued from page 31

ducers and talent, and the establishment of a residual fund, to be divided up when an industry formula is reached.

The picture, though, is not as bleak, as it would appear on the surface. Stations which have bought the libraries still have some time to go before the pix are used up. While the pre-'48 backlogs of Columbia, Universal and 20th-Fox have been committed for tv, they have been doled out in tv distribution, and still have sometime to go before the bottom of the barrel is reached. Then, there is the move by Republic Pictures, which hasn't produced fresh pix on its lot in eight months, to sell its post-'48 cinematics to three potential buyers. Not being in production, the studio apparently is less worried about retaliatory measures by the guilds.

When the current feature pool available to tv will run dry is anybody's guess, but the estimates of savvy distributors, in touch with the markets which are programmed heavily with features, is about three years. At that time, rerun-itis will set in, even for the major tv feature showcases, unless the squeeze eases.

WPIX's Feature Bundle

WPIX, N. Y., has bought additional rerun features from M & A Alexander and King-Shore. Included in the two packages of 44 pix are "Bitter Rice" and "Anna," the Marx Bros. in "Love Happy" and "Night in Casablanca," as well as "Dillinger" and "It's A Wonderful Life."

In the sales department, Alfred Di Giovanni, formerly a sales exec at DuMont, has joined the New York Daily News indie as an account exec.

French-Canadian Private Eye Series

Toronto, Dec. 10.

With Hal Roach Jr. to distribute, Julian Roffman of former "March of Time" to direct, and Phillip Minis of "The Search" and "Circle Theatre" to supervise the writing, an untitled 30-minute, 39-episode series starts rolling here end of January. Implicating Hal Roach in a million-dollar Canadian venture, with Ralph Foster in as Meridian Film head on a 50-50 deal, plot plans to deal with a French-Canadian detective engaged in police work but not a "private eye." Minis, story editor, after Toronto conferences with Ralph Foster and Roffman, left over the weekend for story talks with the Quebec City police department heads and has been promised access to their files.

French-speaking star, for the male angle, has yet to be selected but aim of Minis is to pick the lead up in Quebec City or Montreal, plus aim to select complete casting in Canada.

Bermuda's Pix Buy

ABC Film Syndication has sold Bermuda's first tv outlet, ZBM-TV, five telefilm properties, each contracted for a 39, plus 13 run.

Skins include "26 Men," "Code 3," "Rocket Squad," "Douglas Fairbanks, Jr. Presents," and "Kieran's Kaleidoscope." ZBM-TV will go on the air about Jan. 15, 1958, under the management of H. J. Tucker and Walter Staskow.



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INDIES' PACKAGE OF TROUBLE

Deals to Settle ASCAP Cleffers' Suit Vs. BMI, Networks Still Up in the Air

Sporadic efforts to settle the long-standing \$150,000,000 lawsuit of the 33 ASCAP songwriters against Broadcast Music Inc. and the major networks have thus far ended in a blind alley. A report current last week that a deal was in the works, with the networks agreeing to divorce from BMI and pay around \$2,000,000 to the songwriters, actually was only another tentative formula being kicked around in off-the-cuff discussions between both sides. To date, none of the defendants has come up with a specific offer to settle the suits, although some talks have been held in the past couple of months in this direction.

The issue of the songwriters' suit is currently looming as an important factor in the current negotiations between the American Society of Composers, Authors & Publishers and the tv webs and indie stations with regards to a new performing license. Spokesman for the tv industry have told the ASCAP negotiators that it is difficult to negotiate a new pact with ASCAP while 33 of its members are aiming a lawsuit at them.

Both the ASCAP plaintiffs and the ASCAP negotiators with the tv industry have pointed out that ASCAP, as such, has nothing to do with the law suit. The ASCAP songwriters, in fact, say that ASCAP, as an organization, is disqualified from having any voice in the suit because most of the ASCAP publishers also have BMI subsidiaries.

Meantime, the pact between the tv industry and ASCAP is due to run out at the end of this month. If no deal is made, then the ASCAP license will be continued under an interim agreement. Under the ASCAP consent decree, if the tv industry cannot reach agreement with the Society over licensing fees, it can arbitrate the differences in Federal Court. There is little likelihood that there will be any black-out of ASCAP music on video as happened in radio back in 1940 when BMI was first set up.

While the current video-ASCAP pact was for four years, the duration of the new pact is another subject for disagreement. There have been various proposals for a pact going for two, four, six, eight and 10 years.

CAMDEN PACKAGING NEW 'LIVE' TALENT

Camden Records, which has been predominantly active with reissue material out of the RCA Victor master files, is now starting to accent new talent. Label has signed harpsichordist Bruce Prince Joseph, who teaches music at Columbia U., and singer-pianist Nancie Malcomb. Their first packages will be out next spring.

Camden's move into the "live" talent market was sparked by the click of their first such artist, Gene Bianco, a harpist whose "Stringin' the Standards" package has been a company bestseller.

William Nielsen Gets Epic Gen'l Mgr.'s Post

William Nielsen has been upped to general manager of Epic Records. Nielsen has been national sales manager for the Columbia Records' subsid for the past several years. He'll continue to oversee the sales activities.

First appointment under Nielsen's general managership is Joe Sherman as pop artists & repertoire chief. Sherman's coming in for Arnold Maxin, who left the spot to head up MGM's disk operation.

Ray Hartley to RCA

Ray Hartley, an Australian pianist now in the U. S. has been linked by RCA Victor.

Hartley's keyboarding on wax will be slanted for the packaged market.

Johnny Green Exiting MGM for Indie Deals

Johnny Green, general musical director MGM since 1949, has asked for any early out from his studio contract to engage in other musical enterprises. Green is currently huddling with Samuel Goldwyn regarding his association with the latter's production of "Porgy and Bess," in which he'll direct the music.

Green will continue at MGM until April 1, including musical supervision on such films as "The Brothers Karamazov," "Merry Andrew" and "Tunnel of Love."

RCA Ups Bullock, Davis to Veepees

Two veteran RCA Victor disk execs, James P. Davis and Walter W. (Bill) Bullock, were given their viceprexy stripes by the company last week. Davis has been manager of the record operations department since August of 1956 and Bullock has been manager of the album department since last April. Davis joined RCA as a cost analyst 12 years ago, while Bullock has been with the corporation since 1927, serving in numerous managerial positions.

Both execs report to veepee George R. Marek, Victor disk general manager. The naming of Davis and Bullock to v.p. posts fills out the complement of three vicepres for the Victor disk setup. Earlier this year, two veeps left the division when Larry Kanaga, Marek's predecessor as general manager, exited to become prexy of General Artists Corp., and Howard Letts was moved over to RCA's broadcast division.

POP LABELS IN ALBUM FLOOD

The independent record companies are in for a big headache after the first of the year. That's when the returns start coming in. It's their splurge into the packaged goods fields that's giving them the jitters. Having maneuvered successfully in the singles field in the past, the indies during the past year have gone all out to cash in on some of that album market gravy and have discovered that it's not as easy to grab.

The economics of album production is the factor that's made the indies' entry into the LP market a hazardous affair. At the going \$3.95 price, the companies' profit margin has been constantly slimming down with the rising production costs in recording, art work, promotion, etc. The majors have been getting along on volume sales but the indies, with a small LP catalog to work on, have been finding it virtually impossible to pull their line in the black.

Only the indies who have developed specialized markets aren't singing the first-of-the-year blues. Those who have concentrated on jazz product, which is much cheaper to produce than a pop album, or those who have developed a line of higher-priced hi-fi albums have been steadily showing a profit report.

The indies who've been bucking the majors in the pop field, however, are being hurt. They've been forced to work out special sales lures (delayed billing, 100% return privilege, one free album for every 12 bought, etc.) and this is expected to boomerang after the Christmas sales spree.

Many distributors have a casual payment approach to the indies. An indie that's overloaded the market is in real trouble because the distrib figures the outfit will have to go broke and holds back payment pending a fold, so that some sort of deal can be made on the monies owed.

Tradesters figure there will have to be an overhaul of the indie picture once those returns start coming in.

United Artists' Music Biz Splash Indicates Pic Co.'s Aim to Follow Show Biz \$ Everywhere: Youngstein

Arnold Maxin in Early Start on MGM Cuttings

Although he's not slated to move into his MGM Records hq until Dec. 23, Arnold Maxin, label's newly appointed boss, already has started the ball rolling for his new setup. With Morty Craft, his new pop & r chief, Maxin held a recording session last Thursday (5) which will kick off his regime at MGM.

Meantime, several major companies have been showing interest in Harry Meyerson, label's pop & r chief under Frank Walker, who's leaving the diskery to go over to Loew's as a consultant. Meyerson says that no new diskery deal has been made and that he's received no word from Loew's as to his status with the company.

See Stereo Mkt. Trebled in 3 Yrs.

Although stereophonic disks made their experimental debut this year, the tape industry is far from worried and expects to double its market within the next three years.

Irving Rossman, prexy of the Magnetic Recording Industry Assn., pointed out that the coming competition from stereo disks will help to sell more stereo tape equipment because of widening public interest in this latest development in the high fidelity field.

At the present time, however, the stereo disk demonstrations by both London Records and Westrex are a couple of months ago were "inconclusive," Rossman said.

Rossman predicted that stereo (Continued on page 60)

United Artists' bow in the disk business this week signals the company's intention "to keep light on its feet and move into any field where the entertainment dollar is being spent," according to Max E. Youngstein, prexy of the UA music companies. While the decline in the motion picture business has led some to believe that less money is being spent on entertainment, Youngstein said that actually more money is being spent in show business, but that different media, among them disks, are coming to the fore.

The UA record company, which kicked off with two platters by singers Joe Valino and Wes Bryan, plans to enter the package market next month, Youngstein disclosed. He said that a minimum of 24 LPs would be released during 1958, covering the entire field from pops to classics.

On the talent and tune front, UA has now added Hal Schaefer to its staff as musical director. Schaefer, a pianist who has worked for the RCA Victor label, will arrange, baton and record for the UA label, Youngstein, at the same time, stated that UA is still investigating possible buyouts of other disk and music publishing firms. UA now has over 50 copyrights in its two publishing outlets, United Artists Music (ASCAP) and Unart Music (BMI).

Youngstein stressed that the music operation will be a separate wing of UA and will not be used only to exploit films. The first two releases, however, are getting full application of film-type promotion. One of the platters, Joe Valino's "Legend of The Lost," is being tied in with the release of the pic from which the song was taken. Valino is making a junket of 13 cities that will both promote his platter and the picture. Bryan is also plugging his disk on a similar swing of the key cities for radio-tv appearances, theatre stands, news interviews and record shop stops.

UA is also preparing radio-tv plugs for its disks in another adaptation of the film campaign formula. Filmed tv features prepared to hypo UA features will incorporate plugs from UA disks. Similarly radio spots for films will include billing for the company's platter releases and artists. In addition, UA has installed some 200 jukeboxes in theatre lobbies around the country for the playing of its new disks.

UA's disk company was given a television sendoff in New York Monday (9) on the DuMont Herb Sheldon show. Al Tamont, exec assistant to Youngstein who is handling the UA music operation, and Jack Lewis, UA's artists & repertoire man, together with Valino and Bryan, and others were interviewed by Sheldon.

POP JOCK MEET IN K.C. GETTING WIDE BACKING

Kansas City, Dec. 10. The first annual convention of pop music disk jockeys, to be held here March 7-9 under auspices of the Storz stations, is expected to draw a broad cross-section of jockeys and disk company execs. Storz execs say that over 550 reservations have already been received from those wanting to attend.

One of the features of the convention will be a discussion of ratings by execs of both the Pulse and Hooper organizations.

MGM Adds to Roster

The Kartunes, a pop vocal group, and Dottie Price a country & western singer, have been added to MGM's artists roster.

Their initial disks will be released late this month.

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Jocks, Jukes and Disks

By MIKE GROSS

Ricky Nelson (Imperial). "WAITIN' IN SCHOOL" (Reeve) is right up the teenagers' alley in beat and lyric idea and Ricky Nelson makes it all pay off. "STOOD UP" (Commodore) continues his fling into the rockabilly field with another likely click contender.

Del Vikings (Mercury). "YOUR BOOK OF LIFE" (Pincus & Sons) is a slick rock 'n' roll-styled entry with a meaningful lyric idea that should lift the Del Vikings to the top of the spinning heap again. "SNOWBOUND" (Shannon) has a spirited calypso drive that will move fast in the juke field.

Roy Hamilton (Epic). "THE

workover of the classic Latino dance. The Petticoats (Prep). "I AIN'T GONNA DO IT NO MORE" (Joy) swings across the grooves with the kind of bounce that will attract spins. "MANHATTAN MOUNTAIN" (Olman) is a schmaltzy ballad with a neat melodic turn which the girls use to advantage.

Mario Lanza (RCA Victor). "NEVER TILL NOW" (Robbins) gets the standard big-tenor treatment which ought to win new fans for the tune out of Metro's "Rainy Day in New York City." "COME DANCE WITH ME" (Ben Bloom) is a dramatic entry out of M-G's "SEVEN

Best Bets

RICKY NELSON

(Imperial)

DEL VIKINGS

(Mercury)

ROY HAMILTON

(Epic)

THE CHORDETTES

(Cadence)

MITCH MILLER ORCH. RIVER KWAI-COLONEL BOOGIE

(Columbia)

JOE VALINO

(United Artists)

MALCOLM DODDS & TUNEDROPS

(End)

WAITIN' IN SCHOOL

Stood Up

YOUR BOOK OF LIFE

Snowbound

THE RIGHT TO LOVE

Don't Let Go

PHOTOGRAPHS

Baby of Mine

HEY LITTLE BABY

Legend of the Lost

UNSPOKEN LOVE

Tonight

RIGHT TO LOVE" (Sheldon) is a big, sentimental ballad that Roy Hamilton power-pipes into a clicko slice. "DON'T LET GO" (Roosevelt) places the crooner in the breathless r'n'r groove that'll attract the juve crowd.

The Chordettes (Cadence). "PHOTOGRAPHS" (Winneton) puts the Chordettes in top-bracket focus with a breezy, light-beated entry that makes sense. "BABY OF MINE" (Thunderbird) has an easygoing flavor which the girls make more attractive via their top harmonizing.

Mitch Miller Orch (Columbia). "MARCH FROM RIVER KWAI-COLONEL BOOGIE" (Columbia Pictures-Boosey & Hawkes) gets a vivid whistling-marching show-casing in Mitch Miller's hands and it's sure to roll to a big payoff. "HEY LITTLE BABY" (Kahl) is a happy spirited item that adds up to good jukebox fun.

Joe Valino (United Artists). "DECLARATION OF LOVE" (United Artists) starts off the new label with a ballad entry that has some rocking overtones and Joe Valino makes it pay off with his extended-vowel treatment and power-piping. "LEGEND OF THE LOST" (Un-arti) is just par for the pic title theme course despite some nice vocal work.

Malcolm Dodds and The Tunedrops (End). "UNSPOKEN LOVE" (Mack Martin) looks like a noisemaker that should lead the field of rocking ballad entries. "TONIGHT" (Maureen) has a romantic Latino lilt that's cleanly vocalized.

Hugo Winterhalter Orch (RCA Victor). "BLUE LOVERS LA MENT" (Ben Bloom) has a moody, yet pretty, melodic mood that Hugo Winterhalter's orch sets up in fine style. "MOONLIGHT IN CAPRI" (Porgie) shows off an attractive melody set along Italian lines.

Sammy Davis Jr. (Decca). "HALLELUJAH I LOVE HER SO" (Progressive) is a rocking shout that Sammy Davis Jr. whips out with lots of savvy. "I'M COMIN' HOME" (Conley) continues the rocking tour and he again turns it into a fine disk spree.

Eddie Lawrence (Coral). "THAT HOLIDAY SPIRIT" (Merick) is an inspired Yule monolog in which Eddie Lawrence as "Charlie Scrooge" hates everything and makes it known in a rib-tickling manner that attract plays until Dec. 25. "THE MERRY OLD PHILOSOPHER" (Merick) philosophizes on the "not-so-happy" season in his folksy, funny way.

Jack Jones (Capitol). "BORN TO BE LUCKY" (Danby) has an easy rhythm beat and likable vocal treatment that will appeal to some spinners. "FOR CRYING OUT LOUD" (Roosevelt) gets by with a melodic line that's more interesting than the lyric angle.

Edmundo Ros Orch (London). "COLONEL BOOGIE" (Boosey & Hawkes) gets a dash of chile into the marching theme that makes it an attractive spinning bet. "SPANISH GYPSY DANCE" (Morro) is a flashy instrumental.

Hills of Rome" that Lanza belts and a choral group lilt.

Wes Bryan (United Artists). "TINY SPACEMAN" (Danby) sets newcomer Wes Bryan in a rocki-scat groove which will win him some spinning attention. "LONE-SOME LOVE" (Un-arti) has a juke-flavored beat which he gets off in a way that will please the Coke set.

Teddy Randazzo (Vik). "RED RUBY LIPS" (Quintet) is a colorful, swinging rocker that makes for lively listening. "TLL NEVER SMILE AGAIN" (Pickwick) is in good hands again as Teddy Randazzo takes over.

Low Douglas Orch (Fraternity). "ISLAND OF BIMINI" (Buckeye) has a lilting hula style that should be good programming fodder for the jocks. "SATURDAY AFTERNOONS" (Brandam) has a lot of drive but it's limited strictly to the football season.

Anisteen Allen (Capitol). "DON'T PULL THE WOOL" (Danby) blends a good beat and a stylish vocal into an attractive slice. "THAT'S THE MUSIC FOR ME" (Fisher) is a flashy modern pitch for an "old-fashioned" song that could develop into a click material piece.

Neil Sedanka (Decca). "LAURA LEE" (Norman-Leonard) is the first time out for the teenage com-

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Dodge and Plymouth

Coral Records

Thesaurus Transcriptions

poser-crooner-pianist and he fits the rocking bill. The kids should go for it. "SNOWTIME" (Norman-Leonard) sets the rocking beat in a wintery mood and it works, too. Cab Calloway (Gone). "THE BLUES CAME TO DINNER" (Chappell) has Cab Calloway singing out a pleasing blues melody with an r'n'r choral support. "TOMORROW NIGHT" (Bourne) is a fair blending of the ballad and blues patterns.

Richard Himber Orch (Coral). "IN THAT HAT" (Miller) sets up an old-fashioned ballad style that's easy on the ear. "TODAY" (Miller) is another melodic pleaser but hard to push in current market.

Al Casey (Liberty). "WILLA MAE" (Gregmark) is a frantic r'n'r piece grooved in the familiar swinging formula that Al Casey seems to have down pat. "SHE GOTTA SHAKE" (Gregmark) has a rocking blues quality that's been done better before.

The Escorts (OP Inc.). "MISTY EYES" (Fellows) fits current rocking tastes in design and delivery that's pegged for the teens. "ARROW TWO HEARTS" (Fellows) is a quietly pleasing ballad. *ASCAP, †BMI.

Decca Pacts Felicia

Songstress Felicia Sanders has been inked to a Decca pact. Her first sides for Decca will couple "The Song From Gervaise," a tune from the current French film, and "Goodnight My Someone," from the forthcoming Broadway musical, "The Music Man."

Miss Sanders hit big a few years ago with her vocal of "The Song From Moulin Rouge," with the Percy Faith orch on the Columbia label.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail-order operation reflects not only the national market, but internationally.)

Artist	Title	Label
1. Original Cast	West Side Story	Columbia
2. Sound Track	Around World 80 Days	Decca
3. Original Cast	My Fair Lady	Columbia
4. Frank Sinatra	Where Are You?	Capitol
5. The Weavers	At Carnegie Hall	Vanguard
6. Original Cast	Jamaica	RCA Victor
7. Nat King Cole	Just One of Those Things	Capitol
8. Harry Belafonte	Calypso	RCA Victor
9. Original Cast	Bells Are Ringing	Columbia
10. Mantovani	Film Encores	London
11. Harry Belafonte	Sings of Caribbean	RCA Victor
12. Ella Fitzgerald	Sings Rodgers & Hart	Verve
13. Nat Cole	Love Is The Thing	Capitol
14. Sound Track	Pat Joey	Capitol
15. Sound Track	Pajama Game	Columbia
16. Count Basie	Basie in London	Verve
17. Pete Seeger	Favorite Ballads	Folkways
18. Roger Williams	Fabulous Forties	Kapp
19. Original Cast	Simply Heavenly	Columbia
20. Modern Jazz Quartet	Modern Jazz Quartet	Atlantic

Album Reviews

Jane Morgan: "Fascination" (Kapp). Here is a melodic recap of some of the previously released Jane Morgan singles including her clicko "Fascination." The title tune sets the warm and lush mood for the package which includes such romantic pieces as "It's Not For Me To Say," "An Affair To Remember," "Two Different Worlds" and "Around The World," to name some.

Barbara Case-Roger White: "Oh, Kay!" (Columbia). This 1926 tuner by George & Ira Gershwin is the latest of Columbia prexy Goddard Lieberson's show score recreations. Lieberson plays it like an original cast set and manages to get some fun into the grooves via his stock company vocal troupe and an okay Gershwin score which stands out mainly for "Someone To Watch Over Me," "Clap Yo' Hands" and "Do, Do, Do." Lehman Engel's orch and chorus direction gives it the proper Schubert-Alley touch and makes it a solid item for the Broadway musical buffs.

Three Suns: "The Things I Love In Hi-Fi" (RCA Victor). The Three Suns, always a slick instrumental trio, are backed by pipe organist Alfredo Mendez for a rich sound impact. Combo swings through a neat repertoire ranging from such oldies as "Honeyuckle Rose" to "Music, Music."

Ella Fitzgerald: "Like Someone In Love" (Verve). There's a lot of Ella on the wax market these days but the sets never seem to get in each other's way because of thrush's capacity to change pace and style for toponotch effect in each outing. "Like Someone In Love" puts her in a mellow ballad mood that caresses the ear through 15 standouts. Package opens with a captivating treatment of "Midnight Sun" and never lets up.

Other credits belong to Frank DeVol for his arranging and bating and Stan Getz for his moving sax solos.

Louis Prima Orch: "The Wildest Show At Tahoe" (Capitol). For those who couldn't get to Harrah's Club at Lake Tahoe (on the California-Nevada border) when Louis Prima was kicking up a storm there, this is the next best thing. The package, recorded on the spot, retains the drive and excitement that go into a Prima performance. In addition to the maestro's flamboyant crossing, there's some fine vocalizing by Keely Smith, especially "A Foggy Day," and some hot sax work by Sam Butera.

Tina Louise: "It's Time For Tina" (Concert Hall). Tina Louise has a breathless, throaty approach to a song that makes it seem interesting. The package is sort of an evening-in-with Tina" with the following and a story line from the opening "Tonight Is The Night" to the windup "Goodnight, My Love." In between, she gets some vocal s.e. into the grooves. "Larry Kent Sings" (Epic). Larry Kent the male lead of the Broadway tuner click, "West Side Story," takes the folk route for his debut album on Epic. He's got a good ballad feel for his material, which for the most part is made up of seldom-heard stuff such as backing, split among Fred Hellman, Sam Benkin, and John Carter, helps sustain the neat folk quality.

Ronnie Deaville: "Smoke Dreams" (Era). Ronnie Deaville takes 13 tunes for a pleasant vocal ride in this package. He's got an easy, intimate manner that gets the most out of the ballad offerings. Lloyd Shaffer's arranging-conducting helps him along the way.

Burl Ives: "In the Quiet of the Night" (Decca). In the realm of folk balladeering Burl Ives is hard to top. Here again is another vivid sampling of the Ives technique. It's a stand-out addition to the folk music shelf.

Doris Day: "Day By Night" (Columbia). That Doris Day can give a pop tune plenty of style is again evidenced in this roundup of intimate "night" songs. With Paul Weston supplying a soft and appropriate orch backing, the thrush warms up the grooves. Occasionally she throws in a jazz tune, but it's always just right for the overall mood.

Alan Copeland: "No Sad Songs for Me" (Coral). Tunes in this package are right up Alan Copeland's alley. Unlike many of the songs he's assigned for his slot on NBC-TV's "Your Hit Parade," this songbag is full of taste and meaning. His song knowledgeability is spotlighted by the inclusion of several seldom heard items, but nifties all the same. Among them are "Love Turns Winter to Spring," "The Music Stopped," "That Happy Feeling" and "As Long as There's Music." In rhythm or ballad (arranged by Frank Comstock), Copeland comes over in fine form.

Enoch Light & Charleston City All Stars: "The Roaring 20's" (Grand Award). This is another excursion into the musical past with Enoch Light as the batonleader. He's rounded up two dozen items representative of the 1920s and with the aid of the Charleston City All-Stars, the two-pocket package emerges as a happy frolic. Vocals by such groups as "The Hot-Chas" and "The Flapperettes" dash the buoyant spirit.

"Hug O'Brian Sings" (ABC-Paramount). Video's Wyatt Earp (Hug O'Brian) gets off to an okay

(Continued on page 60)

VARIETY 10 Best Sellers on Coin Machines

1. YOU SEND ME (7)
2. JAILHOUSE ROCK (9)
3. RAUNCHY (3)
4. APRIL LOVE (5)
5. SILHOUETTES (7)
6. WAKEUP LITTLE SUSIE (9)
7. CHANCES ARE (11)
8. MELODIE D'AMOUR (8)
9. KISSES SWEETER THAN WINE (3)
10. ALL THE WAY (1)

LECHTENSTEINER POLKA

PEGGY SUE

I'M AVAILABLE

MY SPECIAL ANGEL

GREAT BALLS OF FIRE

TILL

FASCINATION

JUST BORN

PUT A LIGHT IN THE WINDOW

NO LOVE

Second Group

- Sam Cooke Keen
- Teresa Brewer Coral
- Elois Presley Victor
- Bill Justis Phillips
- Billy Vaughn Dot
- Ernie Freeman Imperial
- Pat Boone Dot
- Rays Cameo
- Steve Gibson ABC-Par
- Everly Bros. Cadence
- Johnny Mathis Columbia
- Ames Bros. Victor
- Edmundo Ros London
- Jimmie Rodgers Roulette
- Frank Sinatra Capitol

- Will Glahe London
- Buddy Holly Coral
- Margie Rayburn Liberty
- Bobby Helms Decca
- Sonny Land Trio Prep
- Jerry Lee Lewis Sun
- Roger Williams Kapp
- Jane Morgan Kapp
- Perry Como Victor
- Four Lads Columbia
- Johnny Mathis Columbia

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Mills Nixes Bids To Sell Company 'With Own Money'

While a United Artists spokesman said "there was a million to a million-and-a-half dollar difference" on the price of a proposed sale of Mills Music to form the nucleus of the new United Artists Music Corp., Irving Mills says "this one was like a bid we had from Columbia Pictures and one or two others—they all want to pay us off with our own money, i.e., out of profits."

Mills, executive veepee of the firm, who came east to huddle with prexy Jack Mills, his brother, and attorney-general Samuel Jesse Buzzell on year-end bonuses, etc., returned to his BevHills base over the weekend. He stated, "This has been our best year in the 38 years we've been in business. The only interest a publisher wanting to sell out is for a chunk of money, to effect a capital gain—but to be paid off over a term of years, from projected ASCAP and other future income, is something which is too close to what we ourselves have been doing. If Mills Music sells out it would have to be for 100% cash.

Figures between \$3,000,000 and \$4,000,000 have been aired in the past as the selling price.

Ted Thurman, femme weather-caster on NBC's "Monitor" radio show, has been signed by Crest Records for a pop album.

Big 3's 'R & R' Kickoff

The Big 3 (Robbins, Felst & Miller) will kick off its representation tie with Reuter & Reuter, Stockholm firm, via the release here of "Music Through The Ages," an educational series for string orchestra featuring modern arrangements of 16th and 17th century compositions. The publication will be issued under the Robbins banner.

The firm's educational director Ed McCauley, who is now on the road, will introduce the series.

Mel Torme Comes In On 'Supermarket Special'

Hollywood, Dec. 10.

Mel Torme is the latest name vocalist to join the roster of Tops Records, which specializes in \$1.49 albums for sale through supermarkets. He is the fourth client of the management firm of Gabbe, Lutz, Heller & Loeb to join Tops within the last two months, others being Connie Haines, June Hutton and Marilyn Maxwell.

These, plus Dan Dailey, Ann Southern, André Previn and James Melton, have helped spur Tops' sales some 40% in the last several months, prexy Carl Doshay reported.

Cap's Morgan in N.Y.

Tom Morgan, Capitol Records' artists & repertoire staffer, is in New York from the Coast base on diskery's rotating a.r.p. plan.

He'll remain in N.Y. until the first of the year when Lee Gillette comes in for the Gotham o.o.

Yet Songsmith
L. Wolfe Gilbert
has his own views on those trick diskery "sounds" in his story on
HI-FI
(and Also Fe-Fo-Fum)

one of the many Editorial Features
in the Upcoming

52d Anniversary Number

VARIETY

'Jazz a La Carte' Low \$4,800 in Portland 1

Portland, Ore., Dec. 10.

Irving Granz's "Jazz A La Carte" grabbed a meagre \$4,800 in a one-nighter at the Civic Auditorium last Tuesday (3). This was about on a par with Norman Granz's "Jazz at the Philharmonic" unit which worked here a couple of months ago. Both layouts were formerly SRO.

Troupe included Ella Fitzgerald, Dave Brubeck Quartet, Lou Levy Trio, Cal Tjader Quintet, and Shorty Rogers & His Giants subbing for the ailing Gerry Mulligan Quartet. The 3,600 seater was scaled to \$4.50.

Jazz shows have gone sour here this year while r&r and r&b bashes have clicked.

Gene Krupa Trio open at the Golden Strand Hotel, Miami Beach, for three weeks Dec. 26.

BMI Palms 46 Tunes This Year At Sixth Annual Awards Dinner

At its sixth annual awards dinner at the Hotel Pierre, N. Y., last night (Tues.), Broadcast Music Inc. presented citations to a total of 46 songs for achieving national popularity. BMI v.p. Robert J. Burton presented the awards to the publishers and songwriters in the post-dinner ceremonies.

Hit BMI songs for the year included: "Almost Paradise," "All Shook Up," "Banana Boat Song," "Be-Bop Baby," "Blue Monday," "Butterfly," "Bye Bye Love," "Cinco Robles," "Come Go With Me," "Dark Moon," "Diana," "Don't Forbid Me," "Four Walls," "Gone," "Happy, Happy Birthday, Baby," "I Like Your Kind of Love," "Just Walkin'," "Jailhouse Rock," "Just Between You and Me," "Kisses Sweeter Than Wine," "Little Bitty Pretty One," "Little Darlin'," "Marianne," "Mama Looka Boo Boo," "Melodie D'Amour," "Mister Lee," "My Special Angel," "Party Doll," "Raunchy," "Rose and a Baby Ruth," "Round and Round," "School Days (Ring! Ring! Goes the Bell)," "Searchin'," "Send for Me," "Silhouettes," "Start Movin'," "Teen Age Crush," "That'll Be the Day," "Too Much," "Wake up, Little Susie," "White Silky Sands," "A White Sport Coat (And a Pink Carnation)," "Whole Lotta Shakin' Going On," "Why, Baby, Why," "Young Love" and "You Send Me."

Westminster's SLC Fete

Westminster Records will wind up its recording sessions with the Utah Symphony at the end of this week with a distributor-dealer fete in Salt Lake City. Diskery's regional distribut and dealers will converge there Friday (13) for the meet.

Recording sessions with the Utah Symphony began Monday (9) and will wind Saturday (14). Orch. under the direction of Maurice Abravanel.

Songwriters receiving awards were: Norman-Petty; Otis Blackwell and Elvis Presley; Alan Arkin, Bob Carey and Erik Darling; Pearl Lenghurst; Dave Bartholomew; Anthony September; Felice Bryant and Boudleaux Bryant; Dorothy Wright and Larry Sullivan; C. E. Quick; Ned Miller; Paul Anka; Charles Singleton; George Campbell and Marvin Moore; Smokey Rogers; Margo J. Sylvia and Gilbert J. Lopez; Melvin Endsley; Antoine Domina; Jerry Leiber and Mike Stoller; Lee Cathy and Jack Keller; Maurice Williams; Ethel Smith and Mickey Baker; Terry Gilkyson; Richard D. Dehn and Frank Miller; Fitzroy Alexander; Leo Johns and Henri Salvador; Heather Dixon; Helen Gahers; Laura Webb; Emma Ruth Pought and Jannie Pought; Jimmy Duncan; Jimmy Bowen, Buddy Knox, Dan Lanier and David Alldred; John D. Loudmilk; Lou Stallman; Chuck Berry; Henry Ollie Jones; Frank C. Slay, Jr., and Bob Crew; David Hill and Bobby Stevenson; Audrey Allison and Joe Allison; Jerry Allison, Buddy Holly; Lee Rosenberg; Bernard Weinman; Chuck (Red) Matthews; Marty Robbins; Sunny David and David Williams; Larry Harrison; Carole Joyner and Ric Eartey; L. C. Cook; Paul Campbell and Joel Newman; Robert Bryd.

Music publishers receiving citations were Acuff-Rose, Arc, Bengtson, Bentley, Blue Grass, Bryden, Central Songs, Commodore, Copar, Dandelion, Donna, Duchess, Excellorec, Fee Bee, Fellows, Folkways, G.H. Higuera, Hi-Lo, E. B. Marks, Marilyn, Mayland, Montclare, Nor Va Jak, Patricia, Pamco, Peer Elvis Presley, Music, Progressive, Roosevelt, Quintet, Rayvan, Regent, Record, Reeve, Rush, Shalimar, Sheldon, Southern Belle, Stars, Tiger, Travis, Warman and Winneton.

Seeco Inks Jose Melis

Jose Melis, pianist and maestro on the NBC-TV Jack Parr "Tonight" show, has been pacted to a longterm deal by Seeco Records. Label is prepping an album release titled "Tonight With Jose Melis," with a large string orchestra.

It'll be the first time Melis has cut disks with a combo bigger than a trio. The Melis LP will be part of Seeco's new "International Series" being aimed at the U.S. disk market. Major activity of Seeco, which is operated out of N.Y. by Sidney Segal, has been in the Latin-American market.

GG Quartet in Israel

Tel Aviv, Dec. 10. The Golden Gate Quartet will hit Israel in the second half of December.

Prior to regular engagements in the cities, the group will open with two gala performances in Tel Aviv's Ohel Shem Hall this week, (11-12).

RETAIL DISK BEST SELLERS

NATIONAL Rating This Last wk. wk.			Artist, Label, Title		New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Moshier Music)	Albany—(Van Currier Music Co.)	Washington—(Super Music)	Philadelphia—(A. Williams)	Pittsburgh—(Stedford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titche-Gostinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1		SAM COOKE (Keen)	You Send Me	1	1	1	1	9	1	1	3	5	3	6	9		3	3	2	3						124
2	2		PAT BONE (Dot)	April Love		6	7	2		1	10	5	7		8	8	10		7	6	4	2	1	7			95
3	3		FRANK SINATRA (Capitol)	All the Way	5	1		10	9		2	2	8			9	1	4	8	9	4	6	6		10		82
4	8		BILL JUSTIS (Phillips)	Raunchy	6	3	3					9	4		1		5		2	5	5						66
5	6		RAYNS (Cameo)	Silhouettes	2				3	4		4		4	6	5	4										65
6	12		JIMMIE RODGERS (Roulette)	Kisses Sweeter Than Wine			5			6	3	8					3		3			10	5	1			62
7	4		ELVIS PRESLEY (Victor)	Jailhouse Rock	4		2		7			5			7			10		6		7		2	1		59
8	14		ERNE FREEMAN (Imperial)	Raunchy					10		8			1		1						5	1	4		3	55
9	17		BUDDY HOLLY (Coral)	Peggy Sue			6	2	5	3	4	6			2			6									54
10	5		BOBBY HELMS (Decca)	My Special Angel	10					2		7		3	10	2						3		3			52
11	11		WILL GLAHE (London)	Liechtensteiner Polka			5				7			5		1	3		1			9		9			48
12	24		JERRY LEE LEWIS (Sun)	Great Balls of Fire		10		4	4					2	4				9								33
13A	15		AMES BROS. (Victor)	Melodie D'Amour							10	3						7		4		8		10			27
13B	7		THURSTON HARRIS (Aladdin)	Little Bitty Pretty One		9			8		6	3				2											27
15A	10		JOHNNY MATHIS (Columbia)	Chances Are		8									8	4	7					10		6			23
15B	13		RICKY NELSON (Imperial)	Be Bop Baby		7			7			6					8								4		23
17	19		DANNY & JUNIORS (ABC-Par)	At the Hop		2			6	8																	22
18	9		EVERLY BROS (Cadence)	Wake Up Little Susie		3				9				9				5					8				21
19			GEORGE HAMILTON IV (ABC-Par)	Why Don't They Understand		4		5		5																	19
20	18		JOHNNY MATHIS (Columbia)	Twelfth of Never								2											5	8			18
21	25		MARGIE RAYBURN (Liberty)	I'm Available							5						7		6				9				17
22	23		PERRY COMO (Victor)	Ivy Rose					9									5			8						15
23			CRICKETS (Brunswick)	Oh Boy				3																			14
24			CHUCK BERRY (Chess)	Rock 'n' Roll Music								10	6				6										13
25	16		JANE MORGAN (Kapp)	Fascination											2			9	10								12

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on the top. Ratings are computed on the basis of ten points for a No. 1, nine for a No. 2, and so on down to one point for a No. 10. Records are listed in order of their total points, with two or more entries in a list, those which receive only one mention. Cities and names of record stores are listed from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

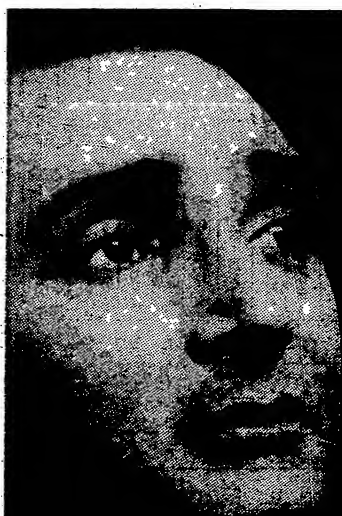
Pos. Last Week	Pos. This Week	Artist	Label	Song	Dean	Eddie	George	Jack C	Joe Hy	Tal Ho	Jack M	Ray H	Mort F	Kate F	Lon B	Bad B	Jack B	Dick D	Bob G	Jim Ca	Pat Ch	Jerry M	Jim Sla	Dave V	Larry	Bob St	Norm I	Ron Du	Bill A	Chuck	Bill Da	Jack W	Chuck	Dick G	Beach I	Earl M	Don La	Red Bl	Andy W	Bobby B	Lon Men	Major B																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																										
1	2	7	Pat Boone	Dot	*April Love	3	4	3	8	2	2	1	4	1	6	2	1	6	2	2	1	2	1	2	8	3	2	4	9	7	1	9	2	5	1	2	6	5	1	6	5	1	6	5	234																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																							
2	3	11	Sam Cooke	Keen	*You Send Me	1	1	1	5	1	3	3	2	1	1	1	1	1	1	1	1	1	4	1	5	1	3	2	6	3	3	9	9	9	7	7	2	2	10	6	136																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																											
3	6	5	Jimmie Rodgers	Roulette	*Kisses Sweeter Than Wine	2	7	5	2	1	2	2	1	3	4	8	10	3	4	8	1	10	10	4	7	7	1	3	10	2	4	7	2	5	4	4	9	3	9	3	123																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																											
4	4	9	Frank Sinatra	Capitol	*All the Way	4	8	7	4	7	6	3	1	7	7	1	1	1	1	1	1	1	10	10	7	10	9	9	10	2	4	4	1	4	3	9	1	1	8	122																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																												
5	11	4	Bill Justis	Phillips	*Raunchy	6	3	1	7	6	3	1	7	1	7	1	1	1	1	1	1	1	10	10	10	10	1	1	2	1	3	3	4	3	9	1	1	8	122																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
6	1	9	Elvis Presley	Victor	*Jailhouse Rock	10	1	1	4	4	4	4	1	7	7	1	1	1	1	1	1	1	1	1	8	1	8	3	7	7	4	3	4	4	3	4	3	4	3	4	3	75																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																										
7	5	13	Johnny Mathis	Columbia	*Chances Are	3	5	5	2	2	2	2	2	2	2	2	2	2	2	2	2	2	1	8	3	2	2	5	5	7	5	5	5	7	7	7	7	7	7	7	7	7	74																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																									
8	24	2	George Hamilton IV	ABC-Par	*Why Don't They Understand	5	1	1	5	8	4	4	4	4	4	4	4	4	4	4	4	4	4	7	4	2	4	9	9	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6	3	6

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UNITED ARTISTS

A GREAT NAME IN THE ENTERTAINMENT NOW ENTERS THE BACKED BY WORLD- PROMOTIONAL FACIL

**FIRST
RELEASES
OUT
NOW!**



A great romantic voice!

JOE VALINO

singing

LEGEND OF THE LOST

Theme from the United Artists picture, "Legend of the Lost"

c/w

DECLARATION OF LOVE

UA 101X

Arranged and conducted by George Siravo

Produced by Jack Lew

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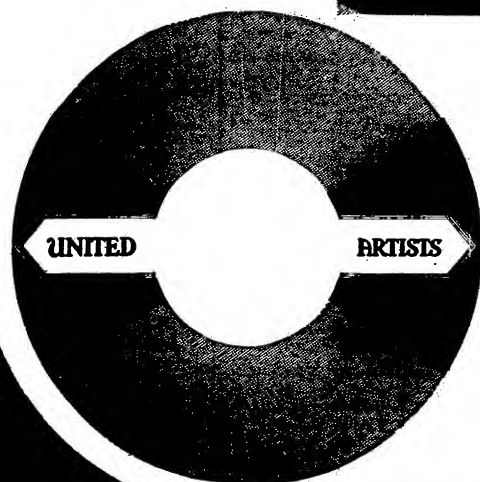
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WATCH FOR UA's ANNOUNCEMENT OF

INDUSTRY

RECORD BUSINESS WIDE TIES!

Hollywood's newest discovery!

WES BRYAN

singing

LONESOME LOVE

c/w

TINY SPACEMAN

UA 102X

Arranged and conducted by George Siravo

Produced by Jack Lewis



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MIAMI, FLA.
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3780 NW 2nd Ave.

MINNEAPOLIS, MINN.
Lieberman Music Co.
257 Plymouth North

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Music City Dist. Co.
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A-1 Record Dist., Inc.
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Ideal Dist.
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All State Dist.
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Oklahoma Records
& Supply Co.
612 N. Hudson

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Marnel Dist.
1622 Fairmont

PITTSBURGH, PA.
Record Dist.
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Stone Distribution Co.
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Huffine Distributing Co.
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TS FULL RECORD PROGRAM FOR 1958!

On The Upbeat

New York

George Arakian, director of artists & repertoire for Columbia's album division, will be back at his desk by the first of the year following a siege with mononucleosis and hepatitis. . . . Henry Okun back in town after a road trek plugging Johnny Mathis' "Wild Is the Wind". . . . Horace Silver Quintet and Teddy Charles Duo at Cafe Bohemia. . . . Best dealer window display featuring Roulette and/or Tico, Rama and Gee albums wins a \$500 bond from the diskery. . . . Bill Darnel, Jubilee's national sales and promotion manager, back at his desk after a tour of deejays and distributors in the south. . . . Jubilee's newsletter running guest columns by deejays. . . . Neal Hefti conducting the Martha Carson album for RCA Victor. . . . Jim Fogelson, Epic's pop album a&r chief, visiting dealers and deejays in the Kansas City area. . . . Bobby Gray, Okeh artist, joins the Alan Freed Christmas show at the N. Y. Paramount. . . . Cab Calloway signed with the Gone label. . . . Composer-pianist Lor Crane first artist to join the World Disc label. . . . Jubilee Records has taken the "Swingin' Shepherd Blues" side from Moe Koffman's "Cool and Hot Sax" album for single release. . . . Eddie Lawrence off to the Coast to plug his Coral Christmas sides. He'll be back in the Broadway tuner, "Bells Are Ringing," next week. . . . Tom Lehrer set for the Blue Angel show Dec. 19. . . . ABC-Paramount getting hefty tv plugs for its "Hugh O'Brian Stars" album via the tv cowboy star's guest shots on Dinah Shore's show next week and "Playhouse 90" Jan. 2. . . . Lane Bros. RCA Victor pactees, begin a five-day stand at Brooklyn's Club Elegante today (Wed.). . . . Gale Garnett, vocalist on DuMont's "Art Ford's Greenwich Village Party," will cut an album for EmGe Records. . . . RCA Victor introduced its new pianist, Ray Hartley, with a bash at Jack Lawrence's West 57th St. studio Monday (9).

London

Trumpeter Eddie Calvert planes out for Italy Dec. 31 for a two-week tour. . . . Eric Tann, lead trombone with the London Palladium orch., will be music direc-

tor for the current show "We're Having a Ball" when it transfers to Manchester after Christmas. . . . Pianist Winifred Atwell lined up for the Royal Danish Variety Show on Sun. (15). . . . Paul Anka opens his British tour at Bradford (15).

Hollywood

Music industry council kudos Frank Sinatra for "Pal Joey" and Mel Tormé for his "Comedian" tv role. . . . Jeri Southern set at Decca to do sides for an album backed by Dave Barbour. . . . Mamie Van Doren prepping a deejay tour. . . . Anne Francis set to do an album for Safari Records. . . . Dave Pell, a&r chief for the Tops label, talking to Whitney Blake anent a disk pact. . . . Columbia reported that Johnny Mathis' diskings of Ned Washington - Dimitri Tiomkin's "Wild Is the Wind" has hit the 400,000 sales mark in 20 days.

Boston

Larry Cooper orch playing for shows and dancing at Monticello, Framingham. . . . Joe Mack & Old Timers playing Monday night dates at Roseland State. . . . Carmel Bruno at 88 and organ in Hotel Essex Lounge. . . . Tony Vento trio along with trumpeter Jimmy Roma holding down the bandstand at Beachmont Reef, Revere. . . . Don Barrett fronts trio at Pastime in Saugus. . . . Brown Derby features Tom Kennedy & His Fabulous Four. . . . Frank Petty trio back at old stomping ground, Showbar. . . . Maynard Ferguson band into Storyville. . . . Michael Gaylord orch featured at Blinstrub's 1,700-seater in South Boston with Lou Weir at organ. . . . Clarence Jackson trio at Saxony. . . . Tony Mandell Quartet left town on Florida tour. Unit features Pete Theodore, Lou Columbo and Wally French. . . . Syl Seashort cutting shows at Lewis Room, Revere. . . . Bobby Carle & The Blendaires on southern tour. Crew includes George Prescott, Les Hasle, Gary Germaine. . . . Lee's Three Keys, swing unit, current at the Jazz Box with drummer Roger Lemonson and pianist Stan Taylor. . . . Al Vegas group marking first for threesomes in Hotel Touraine's Sable Room.

San Francisco

Robert Clary opens Jan. 2 for four weeks at Fairmont's Venetian Room. . . . Dennis Day did 13 benefit in a four-week period while playing Frisco. . . . Johnny O'Neill opened last week (4) at George Andros' Fack's II. . . . Les Brown band played a one-nighter in Frisco Saturday (7). . . . Ernestine Anderson and Kansas City Kitty at Jack's Waterfront Hangout. . . . Terry Gibbs Quartet at Blackhawk. . . . Anson Weeks' pushing his new Fantasy album. . . . Jean Hoffman's electronic piano at Offbeat Room.

Philadelphia

Lee Barry, vocalist with the "Hellzapoppo" troupe, (celebrity room) picked as stand-in for Robert Weede in "Most Happy Fella". . . . Bookings for Jersey's Red Hill Inn for the month include Billy Taylor Trio (10-15), Kae Winding (20-22), and George Shearing (27-31). . . . Jimmy Dorsey orch, with Lee Castle directing, into Sunnybrook for one-nighter (14). . . . The Satellites slated for Tunick's (Jan. 13) after western dates. . . . Betty Johnson into Sciola's for week (15-21). . . . The Treniers working Ca-

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

			Z	M	S	O	A	E	O	M	S	S	S		
1	2	*Fascination (Southern).....	2	1	2	3	1	2	3	5	10	3	7	2	101
2	1	*April Love (Feist).....	1	1	9	2	8	1	2	2	3	2	1	4	98
3	6	*All the Way (Maraville).....	4	2	9	2	7	4	3	4	9	5	3	1	79
4	3	*Around the World (Young)...	5	3	3	3	1	7	4	9	2	1	5	78	
5	5	*Tammy (Northern).....	6	1	1	4	5	3	10	7	1	4	4	55	
6	7	*Chances Are (Korwin).....	8	1	1	8	7	7	6	9	8	2	7	43	
7	9	†Silhouettes (Regent).....	10	5	7	1	5	5	7	6	6	8	40		
8	14	*Leichtensteiner Polka (Burl.)	7	4	4	4	1	1	1	1	1	1	28		
9	11	*Till (Chappell).....	4	5	6	6	9	10	5	5	5	5	26		
10	4	*Melodie D'Amour (Rayven)...	8	8	8	8	8	10	4	6	6	25			
11	11	†Kisses Sweeter (Folkways)...	3	9	9	9	9	9	9	9	9	3	18		
12	12	*Ivy Rose (Roncom).....	10	7	7	7	7	7	7	7	7	7	16		
13	13	*Affair to Remember (Feist)...	2	2	2	2	2	2	2	2	2	2	15		
14	8	†Jailhouse Rock (Presley).....	6	6	6	6	6	6	6	6	6	6	13		
15	10	†Wake Up Susie (Acuff-R.)...	5	5	5	5	5	5	5	5	5	5	12		

lo's Circle Club (9-14). . . . George Liberae named west coast rep for local outfit, Billy Duke & His Dukes. . . . Dave Appell & His Applejacks playing the 19th Hole Tavern (9-14).

Pittsburgh

Bobby Vinton back again after six months of National Guard training and has reorganized his band. . . . The Charners, three femme instrumentalists formerly with Phil Spitalny, into the Town House Motel for two weeks, following the Frankie Masters combo. . . . Jim Tucci has rejoined Luke Riley band at Holiday House. He also teaches at Richland High School. . . . Herb Anderson, trombonist, in leave of absence from Everett Neill band at Holiday House to concentrate on his Wilkingsburg hobby shop over the holiday season and Bob Muzzio is sitting in for him. . . . "Vienna on Parade" booked for Mt. Lebanon Auditorium April 15 in the Music for Mt. Lebanon series. . . . Howdy Webb, organist, has checked in at Weigand's Cafe following his long run at Pat McBride's Club. . . . Dodo Marmarosa and Deuces Wild held over at Midway Lounge. . . . Walt Harper combo back into Crawford Grill for three weeks.

Vancouver

Len Chamberlain, longtime city orch leader, joins Bill McGonigal's new Mocambo nitery as maitre d' and booker. . . . Arctic's combo leader Chris Gage into hospital with hepatitis. . . . Ben Wiebe, bassist with Richard Walters' Four Canucks, heading home from group's Fresno booking, replaced by unilled U. S. saxist. . . . Ray Langston, vibesman-pianist, readying five-piece orch for new Mocambo Dec. opener. . . . Charlie Nelson's burned-out Mandarin Gardens reopened in Chinatown, same faces and decor. . . . Norman Erskine, Australian singer, inked into Richard Walters' Cave for two weeks from Jan. 13. . . . Conductor-composer - deejay John Emerson nursing and piano-accompanying new immigrant vocal talent on CKLG's "International Artists" latenight hour. . . . Yvonne Moray currently at the Cave with Chuck Mitchell. . . . Fraser McPherson, saxist, returning from New York sojourn back to Cave batoning, relieving Paul Suter who heads for California music studies.

Jimmy Blount (Ex-Prima)

Forms Own Orch in Reno

Reno, Dec. 10. Jimmy "Little Red" Blount, who quit the Louis Prima group six weeks ago, opened at Harolds Club this week with his own group. Trombonist "Little Red" has with him former Prima pianist Tommy Maxfield, Ray Cassella on drums, and utility man Don Peterson doubling on saxophone, trumpet and bass. Peterson was formerly with Charlie Barnett. Marcy Layne is featured vocalist. Billing is Little Red & The Fireballs.

Stereo

Continued from page 53

disks and playback equipment will be available within the next two years, but it will be on an experimental basis by pioneering companies. He said that manufacturers of cutting heads, playback heads and associated equipment cannot tool up "until there is a clear direction and the assurance of a profitable enterprise."

Meantime, every major disk company has come into the recorded tape business with the accent on stereo sound. Rossman said that 90% of recorded tape produced in 1958 will be stereo. At the present time, half of the companies in the tape field are selling stereo packages exclusively.

Rossman declared that in the past 10 years, about 2,500,000 tape recorders have been sold. By 1960, he predicted that twice as many families would have tape equipment.

During 1950, MIRA plans to sponsor stereo concerts and public demonstrations of stereo equipment in order to hype sales. A special brochure on stereo is also being written for public distribution.

Audio Fidelity, indie diskery headquarters in New York, is shortly issuing the first commercial stereo disk. The label, however, is facing the difficulty that not a single playback machine with the proper cartridge is available for consumers who want to play the record.

AF's disks, which will sell at the regular \$5.95 price, was mastered by the Westrex system which makes the stereo disk playable also on the regular monaural phonographs. The AF disk contains selections from the Dukes of Dixieland, and a previously issued album of railroad sounds.

Album Reviews

Continued from page 54

start in his first crack at the pop album market. He's a fair crooner who can carry a tune and the western-notified items (mostly by Ken Darby) don't make too many demands on his vocal chords. His tv fans should help move the set on the retail level.

Christmas Albums

Sammy Kaye Orch: "I Want to Wish You Merry Christmas" (Columbia). The music of Christmas gets a typical and likable going over by Sammy Kaye's tooters and vocalists. It's a bright package that covers the Yule range from carols to "Rudolph" and "Frosty."

The Sons of St. Francis: "Christmas in a Monastery" (ABC-Paramount). The Franciscan Friars of Wappinger Falls, N. Y., have been set onto war in a tasteful and effective Christmas repertoire. The songs are in Latin, English and Italian but the message and the mood are clear. It should build a seasonal staple.

Directional Enterprises

Forms 3 Music Pubberies

Directional Enterprises, management firm run by Fred Amsel and Jerry Levy, is moving into the music publishing field. Firm has set up Opus Music (BMI), Billboard Music (ASCAP) and Management Music (BMI).

Included in Directional's roster are diskers Teddi King (RCA Victor), Lou Carter (Golden Crest), Rover Boys (Vik), Bobby Scott (Verve), Judy Scott (Decca), Four Voices (Columbia), and Bill Heyer (Cabo). Firm is now planning to set up its own tv department.

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AND ALL THROUGH
THE WINTER SEASON

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STARS
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Frank Waxman's
beautiful theme from the
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"Sayonara"

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LOVE THEME'

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Percy Faith Columbia
Leroy Holmes MGM
Frank Chantfield London
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ART MOONEY
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"Bridge On The River"

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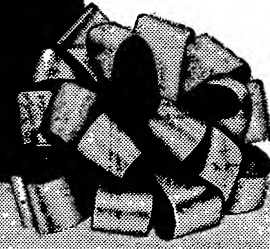
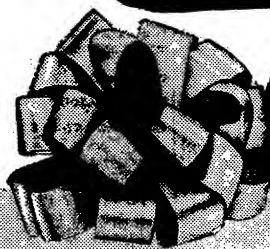
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KAY STARR
sings

**THE LAST SONG
AND DANCE**

c/w

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47/20-7114

DAVID HILL
sings with Joe Reisman's
orchestra and chorus

THAT'S LOVE

c/w

**KEEP ME IN
MIND**

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Watch for all these NBC-TV network shows, in Color and black-and-white: THE PERRY COMO SHOW, THE GEORGE GOBEL SHOW, THE EDDIE FISHER SHOW, THE PRICE IS RIGHT, and TIC TAC DOUGH. They're all sponsored by...



RCA VICTOR
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Trendex Polling N.Y. Stores For WMGM Top 40

Trendex has become the first radio or tv rating company to go in for poll-taking on the top records for radio outlets. Company began the sampling Monday (9) in New York with a same-day service of the top 40 disks for WMGM, a local indie.

Trendex, which employs a telephone coincidental interview in arriving at broadcast audience ratings, is phoning 100 retail record shops in the greater metropolitan area including New Jersey and Connecticut (matching WMGM coverage) to fetch out the top 40 records to be used by the indie until the following Monday morning.

WMGM staffers, until recently, called 50 record retailers on their own, but the station explained that it became too cumbersome a job. Trendex will make its calls every Monday morning in New York, and on the same afternoon, on his 5 to 8 p. m. strip, deejay Peter Tripp will play the lead platters in the tabulation.

Research company is out to sell the music service in each city on an exclusive basis to one station.

Jubilee Jazzes Up

Jubilee Records is stepping up its activity in the jazz album field. Diskery has pushed seven jazz sets into the market in its current release. Morty Palitz, veepee-a&r chief is planning an expansion of the jazz schedule.

To date there are 20 jazz packages in Jubilee's catalog total of 80 LP's. The new jazz LP's are by Moe Koffman Septet, Herb Geller, Teddy Charles, Art Blakey, Charlie Mingus, Gigi Gryce and Randy Weston.

Roman Label Into Pops

Roman Records, which entered the disk field a few weeks ago with a Christmas platter, will make a stab at the pop field after the first of the year. The pop entry will be The Four Barons' coupling of "Honeybunch" and "Old Enough To Know."

The label's Yule drive is on nine-year-old Sherry Lynn's "Santa, Can I Count On You?" Partnered in the Roman operation are Mike Cassone, Della Renda and Sunny Flamm. Latter is Abbe Lane's sister.

THE STARS

IS COMING OUT!

WINTER WARM GALE STORM

Dot Records

FAMOUS MUSIC CORPORATION

WAIT!..

For the New Christmas Song Hit

"It's Different" "Lord - You Never Know"

By Larry Langenderfer, Writer of

"I MISS HER PAL OF MY ROCK-A-BYE DAYS"
and "REMEMBER"

L. J. LANGENDERFER

1520 South Street - Toledo 9, Ohio WA. 1288

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	SAM COOKE (Keen)	You Send Me†
2	3	PAT BOONE (Dot)	April Love*
3	2	ELVIS PRESLEY (Victor)	Jailhouse Rock†
4	4	RAYS (Cameo)	Silhouettes†
5	6	FRANK SINATRA (Capitol).....	All The Way*
6	9	JIMMIE RODGERS (Roulette).....	Kisses Sweeter Than Wine†
7		BILL JUSTIS (Phillips)	Raunchy†
8	7	JOHNNY MATHIS (Columbia)	{Chances Are* Twelfth of Never* No Love†
9		BUDDY HOLLY (Coral)	..... Peggy Sue†
10		WILL GLAHE (London)	Liechtensteiner Polka*

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	*APRIL LOVE—"April Love"-F.....	Feist
2	2	†YOU SEND ME	Higuera
3	5	*ALL THE WAY—"Joker Is Wild"-F.....	Maraville
4	4	†SILHOUETTES	Regent
5	3	†JAILHOUSE ROCK—"Jailhouse Rock"-F.....	Presley
6	6	*FASCINATION—"Love In The Afternoon"-F	Southern
7		†KISSES SWEETER THAN WINE	Folkways
8	..	*LIECHTENSTEINER POLKA	Burlington
9	8	*CHANCES ARE .....	..Korwin
10	7	†RAUNCHY	Hi-Lo

(*ASCAP †BMI F-Films)

Modern Jazz Quartet A Big Click But Beat Befuddles Britishers

London, Dec. 10.

Four immaculately dressed gents, with music to match, are causing confusion among British jazz enthusiasts. Now approaching the closing dates of their tour, the Modern Jazz Quartet has raised a big question mark in the minds of thousands of folk who've been along to head them play. "Is it jazz? Do we like it? Do we understand it?" In a majority of cases, the answers take the non-committal line: "Don't know."

The foursome has so far received ear-splitting applause for its performances, but in these days of rock 'n' roll, powerhouse playing and exhibitionism, the group's subdued, thoughtful style, which only occasionally manages to muster up some foot tapping, has had audiences leaving theatres with words of praise tinged, however, with disappointment.

First in-the-flesh taste Britain had of the MJQ was at a matinee concert at the 3,000-seater Royal Festival Hall in London, where the SRO signs had been put up over a week before. After a warmer supplied by a British outfit, the

British Disk Bestsellers

London Dec. 10.

Mary's Boy Child	Belafonte (RCA)
Little Susie	Everly Bros. (London)
Be my Girl	Dale (Parlophone)
I Love You Baby	Anka (Columbia)
Party	Presley (RCA)
Remember You're Mine	Boone (London)
Making Eyes At Me	Otis Show (Capitol)
My Special Angel	Vaughan (HMV)
Santa, Bring Baby Back	Presley (RCA)
That'll Be Day	Crickets (Vogue-Coral)

Don Rendell Jazz Six, the four Americans made their appearance. Attired in black jackets and striped pants, the Quartet immediately gave the impression that theirs was a serious business, and there wasn't going to be any handclapping or similar forms of audience expression. In fact, the mood set was more in keeping with a classical recital.

The MJQ, here on an Anglo-U. S. band swap for the Vic Ash outfit, are being presented by the National Jazz Federation, and wind their British stint with two Sunday concerts at the Rank-owned Dominion Theatre, London, on Sunday (15).

Bary.

Trinity-Desert Tieup

Trinity Music has tied in with Desert Palms Music in a co-publishing venture. Deal calls for Trinity to pard with Desert Palms on original material recorded on latter's disk outlet, Rev Records.

Rev is a new indie headquartering in Phoenix, Ariz.

WCAU Staffers Launch Manuscript Records; 'Nativity' as Hot First

Philadelphia, Dec. 10.

Four members of the WCAU-TV staff—commentator John Facenda, sportscaster Jack Whitaker, and weathermen Harry K. Smith and Ed McMahon—have broadened their activities to include a recording company titled Manuscript Records.

Starting from scratch less than three months prior to the Christmas rush, they already claim having sold more than 8,000 copies of their first release, "The Nativity." Project began when the four broadcasters discussed the idea of scripting a modern version of the Christmas Story. Each wrote his own concept, with Facenda editing the final manuscript. The result was a combination platter and book. Facenda also acts as narrator, to the accompaniment of a score by composer-conductor Thomas Patton. The book is illustrated by Dick Miller. The publisher is a young Philadelphian, Edward F. Sproat Jr.

Group has incorporated with Facenda as president, and the others as vicepresidents. Sproat is their manager. They hypo sales by personal appearances at local department stores and by buying time on their own and other stations to plug their LP. The album is being distributed in 50 major markets in the U.S., Cuba, Puerto Rico and Hawaii.

BECKER JOINS JUBILEE

Richard Becker has joined Jubilee Records as eastern sales and promotion representative.

He previously had promotion posts with Shapiro, Bernstein and Joy Music.

Court Holds Otis Did Not Collab On 'Hound Dog'

A suit involving the question of whether or not bandleader-writer Johnny Otis was one of the authors of "Hound Dog" was dismissed last week in N. Y. Federal Court by Judge Archie O. Dawson. The suit had been filed by Valjo Music and Otis against Elvis Presley Music and cleffers Mike Stoller and Jerry Lieber.

The court ruled that any of Valjo's rights in the matter would have to be based upon proof that Otis wrote or collaborated in the writing of "Hound Dog" and further held that Otis did not write or collaborate on the tune. The complaint had claimed that the defendant writers and Otis had composed the tune in 1953. The defendants denied those claims.

The evidence, the court said, showed that Lieber and Stoller had met Otis in 1952 and recorded their songs for Federal Records. They agreed to give Otis a one-third interest in the material and assigned the tunes to Valjo. Later, Otis arranged another session for them with Peacock Records with the team writing songs for Willie Mae Thornton. "Hound Dog" was one of the tunes. Otis then asked for a cut-in on the songs. According to the court, the evidence showed that he was not to be cut in as a writer, as before.

'Housewives Hit Parade'

Houston, Dec. 10.

Several local radio stations have decided that it's about time the housewives had a chance to express their musical preferences to the disk jockeys.

KNUZ has started a "Housewives Hit Parade," a telephone survey of the femmes to see how their favorites compare with the station's "Nifty 50" log of top records in the city.

Larry Kane of KXYZ has also given the women at home a chance to speak up. Every Monday at 2:15 p.m. he plays three current hit records, then calls a "Housewives Jury" of five homemakers to give their opinions of the tunes.

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seasonal song
STYNE AND CAHN'S

LET IT SNOW!
LET IT SNOW!
LET IT SNOW!

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LEROY ANDERSON
Another Big Hit

FORGOTTEN
DREAMS

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MILLS MUSIC, INC.

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RAINTREE COUNTY

NEVER
TILL
NOW

ROBBINS MUSIC CORPORATION

TIMES SQUARE'S BABY BROTHER

Lou Walters Betting Wham 125G Rent Against B. O. Lure of New B'way Cafe

An indication of how rents for cafe sites have zoomed since World War II is seen in the deal made for the Arcadia Ballroom by Lou Walters. This Broadway site will yield to the owners, a Philly really concern, around \$125,000 annually on a guarantee and percentage basis. It's reportedly the highest cafe rental in New York, and possibly anywhere else for that matter.

It's recalled that when Billy Rose opened his Diamond Horseshoe in the Paramount Hotel, circa 1938, rental was a meagre \$18,000 annually, which for those days was considered quite a sum. After the war, when the hotel demanded an upped return, the fee was raised to \$55,000. Other cafe rentals for the postwar period hovered around \$25,000 in New York.

However, Walters will be getting more than a bare four-wall deal on the new lease which starts on April 1. The landlord supplies conditioning equipment, as well as the lighting equipment and a bar. Walters will be called upon to decorate and put in new kitchen equipment. There are some leftovers in the present equipment vacated by the Arcadia, but hardly enough to service an eating operation of the reported magnitude of the new Cafe de Paris which will rise on that site.

It's unlikely that the spot will open before September. Walters is presently engaged in premiering the Miami Beach edition of the Cafe de Paris on the site of Copa City, and will devote all his time to that proposition. He will then start to decorate and alter the Arcadia into a niterery with Rube Bodenhorn in charge of supplying the motif. He did the present N. Y. Latin Quarter, which was previously co-owned by Walters and E. M. Loew. Rather than open in a period in which he faces the slower summer months, it's likely that Walters will hold off the N. Y. preem for September. The task of opening two major cafes in two cities 1,300 miles apart within one year is a sizable assignment for anyone.

Stir-Crazy, Scot Style

Aberdeen, Scot., Dec. 3. Convicts at Peterhead penitentiary near here want to be—vaude comics.

They have contacted Andrew Foley, house manager of the Tivoli vaudey, asking for comedy sketches and gags. Prisoners say their own sketches are "worn rather thin."

Foley is gathering professional scripts for amusement of the would-be gagsters.

Ax Reno Sky Room After Yule Show

Reno, Dec. 10.

The Mapes Sky Room has cancelled its entertainment for the first time since its opening 10 years ago Dec. 17. However, the room will be opened for two weeks for a holiday show starring Marie Wilson. Fate of the spot after this show is still undetermined.

Due to a ground-floor remodeling job, and also because of the slack tourist season, the big niterery is to be used only for private parties, luncheons and banquets during the first three weeks of December, according to Charles Mapes, one of the owners of the Reno bistro. However, the Eddie Fitzpatrick orch will not be on hand to help out. The musicians hired by the night club were given their two-weeks notices earlier this month.

The Mapes is remodeling the ground floor Terrace Room into a restaurant to be called the Gourmet Room, and the Sky Room will be used to handle the parties and luncheons which otherwise would have been accommodated on the first floor.

EXTENDING B'WAY VIA HOTEL DEALS

By JOE COHEN

Deal is in the works to change the face of the Broadway with one of the largest realty transactions along the Stem in years. A preliminary agreement between William Zeckendorf, head of the giant realty firm of Webb & Knapp, and the Sheraton hotel chain to exchange the Sheraton-Astor Hotel for the W&K-owned Ambassador Hotel, has been signed. In addition to giving the Sheraton interests the Ambassador, Zeckendorf will add \$1,500,000 to the deal, of which \$1,000,000 was given at the time of the agreement, and the remainder when deal is concluded in March.

Zeckendorf, whose firm already owns the Manhattan (ex-Lincoln) hotel at the other end of the block, plans to build a stainless steel marque around the entire block which would provide a haven in the rain, be warm in winter, cool in summer, and would be equipped to provide music. In addition, according to Zeckendorf, a city official has okayed a plan to call the sector Theatre Square. Area embraces Broadway to Eighth Ave. and 44th to 45th St. However, city council legislation is needed for an ultimate okay.

Webb & Knapp briefly owned the Astor in 1954 and was dickering for the Lincoln Hotel, which Zeckendorf had been unable to acquire at that time. He felt that he needed both properties to carry out his Theatre Square program. As a result of his inability to acquire the Lincoln from Maria Kramer, he sold the Astor to the Sheraton interests. Since he acquired the Lincoln, Zeckendorf has been anxious to reinstitute his Theatre Square plans.

With the acquisition of the Ambassador, a 200-room Park avenue inn, Sheraton now has a toehold in the New York luxury hotel market. Its other major N.Y. holdings (Park Sheraton, Sheraton-McAlpin) are commercial hotels. Another N.Y. property, the Sheraton-

(Continued on page 66)

Ben Maksik Putting Names on Notice That Prices Will Have to Tumble

Amateur Shows in Ore.

Getting O.O. by AGVA

Portland, Ore., Dec. 10.

Jack McCoy, AGVA rep here, has started a campaign to curb the use of amateur shows for raising funds. These troupes have been showing in various communities here and throughout the rest of the state, usually sponsored by civic organizations for raising funds for a variety of worthwhile projects. Civic outfits have been giving amateurs expense coin.

McCoy feels that this has cut deeply into the employment of AGVA acts and bookers that would normally work the shows. His office is not opposed to using amateur shows for strictly free entertainment, but draws the line when coin starts exchanging mits along the way.

Toronto's \$10-Mil Beer-Backed Aud.

Toronto, Dec. 10.

A new auditorium is being projected for Toronto by the O'Keefe Breweries. Work on the O'Keefe Auditorium on a two-and-a-half acre site is slated to begin in January. Aud will seat 3,200 and will open in latter part of 1959.

Auditorium will have a 60-foot stage opening which can be reduced to 38 feet for smaller productions, along with a mechanically elevated pit that can accommodate 50 musicians, with additional space on the front part of the stage. Structure will also house its own emergency power plant as well as some kitchen facilities for limited catering. In addition, there will be a rehearsal hall, and dressing rooms to house 100 chorus members and individual rooms. Cost is estimated at \$10,000,000.

Fresh headliners are getting to be in very short supply, according to Ben Maksik, operator of the Town & Country Club, Brooklyn, which is currently regarded as a focal point of the niterery season. Maksik, paying the highest prices outside of Las Vegas, is considered a bellwether of the philosophy of "name your own price" in buying niterery names.

Although paying top prices, Maksik points out that the kind of headliners the cafe world needs, particularly in his situation, are wearing out rapidly. Some of the top names are seen too frequently on television and in films, he says. Some have been on the cafe circuits for many years. By the time they play his spot, the magic of their boxoffice has worked a bit thin. They're hit their saturation point before coming to his Brooklyn hospice, he feels.

Maksik says he doesn't expect to make any money this year. At the prices he's been paying, he has to have very good attendance practically every night of the week. This isn't the case this season, a cafe year that hasn't started off well. He is waiting to recoup when the plays the headliners who haven't been exposed too much. He feels he can get the maximum out of Judy Garland, Harry Belafonte and Tony Martin. These names haven't been on tv day and night and therefore he hopes for a big trade.

Maksik also hopes to get some of the top names back next year without the gigantic payoffs. "Having shown them that this is a nice place and that nice people come out here, they'll consider this a place where they can come back annually, build prestige and do well. Maybe the salary rap won't be so hard when they consider these things," he said hopefully.

The door will be opened to other acts, after the deluge of names sets off the spot, Maksik stated.

The Town & Country has, to a great degree, been built upon banquet and party business. With competition in this sector having become severe, he feels that names should be used to bolster his bid for the mass trade. Party business is still the fore, and names booked long in advance, so that they can be adequately sold, are the particular need in his situation.

Klein Remedies Report Of Burley's Death in Pitt With Lease of Casino

Pittsburgh, Dec. 10.

Obituaries here for burlesque were a bit premature. When Engel & Bryan pulled out of the Casino a month ago after dropping a bundle over the past three seasons, it was generally believed that meant the end of the peel wheel locally, since it's long been a losing proposition under a number of managements.

However, still another showman seems willing to make a stab at it. He's Percy Klein, who operates the Edison Hotel downtown. Klein has leased the house from estate of Rose and George Jaffe, latter a veteran burlesque impresario who died here several years ago, and has reopened it for another go. He's booking his talent through the I. Hirst office.

Guyline Guy's Debut

New York's Waldorf-Astoria continues its swing on the Franco-American axis with the booking of Guyline Guy, young French singer, into the Empire Room for a week beginning Dec. 23. Pearl Bailey opens the show following on Dec. 31.

Mlle. Guy will be making her American debut with the W-A date. She'll be billed with the Dornan Bros.

Harmonica Player Wins Decision Over Wrestler; Also Asks 21G in Suit

Minneapolis, Dec. 10.

"Hard Boiled" Haggerty, professional "wrestler" who is one of the top draws at the weekly shows here, paid a \$100 fine in municipal court when found guilty of assault and battery against Edwin Coatney, night club harmonica player. Coatney also has slapped a \$21,200 suit for damages against Haggerty.

It all resulted from the fact that Coatney and his wife were entertaining friends in their hotel apartment at 2 a.m. Nov. 26 and the harmonica playing and other noise annoyed Haggerty, who claimed he was trying to get some sleep in his adjoining apartment.

Haggerty pounded on the wall, but the party went on, according to the testimony. Then, the next day, when the pair met in the hotel lobby, there was an exchange of words. Coatney testified that during the verbal war Haggerty struck him in the cheek. The "wrestler" denied that he had been the aggressor, but Coatney won the decision just the same.

Frisco's Burlesk Heist

San Francisco, Dec. 10.

The President Folies, only burlesque house in the Frisco area, was stripped last Thursday (5) night—of \$200.

A man approached the doorman around 10:10 p.m., asked for a time. The doorman said he didn't have one.

So the man walked over to the cashier's cage, pointed a pistol at cashier Joan Shivers and commanded, "give me all you got."

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VARIETY, in its more than 50 Years of Reviewing the Passing Show Business Scene, has noted and annotated that Shows and Showmen who make the most of their properties—from script and casting to direction and production—wind up showcasing their wares to BEST ADVANTAGE.

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"Alan King, comedy headliner in London,"

VARIETY

"Alan King rates a huge welcome for the comedy act with which he closes the first half. King is a breezy, offbeat comic with a casual air whose routine crackles not only with wit but with smart observation. His self-deprecation and general debunking of show biz and the American way of life is not only acutely funny but has a ring of sardonic truth. King insists that his act has no beginning and no end and that he's not so sure about the middle. But the audience is in the middle. Alan King is a winner no doubt. Alan King is a winner who will be welcome back in U.K. at any time."

LONDON TELEGRAPH R. P. M. G.

"Alan King an engaging new comedian whose analysis of suburban manners in America revealed a professional style and an original sense of humour."

LONDON DAILY MAIL C. Wilson

"A brilliant new American comedian named Alan King... a kind of aggressive Jack Benny with a sleek, and adult wit."

THE PEOPLE

Arthur Helliwell

"I hope that any British comedians who have seen the Judy Garland show have noted the sardonic, bitter clown who gets his laughs without telling dirty stories or falling flat on his face. 'Until I saw him, Jack Benny and Danny Thomas were my favourite American funny men. Now Alan King is nudging them for top place. 'I think he is the most entertaining export America has shipped this way for a long time.'"

LONDON STANDARD T. Wiseman

"On the bill with Miss Garland is a new comedian, Alan King, whose jokes are sardonic, biting and very funny. I think he is an outstanding find. When the audience applauded him on his first entrance (not too enthusiastically) he hurled the applause right back at them, 'well, I'm not crazy about you either.'"

THE OBSERVER

Richard Findlater

"The uncommon spectacle of a funny comedian with a new line in gagsmanship. Mr. Alan King's jokes about American suburbia are delivered with wry, confiding self-mockery, a beautifully precise sense of timing, and a command of the microphone which some of our local yokels might study with advantage."

LONDON STAR C. W. I.

"Judy Garland's got a good show and one made all the better by the presence of a first class American comedian, Alan King, new to London."

THE LONDON PRESS
is
Unanimous

THE LONDONER Dick Richards

"Alan King, an American comedian new to us, leaped to British stardom overnight. 'Mr. King has an easy, ingratiating style and a comedy routine which is shrewdly observant and devastatingly, savagely funny. He is not content to tell stories or crack gags. Beneath the jester's smiling mask there is a philosopher. He makes you laugh incessantly. Alan King is an artist, and without doubt one of the best comedians we have seen in the West End. Miss Garland and Mr. King deserve each other.'"

THE LONDON TIMES

"Alan King is a deliciously dry comedian who comes on to the stage as casually as later he will go off it to confound in us the doubts, that beset the mind of a man whose business is to entertain the public."

MELODY MAKER

Tony Brown

"American comedian Alan King closes the first half of the show and he is well worth the whole of the admission price."

STAGE

M. E.

"A new comedy star, Alan King, quickly caught the imagination of the audience with his sure-fire humour and apt descriptions of American suburban home life."

BOXOFFICE (London Report) Anthony Gruner

"Alan King, the young Warner Bros. star of 'The Helen Morgan Story' and night club comedian, stopped the show and fairly pulverized the audience with his, 30-minute act, and received some of the warmest tributes paid to a U.S. artist since Danny Kaye first stormed the heart of the British people on his first visit to the London Palladium years ago."

GLASGOW EVENING CITIZEN Archie McCulloch

"Note the name Alan King. Here is one of the cleverest American comedians I have ever seen. 'His style is refreshingly different—his gags original.'"

THE HOLLYWOOD REPORTER

"Best of all in the supporting program was Alan King, who really stopped the show in the first half in fact, many wondered how Judy could successfully follow this brilliant comic who seemed to combine the talents of Jack Benny and George Jessel. Yes, folks, it was indeed a triumph."

Almost completely fresh to English audiences when he opened in the Judy Garland show at the Dominion, this young comedian lost no time at all in establishing himself as a front-rank artist. His strikingly original material, split-second timing, engaging personality and mastery of stage technique have made him as popular in this country as he is in his own. Variety Club is delighted to welcome this brilliant young star, who is surely destined to follow in the footsteps of Danny Kaye, Jack Benny, Bob Hope and other illustrious Americans who have endeared themselves to British audiences.

TENT 36



is the biggest smash since Danny Kaye."

ED SULLIVAN, *New York Daily News*



My sincerest THANKS to
the press and the people
of LONDON for the warmest
of all receptions...

and to JUDY GARLAND, for
this wonderful opportunity.



TELEVISION :

VARIETY

"But the biggest hit of the program was Alan King, who took time out from the Judy Garland Show to appear. His dry, droll humor, smooth patter and superb timing notched him a socko reception on this, his first British tv date."
Bary.

Raymond Bowers

London:

"Over on ITV, 'Chelsea at Nine' was always tickling but when Alan King, the American comedian from Judy Garland's Dominion Theatre show came on it was so tickling it hurt.

"His mournful, morbid, monstrous gagging made my sides ache from the longest continuous belly-laugh I have enjoyed since I began watching TV."

HOLLYWOOD REPORTER

London.
"Alan King, now appearing here in the Judy Garland Show, made a million new fans the other night when he appeared on TV. He was so good they immediately signed him up for another show. My personal opinion is this guy's too good to play second fiddle to anybody—even our beloved Judy."
Milton Deane

ALAN KING

Cleve. Alpine Ready to Tee Off Under New Regime; Zephyr Also Sold

Cleveland, Dec. 20.

Remodeled and refinanced Alpine Village Club, dark since it went through bankruptcy three months ago, is slated to reopen next week under a new combine of owners.

Former proprietor Herman Pirschner will be associated with it as managing director and emcee but not as a stockholder. Trio of Clevelanders who bought the 700-capacity downtown niter for \$39,000 also raised a bundle to completely modernize it after paying off a large share of Federal and state liens for delinquent taxes.

Spot will resume its policy of variety musical revues under a rather modest budget. Three performances per night are planned for shows—including two or three acts, a line of femme dancers and five-piece orch. Latter is not set yet although Joe Baldi's band will return to the Alpine's intimate upstairs Eldorado Room, where it flourished for about a dozen years. Dick Jackson is again the talent booker.

New owners are Sherman Serre of Merritt-Chapman-Scott Corp. as president, Joseph Nemesh of Music System Inc. as treasurer and Mrs. Constance C. Pirschner, wife of managing director. A prominent Cleveland realty businessman, friend of the Pirschners, helped them and creditors organize the new firm. Higher quality of food and dining service are being accentuated along with a more consistent entertainment policy.

Plushy Zephyr Room in nearby Shaker Heights is another niter that changed hands when Al Neiman sold it to Morris (Daffy) Lightman last week. Neiman, in the steel business and a fight promoter, ran it for about three seasons with his son Jack as manager.

Business limped badly under the old regime this year but it spurted tremendously as soon as Lightman and his associates took over Dec. 3. First thing they did was to slash dinner prices about 25%, lop off cover charges except for late Saturday session, and change the show format.

The not-so-daffy Lightman told his booker, Marty Caine, that he wanted to specialize in all kinds of comedy acts as often as possible. Owner, who formerly operated Daffy's Starlight Room and other niteries, felt the Zephyr had run itself into a hole by playing too many intimate recording singers.

Larry Best, dialect comedian, pulled heavily last week as first headliner under the new setup, accompanied by Al Russ' orch. Haller & Hayden, another comedy act, is current on a five-day stand at the Zephyr, which was sold for something in neighborhood of \$60,000.

'Baby Brother'

Continued from page 63

Russell on Park Ave., is primarily a resident hotel.

On the other hand, the acquisition of the Astor is a major move by Zeckendorf to control about 4,000 rooms in New York. The Manhattan has 1,400 rooms; but no ballrooms; the Astor 750, but one of the largest ballrooms in the city. Zeckendorf is now negotiating to buy the outstanding stock in the Hotel Commodore at \$13 a share which is said to involve around \$9,000,000. The Sheraton chain also has about 4,000 rooms in New York. The chain's prexy, Ernest Henderson, is hopeful of being able to acquire adjacent property on Lexington Ave. in order to build additional rooms onto the Ambassador.

The Astor is appraised at \$7,000,000, while the Ambassador's value is set at \$4,500,000. Sheraton chain got the Astor from Webb & Knapp for \$9,000,000 and has since invested about \$3,000,000 in alterations.

Col. Serge Obolensky, who with a group including the Atlas Corp., headed by Floyd Odium, acquired the Ambassador in 1954 and then bought out the Atlas two years later, will be aligned with Webb & Knapp when the hotel shift becomes effective. No plans have been announced for Robert K. Christenberry, who is now associated with Col. Obolensky as the Ambassador and who was manag-

ing director of the Astor for many years.

Although full details of the deal aren't revealed, some sources indicate that the total value of both properties has been set, for book purposes, at \$25,000,000, with 55% accruing to the Astor, and the remainder to W&K.

In another major transaction—but "legitimately on the street where Broadway lives"—the Taft Hotel (1926 baptismal name; the Manger) was sold to attorney-realty investor Lawrence A. Wien for cash above first mortgage of \$3,800,000. Seller was the Hotel Taft Corp., of which Joseph I. Lubin & Associates own substantial stock. Lubin company acquired majority interest in Taft in September last year, from Bing & Bing, which continued to manage it. Wien's other hotel holdings in town are the Gov. Clinton, Lexington, Shelton and Town House, with future operation going over to the hotel division of Helmsley-Spear and Alfred Lewis status quo as general manager.

There's been a minimum of entertainment rooms at the Taft in recent years, and probably none is contemplated to go by the "no change in policy" announcement at time of sale.

Chi Chez Down to 3 Pards In Sellout by Al Kaiser

Chicago, Dec. 10.

Al Kaiser, resigned from the four-way partnership of the Chez Paree, Kingpin niter here, last week.

Kaiser sold out to the remaining three partners, Dave Halper, Jay Schatz and Donjo Medlevine, because of the pressure of "other business interests."

Dip In B.O. At Aggie Fairs Cues Bookers' Jockeying For Pacts

Dwindling grandstand revenue at many fairs throughout the country is reflecting itself in the series of shifts now taking place in many major fairs in the U.S. as well as Canada. Fair buyers, who met in Chicago last week, are distressed by the decline in admissions and many of them are shifting booking office allegiance in hopes that the change will bring in some new ideas that will alleviate the boxoffice dip. Beefs were openly registered in a series of clinics at the annual Chi confabs.

One of the changes includes the independent booking by Roy Rogers of the Wisconsin State Fair at Milwaukee, which Barnes & Carruthers had for about 30 years. The rupture of an old relationship such as this had many of the buying offices blinking, and thinking that "this too can happen to me" with so many traditional accounts.

Another item that started cerebral processes in motion was the plum Western Canadian route shifting to a Huntington, W.Va., indie, Jimmy Hetzer. Last year, GAC-Hamid had this contract with Ernie Young doing the work on it. The Saginaw (Mich.) fair went to GAC-Hamid from Barnes & Carruthers. A lot of fair buyers are still prospecting and jockeying and many more changes are expected to occur during the important state-by-state meetings starting in January.

Among the reasons given for the decline of boxoffice is the mounting competition from television. The fair secretaries complain that not only do they have to compete with the names offered for free on video, but they also have to match the herculean salaries prevailing on that medium. In the face of a decline that video helped bring on, it's difficult to up the scale to that which, for example, can compare with the \$100,000 obtained by Bob Hope on a tv spec. The b.o. dip is also partially ascribed to the decline in rural income as well as a decrease in farm population. However, it was said that the downturn in farm coin wouldn't affect the grandstand revenue if video weren't

Edward L. Bernays

recalls

Striptease At The Met

(by a Gypsy Rose Lee-inclined ballarina)

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

DRY SALISBURY ALSO LOSES ITS BAGATELLES

Salisbury, Mass., Dec. 10.

Liquorless Salisbury made the headlines again with another hassle this week. This time it was 10 pinball machines.

The bagatelles were silenced but words were flying after chairman James Hunt of the board of selectmen revoked the licenses of all the machines in town. Pinball machines are no longer recreational fare.

Hunt said he ordered revocation of the licenses "because we're not going to allow anything in Salisbury that would give the town a bad name."

A group of Salisbury businessmen have petitioned the state legislature for a special election to vote on the liquor question. Salisbury went dry in the last election and the big niter strip at the beach folded for the duration.

Ventriloquist-comedian Don Tannen is headlining at the Staller Terrace Room, Detroit. Sharing the bill with him is singer Sheila Reynolds with Steve Kisley orch for dancing.

Comics Marty Allen & Mitch DeWood have a deal going with Walt Frammer following latter's Pittsburgh visit for the Variety Club banquet. The tv package-producer has taken an option on their services with an eye to using them in a projected daytime audience participation strip, "Easy Street." Allen & DeWood worked the Variety Club show at which Frammer was presented with a plaque for his contribution to various charity telethons staged locally by the showmen's organization. Comedy team was working here at the time at the Nixon Cafe. Frammer planned to kine the comics immediately but has decided to wait until they open at the Copa in New York with Nat King Cole on Jan. 9, since they're booked on the road until then.

Exotic billed as "Miss Denmark" at Club 509, Detroit, last week, started her strip to the stately strains of Sir Edward Elgar's "Land of Hope and Glory." That was used as a gag 25 years ago in "Million Dollar Legs," motion picture written by Joseph L. Mankiewicz and Henry Myers and directed by Edward Cline. (It was revived Dec. 1 at an Ottawa Film Society showing in Elgin Theatre there.) Lyda Roberti, playing the spy "Mata Mahree, the Woman No Man Can Resist—Not Responsible For Men Left More Than 30 Days"—made her entrance down a marble staircase. As she descended, shrouded in mystery and sizzling with sex, an offstage orch played "Land of Hope and Glory."

Two Honolulu entertainers were among the 11 Americans rescued when actor-magician John Calvert's yacht became disabled during a typhoon off Okinawa Nov. 26. They are Vic Koehler, magician billed as "The Amazing Mr. Victor," and John Lipham, show promoter and former partner in the Lipham Bros. acrobatic act. Calvert's yacht left Honolulu Sept. 21 on the initial leg of a two-year cruise. Calvert is planning to shoot a 39-week tv series, "The Sea Fox," in various ports and also give variety and magic shows enroute. The 112-foot yacht, Thespian, presumably is undergoing repairs in Okinawa after being towed in by a freighter which answered Calvert's SOS.

The Grey Cup game, Canadian football classic played in Toronto Nov. 30 between Hamilton and Winnipeg (the East won 37-7), grossed \$390,000, a record for this annual East-West playoff. Revenue included: gate, \$215,000; television sponsorship, \$12,000; radio rights, \$27,500; picture rights, \$20,000; program sales, \$2,500.

Charles J. Buckley, who died recently in Albany, not only played the violin in the orchestra at the old Keeler's Hotel but for some years also booked the acts and directed the cabaret which was part of the operation. The cabaret was one of the first in Albany and was probably the city's best known. It ended when the famed hotel was destroyed by fire. Buckley, who in later years conducted a musical instruments store with his brother, also played with Zita's orch.

Minnesota Statehood Centennial Commission has approved a \$25,000 expenditure for a showboat to ply the Twin Cities and other Minnesota towns with plays staged by the U. of Minnesota Theatre next summer during the celebration. The university will pay other costs in converting a Mississippi river sternwheeler, the Gen. John Newton, now docked at New Orleans, into the showboat. It'll be re-named the Centennial Theatre.

Vaude, Cafe Dates

New York

Boginos preem at the Latin Quarter Jan. 2. Rover Boys booked into the State Theatre Hartford, Dec. 28. Hildegards set for the Beach Club Hotel, Ft. Lauderdale, Dec. 19. New show at El Chico opening tomorrow (Thurs.) includes Carlos & Myrna Marisol Terol, Lucerito Tena and Pedro Vidal. Wally Griffin to the Statler, Cleveland, March 24, and the Detroit branch on April 7. Lucille Norman preem Sunday (8) at the Chi Chi, Palm Springs. Jackie Kannon tapped for two weeks at the Riverside, Reno, starting Jan. 16. Allan Drake pacts for the Beverly Hills Country Newport, Ky., April 11. Stewart Rose to blinstrub's, Boston, starting Dec. 23. Gene Courtney started at the Three Rivers, Inn, Syracuse, Monday (9).

Soler & Lorca, Spanish flamenco dancers, currently in Carousel Room of Bradford Hotel, Boston, and will open at the Elegante, Brooklyn on the Sarah Vaughan bill Dec. 24.

Hollywood

Marshall Edson and Mike Garth hold over from Jeffries at their Ye Little Club. Harry James & His Music Makers supplant the Freddy Martin orch at Coconut Grove beginning Jan. 22 for five weeks while Martin takes his first vacash in five years. Comic Art Walsh opens a two-week stint at the State Bros. club Friday (6). Mickey Shaughnessy holds two weeks at Club Seville. Gene Norman holding over the Dave Pell Octet at the Crescendo through the Robert Clary engagement which starts Dec. 17.

Chicago

Spike Harrison pacted for Reef Club, Ft. Lauderdale, Fla. for three weeks, Dec. 21. Zany-Aires into Henry Grady Hotel, Atlanta, Dec. 26-Jan. 4. Dollinoffs & Raya Sisters inked for Chicago Auto Show, Jan. 4-12. Wee Bonnie Baker booked for two frames at the Embers, Ft. Wayne, Dec. 23. Four Lads set for Chez Paree, Dec. 27, for one week, followed by Ella Fitzgerald for four frames.

Study 'Name' Value

Chicago, Dec. 10.

A change in the balance of power among the bookers of fairs is indicated by activity at this year's outdoor conventions. Al fresco operators, including attractions and talent agents, assembled here in connection with the annual pow-

wows of the National Assn. of Amusement Parks, Pools & Beaches and International Assn. of Fairs and Expositions at Hotel Sherman last week.

Entertainment programming at fairs henceforth will probably lean more heavily on names, especially television personalities, and less on revue-type productions. Whether this will answer the problems of making ends meet when it comes to fair production is still an open question. To the extent that evening grandstand shows are important to the success of a fair, those present were brought to agree that fairs with name attractions fared far better this year than those without. The fact that many small fairs can't afford names caused an agency exec to remark that a large number of fairs, on the county level or smaller, will be out of business in five years. The ones to survive will be the ones which can afford names, in his opinion.

The tendency to headlines has given rise to a Big Three rather than a Big Two in the fair business. Music Corp. of America, whose fair department was organized on a large scale only a few years ago and which operates chiefly from Chicago, makes heavy use of its tv names, especially the highly popular western stars, in selling itself to fair managers. In addition, the name bands and comedians familiar from tv were enthusiastically promoted. It seems that the name-wielding power of MCA and GAC-Hamid has made itself felt against the production revue oriented Barnes & Carruthers, long the midwestern kingpin, and similar packagers.

Some types of names are being used now in fair attractions other than stage shows. The Swenson Thrillcade, one of the larger auto-croatic outfits, experimented successfully this year with introducing piano player Johnny Maddox into its act, using the Dot disk name in a featured piano solo on a moving car stunt. Other tie-ins of this nature are giving strictly cow pasture attractions an appeal to the general public.

A wonderful thing-happened To me
on The way To Chicago I stopped off
in Dallas, at The Statler Hilton, for two
weeks and

A TORRID BENNETT IN TOWN

By DON SAFRAN
Dallas Times Herald

"An enormous audience, jarred to the point of standing and shouting 'Bravos' for the performer, kept the hard-working Bennett on stage for 45 minutes.

"The Italian song-blasters is no trained voice-man. If he occasionally strays off-key, that's just as well. For Bennett is not supposed to be a schooled and proper concert artist.

"He's an uninhibited beast of a performer whose act is emotion. He sells this delicate and violent substance with the fire of an evangelist and the gut-strength of a New York longshoreman.

"But if he's ferocious as a jungle-man, he can also be as delicate as a shepherd with his flute. He warmed to the tender, 'Always' and 'There'll Never Be Another You,' as a man sincere, trying to say something. His voice is unsteady in his slow pieces and almost seems intentional.

"But, it's his blasting, his earthquake explosion into rhythm, his uncontrolled break into dance steps that slash at his audience.

"He works with little patter and though it might seem that 45 minutes of singing might be weary on a crowd, it hardly seemed so.

"His material is sterling clean. No inferences, no suggestive lines and no indelicacies.

"If Mr. Bennett wanted to sing all night, chances are his entire Thursday night audience would have been breakfasting at the Statler Friday morning."

YOU AIN'T HEARD NOTHIN' TILL TONY

By TONI ZOPPI
Dallas Morning News

"One of the disappointments of my life has been the fact that I never saw Al Jolson do a Winter Garden show.

"But a kid named Tony Bennett turned back the clock some 30 years at the Statler Hilton's Empire Room Thursday night, and if Jolie was looking down, he must have been proud of his undisputed successor.

"For surely, Tony must have been the person he was thinking about when he said: 'You ain't heard nothin' yet!'"

"In all the years I've been catching floor shows—and that goes back to 1934—nothing has ever equalled the performance Bennett put on before the frenzied first nighters at the Statler.

"Bennett ran the gamut while belting some 20 songs. He can tug at your heartstrings with 'Lost in the Stars,' then change character completely and send your blood-pressure soaring with a bombastic rendition of 'One for the Road.'

"You get the impression Tony feels he owes every person in his audience a personal 'thank you.' For that reason, perhaps he stays on until the last request has been filled and the ring-siders are growing concerned about the swelling sensation in the palms of their blistered hands.

"Then as he settles himself comfortably atop a stool and offers to sing 'as long as you'll listen,' a haunting phrase comes from out of nowhere. And a voice repeats: 'Ladies and gentlemen—you ain't heard nothin' yet!'"

My Sincerest Thanks
Tony Bennett

House Reviews

Music Hall, N. Y.

"The Nativity" and Christmas Show, produced by Leon Leonidoff, with Lillian Murphy Ed Powell, Symphony Orch and Choral Ensemble under Raymond Paige, William Maun, Hlenka Devon, Jack Beaber, Rae McLean, Jeanette Cioffi, Corps de Ballet (Margaret Sande, director), George Sawtelle, Mascott Sisters (2), Rockettes (dances by Russell Markert); sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; John Jackson, director of stage operation; lyrics, Al Stillman; "Sayonara" (WB), reviewed in VARIETY Nov. 13, '57.

Post-Thanksgiving at the Music Hall, means, of course, "The Nativity," annual curtain-raiser to a Christmas package of frosted picture postcard splendor. At this late date, everyone is inclined to forgive the Rockefeller theatre's romanticized pageant-like, conception of the Birth in a well-taken point on dramatic license. (The little stable in Bethlehem seems seven stories high; the ensemble scarcely suggests humble folk come to pay their taxes!)

"The Nativity" segues to a gay and colorful celebration of the joyous season highlighted by a "Cinderella's Couch" ballet danced superbly by Hlenka Devon as Cindy and Jack Beaber as the Prince, with MH's toe-girls in support. Up ahead, Lillian Murphy and William Maun duet in "Surprise Package." Miss Murphy is also soloist in "The Nativity," to narration by Ed Powell, who doubles later as rooftop Santa Claus in "Caroleers" and with George Sawtelle carrying the song.

"Jingle Belles" introduces the Mascott Sisters, smash balancing duo reviewed under New Acts. "Ye Well-Filled Stockings," perfectly describes the Rockettes, Russell Markert's age-old contribution to the last word in precision. Layout is down to a snappy 35 minutes or so, due to the fact that the film, "Sayonara," runs nearly two and a half hours.

Trout,

Apollo, N. Y.

Stuffy Bryant, The Spaniels (4), Stewart & Oscar, Wynona Carr, The Bobbettes (5), Jackie Mabley, Clyde McPhatter, Reuben Phillips Orch. (13); "No Place to Hide" (AA).

As a change of pace from the rock 'n' roll sessions, the Hadem house has a likable fare sparked by the stylings of Clyde McPhatter and backed up by the antics of comedienne Jackie "Moms" Mabley. Others who round out a good supporting bill are songstress Wynona Carr; Stewart & Oscar, a ventriloquist act; the Spaniels, a group of male warblers, and the stepping of Stuffy Bryant.

Bryant opens the sesh with some snappy hoofing. He has a lot of stage know-how and is house pleaser with his fast legging. The Spaniels follow and give out with pleasing renditions of "I.O.U." and "You're Gonna Cry." The group does a neat job of harmonizing and winds it up with "I Need Your Kisses."

No stranger to the house are Stewart & Oscar in a vent bit which comes off nicely except for moments when the jokes get a little rough. Act does a twist in that the dummy does an imitation of Stewart's voice and vice versa at one point. Finale is no small trick in that Stewart & Oscar do a duet.

Wynona Carr is an attractive miss who scores well with a pleasing voice. She initially shows signs of nervousness but recovers well and so does a fine batch of numbers. Her best are "All of Me" and "You Send Me." She seems able to handle the hot stuff as well as the ballads.

The Bobbettes are a swinging quintet who have the house jumping. The young gals blend well enough together and have no trouble getting through "Speedie" and "Mr. Lee." In addition to their voices they seem to radiate vim and vigor, and fit house well.

Miss Mabley breaks up the audience with her deadpan style of jokstering. Whether she would go as well in other houses is questionable. She identifies herself with the audience and with a big wad of gum in her jaw and decked out in a house dress, plays the mother role to a tee. She's crusty and the house likes her.

The show is headlined by Clyde McPhatter who's got plenty of showmanship and style and runs through offerings of "Hold My Hand," "No Matter What" and "Rock & Cry." When he had the house feeling that he could do no wrong he committed the error of singing "White Christmas" in a jazzed-up manner and it came off flat. McPhatter has a good voice and he knows how to use it.

Bern,

Soviet's Scot Vaude

Soviet Artistes
(ST. ANDREW'S, GLASGOW).
Glasgow, Dec. 10.

Presentation of group of Soviet singers, dancers, acrobats and jugglers, with Nikolai Svetlichny, Igor Politkovsky, Lilia Novgorodova, Yuri Mironov, Bela Kolyada, Zinaida Yevtikova & Nikolai Fateyev; Yuri Lazko; emcee, Alex McCrindle.

Unit show of Soviet artistes, currently trekking through the U.K. in alms of friendship, throws interesting spotlight on undoubted Russian talent in vaude sphere, particularly in dancing and acrobatics. This layout, while over accenting terping, is otherwise neatly balanced and notable for excellent specialty work, particularly by a juggler and two acrobats. Performers number 17, and are from Moscow, Leningrad, Tashkent

and Georgia. Standout work is by Fyodor Savchenko, a juggler with rare aptitude for manipulating balls (see New Acts). There is also a gasp-catching acrobatic stunt by Zinaida Yevtikova & Nikolai Fateyev, mixed duo from Leningrad State Variety Co. also reviewed under New Acts.

Igor Politkovsky opens concert with fiddling of classical airs, hushing vast auditorium at show caught on chilly, fog-bound night. Irina Tikhomirova, Bolshoi, Theatre ballerina, teams with another Bolshoi exponent, Gennadi Ledyakh, for some graceful dancing to melody of Gluck. Bela Kolyada proves attractive chirper of Russian folk and operatic pieces, being garbed simply in evening dress with low-cut neckline, showing that Russians are coming more to Western-style garbing, although dancers, jugglers and others favor traditional colored costumes.

Lilia Novgorodova & Yuri Mironov offer joyful Moldavian dance, femme half being pretty artist with personality and smiling orbs. Nikolai Svetlichny scores in arias, a Soviet folk tune, and a Neapolitan folksong, and was called for repeats following heavy palming.

Uzbek silk-spinners' dance is brightly worked out by Sevilla Halbulayeva & Kakhraman Dadaev. Yuri Lazko attends busily to the ivories and Alex McCrindle (Equity Assn. rep in Scotland) does jaunty emceeing chores garbed in kilt, gallantly overcoming tongue-twisting snags.

Gord.

Empire, Edinburgh

Leonard Urry presentation devised and produced by Cecil C. Buckingham; musical arrangements, Tex Johnson; features Fran Dowie, with Gay Leslie; twice nightly.

Another echo of current U.S. disk names' draw via recordings in this unit layout, devised as so-called "tribute to world's top recording stars" and featuring artists using vocals resembling leading U.S. names. Whole layout is emceed via wisecracking patter by Canadian comedian Fran Dowie in guise of George Burns.

Already an established radio and vaude name in U.K., Dowie proves effective emcee, smoking cigar a la George Burns and gently acting as foil to partner Gay Leslie, posing as the fluttering Grand Air Fair catch admirably the spirit of B & A, even to the American accent. Dowie is working with Miss Leslie as partner in absence of his wife and teammate, Candy Kane, who's awaiting motherhood after being with show since its start in late summer.

Company of mostly unknowns are assembled to sing tunes in styles of Guy Mitchell, Harry Belafonte, Doris Day, Sammy Davis Jr., Frank Sinatra, The Platters, Pat Boone, Little Richard, Judy Garland, Billy Eckstall and Johnnie Ray. In intro patter, emcee explains that these performers are putting over the voices and not faces of the U.S. types.

John Clarence has tall presence and apt voice as Belafonte in "Island in the Sun." Eric Hayden does commendable impression of Sammy Davis Jr., and Sylvia Drew, ex-danceband vocalist, scores with "Tammy" as Doris Day. (The U.S. hit desk is by Debbie Reynolds, from her film of same title.)

Slender thrush, who has toured here with Johnnie Ray shows, also takes a funny slotting in impression of The Platters' vocalists. Dick Francis pleases with "Tender Trap" as a Sinatra type, and Calvin Lewin, with advantage of black curly wig, throbs and leaps as Little Richard. A solid impact is made by John Hughes, singing as Pat Boone, and he exits to good mooting.

In comedy slotting, there's the established western takeoff by Fran Dowie, working with partner Gay Leslie as a cowgirl. This act is surefire for yocks, including the shattering-down from "filch" of a prop cow and dummy shots into auditorium. Also, Dowie works neatly with new funnyman Dev Shawn, who merits attention by bookers, and who also does the Johnnie Ray likeness in numbers like "Just Walking in the Rain."

Tex Johnson, who has done musical arrangements, also conducts theatre orch for this unit performance. Hi-Fi Rhythm Group (4) accompanies performers in stage backing.

Gord.

Phil Harris & Alice Faye will make their first cafe appearance as a team at the Desert Inn, Las Vegas, in April concurrent with the sixth annual Tournament of Champions golf on the hotel's course.

With a \$1,250,000 Yr. Under His Belt, Borge Can Stand a Mere 35G Week

The one-man tour, virtually a lost art among variety performers, is probably the biggest personal grosser in show business. Victor Borge's stage appearances around the country returned to him approximately \$1,250,000 last year. This king-sized sum was Borge's slice following payoffs to promoters on deals which called for terms giving Borge a 75% to 90% slice of the gate.

During his tours in theatres, Borge's average runs to \$50,000. There were one-nighters in which the Danish entertainer got a take-home pay of \$30,000. In four nights in St. Louis, Borge realized \$64,000. There was one memorable week in Hershey, Pa., in which he grossed more than "South Pacific" by virtue of the fact that during his show, customers who would otherwise be turned away were seated in the orchestra pit and onstage.

There are even no regrets by Borge for his just-closed stand at Ben Maksik's Town & Country Club, N. Y., Borge says for the four weeks preceding his stand there was only a handful of cus-

tomers in the spot. At least, during one of the slowest months of the year, when Asiatic flu, stock market descents and Sputnik ascents took the mind of the general public off it, Borge brought in as many as 1,000 customers per show—which would have been overflow audiences for the Latin Quarter and the Copacabana.

Borge explains that for many years he hadn't played a night club. Even Las Vegas spots cannot be called a night club in the strict sense of the word, but in the east he had done an occasional hotel show at the Waldorf-Astoria and Plaza, N. Y., and some of the Statler units. He said that he had to take a cut to satisfy his curiosity. From the average \$50,000 weekly that has been his average personal take for a maximum of five or six shows when hitting one-nighters, he went down to \$35,000, a sizable sum for a nitery. However, Borge says that he seems satisfied since he reversed the trend of low business at the Town & Country during a period when none of the niteries had been registering any degree of prosperity.

Borge feels that this, in itself, is an accomplishment, especially at a time when business is feeling the lows that have hit the general economy. Borge goes out again on the one-nighters on bookings by Harry D. Squires, with several dates sold out in advance.

Of course, the benefits of being a one-man performer accrues in many more ways, video being one of them. Borge's last tele salary was \$100,000. On the road, there are no other performers to pay off, the stage space is frequently utilized for extra seating, and instead of touring a large cast, he has only a road manager and secretary to accompany him.

DUFOR & GREEN SET INT'L AVIATION SHOW

A couple of showmen are behind the "first" International Aviation Show heading for the New York City Coliseum next Sept. 6-14. Impresarios of the show are Morris Green and Louis Dufour, associated off and on over the years and show biz executives separately for several decades. Green (ex-Gensler & Co.) produced numerous legions on Broadway and Dufour (& the late Joe Rogers) has been an outdoor showman, particularly known as suppliers of attractions at world's fairs and expositions, beginning with the Chi Century of Progress in the early '30s and including the N. Y. World's Fair, as well as at carnivals.

The show was formerly scheduled for Sept. 10 to 23, but had to move the dates ahead to conform with plans of the cooperating Air Force Assn. to enable aviation and allied industries to exhibit both at the Green-Dufour expo and the association's Air Power Panorama to be held in Dallas Sept. 25-27.

Display will occupy three floors of the Coliseum and include a series of films segueing to enactments onstage. Subtitle of show is "80 Hours Around the World."

Saranac Lake

By Happy Benway
Saranac Lake, Dec. 10.

The Thanksgiving Day banquet surpassed anything that Mike Todd could have put on. Bicarbonate of soda ran out by 3 in the afternoon. Thanksgiving night, Herbert Gladney, our new "We the Patients" chairman, ably assisted by Helen Van Note, Elsie Schreger and Lindsay MacHarrie, put on a bingo party and card games with prizes relished by all. Prizes were won by Helen Van Note, Claudette Bassett and Joan Sinclair.

Al Loscutto progressing so well that he rated a 10-day furlough at home in New York. John Gurba rates a special mention via recent medical clinic that allows him a two-week furlough that he will spend in Philly with his wife Edith, cashier of the Stanley Warner Lane Theatre there.

Jay Schrader, theatre owner of Charlotte, N.C., was under observation here for a period of two weeks and has gone back to Charlotte to take treatments at home.

Thanks to Peggy Hagedorn of Warner Bros. Gotham office for sending reading material for our library. Her husband Chris, theatre treasurer, was graduated here in class of '35.

Write to those who are ill.

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New Acts

MARION KEENE

Songs
17 Mins.
Society Restaurant, London
Marion Keene, well-shaped brunet thrush clad in a tight-fitting black lace gown, fits in nicely in the elegant Society restaurant decor. She is an up-and-coming tv, radio and disk songstress and though, on the night her act was caught she was suffering from a bad cold, showed evident signs that she will be an asset to the London cabaret scene.

Her short streamlined act consists of a number of songs, all pops, but she gives them fresh appeal by new arrangements and her warm, likeable personality comes over well. Snag is that she sticks too rigorously to the mike. In a small room like the Society it is questionable whether amplification is necessary at all but, if so, then she should use a trailing mike to give her act more flexibility and movement.

This slick chick with a gay smile starts off in lively fashion with "Gypsy in My Soul" and follows with "I Love To Love" (in which she seems not quite to believe the lyric). No. 3 was her star offering, a sophisticated rendition of "Didn't Know What Time It Was." "If I Can't Take It With Me When I Go" follows and then she does a somewhat silly and embarrassing smooching song, "Always," with a man dragged from the audience. "Lover Man" and "You, You Romeo" rounds off a satisfying if not stand out act.

Miss Keene, excellently backed by the Ted Ward Trio (piano, guitar and bass) might well consider infusing a little original material into her routine for the sake of variety, but she is certainly a newcomer worth encouraging. Rich.

ODETTA

Songs
13 Mins.
Down in the Depths, N. Y.
The mono-maniac Odetta is a Negro ballad singer who accompanies herself on a guitar. She seemingly has a wide background of the folk songs, with an accompanying knowledge of historical background to go with said pieces. The net result is entertaining and informative. Odetta has been around previously but hasn't been memorialized in the New Act column. She shows a lot of experience. Her guitar work is excellent, although she throws some rather lively string work on what would normally be some slow-gaited ditties. Her voice

is a husky, deep contralto, which needs a lot of know-how to control. There are moments when the pipes get away from her momentarily, but in the main, she handles herself rather well. Jose.

KLAVDIA & FYODOR SAVCHENKO

Juggling
6 Mins.
St. Andrew's Hall, Glasgow
Fyodor Savchenko, male half of this duo, is a juggler par excellence. Given exit and entry visas, he would be top-class booking for vaude and video. Russian performer, here with unit show on friendship tour, has a magic touch with balls and clubs, and keeps outfronters in continual state of gasping.

Opens with some standard club tossing. Segues with manipulation of single rubber ball, rolling it along shoulders and knees, heading it, and keeping it under perfect control all the time. His next bit is some nifty ball spinning, making different balls revolve opposite directions. Spins the spheres on his fingers and nose, with three spinning at same time. Also, revolves a smaller sphere atop a large red ball. Winds by placing seven balls on one treasured spiral, five on a smaller spiral, then holds both aloft, and knocks each ball down singly with touch and a toss of a ball.

Excellent booking for all situations if available. Gord.

HARRY BELL & 4 SENORITAS

Dance
10 Mins.
Chateau Madrid, N.Y.
Harry Bell & The 4 Senioritas get staggered spotting at the Chateau Madrid. On his own, Bell gets in some satisfactory footwork, particularly in "St. Louis Blues." It's another story, however, when the four girls working with him are on stage. Femmes lack polish, giving the act an amateurish taint. In its present form the act doesn't have much to offer outside of Bell's individual contribution. Jess.

DEVANI BERNAR DANCERS (3)

Strip-tease Adagio
12 Mins.
Old Romanian, N. Y.
Here's a corking novelty that should not lack for work in the more sophisticated saloons. Three—some consisting of Miss Bernar and two males could, in fact, have acceptance on a wider base if it were a more polished turn. The girl, small and dainty, is tossed around by partners for preliminary workouts, and thereafter she is gaged in a progressive shedding of outer garments, mid-air to get down to little more than an acrobat would wear in a straight act of that genre. Apparently there would be further G-whizz stripping where the situation called for it. As a combination strip-adagio-acro performance, it's okay, granted that the novelty wears off once it becomes known that the little lady is going to cast off the evening gown, etc., first starting teasingly with the nylons. Mystery develops on the peg of how far she will get in this direction. Neither the stripping act nor the whirling and lift stuff, figured separately, is better than standard, but the amalgamation puts it over somewhat. Trau.

MASCOTT SISTERS (2)

Balancing
10 Mins.
Music Hall, N. Y.
The Mascott Sisters pretty nearly raised the roof as part of the annual Christmas program of Radio City Music Hall. The twosome works rather deliberately, but not hammy so, in feats of balancing. They do hand-to-hand and a couple of other snappy items, but while these are first-rate, they are almost paled by the followups. Employing a secured ladder as fulcrum, they first go into a one-hander-on-the-noggin walk to the ladder, then the rise, then the descent, all done faultlessly. Climaxer and terrific palm-puller is a rousing head-to-head promenade over the same route. A great acrobatic act for all media. Trau.

BILLY RUEBEN

Songs
14 Mins.
Fairmount, Ottawa
Billy Rueben has been 88ing and chanting in lounges for some years. Now he's working on the floor and doing a neat job with chant choros in solo. Boy has nice pipes and makes good use of them. Styling is okay but the stint needs trimming and stronger staging which will probably come with training and experience. Rueben's current Fairmount Club stanza uses seasonal (Christmas) tunes plus some blues and a clicko handling of "All the Way."

With solid backing, Billy Rueben is nice for sight and sound locations, either or both. Gorm.

ZINAIDA YEVTIKOVA & NIKO-LAI FATEYEV

Aerobatics
9 Mins.
St. Andrew's Hall, Glasgow
Mixed pair are a honey of an act for vaude and circus, and would also fit in neatly to high-domed niteries.

Male lifts distaffer aloft, holding her by arm in upside down position, then by legs. Gal also balances with one hand rested on male's forehead. Lifts and twists are highly impressive, and gain solid mitting throughout for strength, grace and beauty of action. Male partner then tosses femme aloft and catches her by toes and hands.

Each throw is in itself a miniature masterpiece, obvious result of intensive rehearsing plus male's strength of arms and hands.

Okay act for all markets if available. Pair are here currently on Russian friendship tour with vaude unit. Gord.

LUCY FABRY

Songs
17 Mins.
Chateau Madrid, N.Y.

Lucy Fabry, touted as a top songstress in Puerto Rico, is headlining the current Chateau Madrid show. She's an okay looker with an impressive vocal style. Her delivery, covering a varied song-alog of English and Spanish tunes, is good, with a whispery tonal quality providing added impact.

Her stand at the Chateau, is marred somewhat by poor gowning. Although not excessively heavy, Miss Fabry is a little too chubby for skin-tight attire. Jess.

Everett B. Crosby Ltd. has been authorized to conduct a talent agency in New York, with capital stock of 300 shares, no par value. George F. Foley was filing attorney at Albany.

Industrial Show

IBEW Local 1031 Show

(IBEW Hall, Chi)
Chicago, Dec. 3.
Frank Darling's production of "One Enchanted Evening," with Tony Bennett, Jack E. Leonard, De Castro Sisters (3), Brenda Lee, Estelle Sloan, Prof. Irwin Corey, Johnny Bachemin, La Verne Pearson, Joe Chester, Ivy Five, Darling Dancers (14), Benny Sharp Orch (17); choreography, Johnny Bachemin; \$3 and \$6 admission first night, other performances limited to members.

Now an annual affair, the big budgeted revue financed by Local 1031 of the International Brotherhood of Electrical Workers this year lives up to its reputation as the year's most ambitious vaude show in the Windy City. Originally a one-act and danceband affair instituted by the local's prexy, Frank Darling, to inspire proper esprit de corps among members, the show has grown to an all-star event with heavy production equipment, in addition to various small shows staged at union meeting by Darling.

Opening night, the first open to the general public, sold out despite no advance publicity. Proceeds, about \$10,000, go to charity.

As usual, Darling has culled the cream of production ideas from niteries and musical shows across the country, and also as usual he has effectively carried through these ideas on a minuscule stage in fine fashion. If the "South Pacific" theme isn't carried with any consistency through the two hours, it is still an effective olio of song, dance and, this time, a heavy accent on comedy.

Headliner Tony Bennett repeats his familiar niterie song-alog from last year's show here. Trademarks like "Rags to Riches" get the big hands as well as the crooner's stylized routine on "I Never Felt More Like Falling In Love."

Tapster and songstress Estelle Sloan is a familiar enough face in major niteries. The shapely red-head garners more than her share of applause on the basis of an electric personality as well as her tap routines. She teams up with Johnny Bachemin and the Darling Dancers at various points for some lively antics through the show.

The most elaborate production bit, complete with exploding volcano and soap-suds lava flow, is "Bali Hai," neatly handled by La Verne Pearson with assists from the chorus, the Ivy Five, despite the mechanical distractions. Flanked on all sides by featured

vocalists, Joe Chester does some noteworthy work with ballad material that comes across well and should be good for more than background for dance routines.

The De Castro Sisters, three raven-haired and trim-figured harmonizers, carry through a 19-minute set, with heavy mitting to encourage them. "Send for Me" and "Chances Are" are hit out in a lively but unvarying style with the trio's centerpiece handling the farcical contortions. Act climaxed on opening night with a broken shoulder strap, but trio carried on so much the better for the comic relief. "This could be left in the act."

Jack E. Leonard gets in a series of heavy blows at Darling, Benny Sharp's band, the audience and any one else that comes to his mind. His strong local accent and color seem to assure him success whenever he plays hereabouts.

Still young enough to look appropriately attired in the moppet costume reminiscent of Shirley Temple's early films, Brenda Lee catches the audience's imagination as she goes with childlike confidence and ease through the stops, falsettos and rhythms of the r&r idiom without the usual superfluities. A carefully cultivated stage poise qualifies the girl as a competent show personality.

Prof. Irwin Corey, doubling from the Black Orchid niterie, follows the overture with a 10-minute stint not much changed from his cafe routines. Five minutes of panto rock the house with laughs before he even says a word. Except that a couple of his little pieces of business on thatched huts wear a little thin, Corey shows that his act carries as well from a theatrical stage as from the platform of the intimities.

Benny Sharp has caught the trying acoustical demands of the hall and his orchestral backing is always more than adequate. Show runs through Dec. 7. Leva.

'Opry' \$4,595, Regina

Regina, Sask., Dec. 10.
Two performances of a "Grand Ole Opry" show in Exhibition Auditorium drew 2,328 customers for a gross of \$4,595. Tickets were \$1.75 and \$2. Heading the unit were Ernest Tubb & His Texas Troubadors, Slim Whitman, Wilburn Bros. and George Jones.

Event was handled by D'Arcy Scott Attractions, Calgary.

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Fear 'New' Films Selloff to TV

Continued from page 1

colony will do all in their power to prevent a shift of the "modern" backlogs to living room screens. There's virtually unanimous opinion among exhibitors that the oldies on tv have hurt the box-office but the extent of the impairment is diminishing as time goes on and the ancient product plays out its course on the air.

But given important consideration is the fact that a couple of "new" pictures have shown up and stirred as much excitement as did the dated features when they first were telecast. Mentioned particularly in trade circles were Moulin Production's "African Queen" (1952) and the Frank Sinatra indie, "Suddenly" (1954). Both have drawn public attention and this,

of "a definite television clearance protection that will adequately protect exhibition, distribution and production."

In its resolution, adopted unanimously at its meeting last week, ITOA called attention to 20th's statement that the future of motion pictures lies with the theatres and that theatres have a right to regular clearance over tv.

Brandt declared: "Mr. Skouras has on several occasions proved that he is a great industry leader. We are once again calling on him to lead the industry out of its present dilemma, which was made so painfully clear by the policy statement of the Screen Producers Guild."

Declaration of SPG, which was also endorsed by ITOA, emphasized that the release of theatre films to tv is an "imprudent and ill-advised practice" that is causing serious harm to the entire industry.

In other resolutions, ITOA endorsed United Artists' releasing program for 1958, recommended that the film companies hold back the release of post-1948 films to free tv, urged the establishment of a specific tv clearance, and pledged the org's support to a program of balanced distribution.

Collarites Rap U

Continued from page 7

stockholders an extra dividend and pleads poverty when it is asked to give its employees an increase. And then it fires a number of employees.

Universal, according to Moss, pulled out of negotiations with Local H-63, which is seeking a new contract to replace the two-year pact that expired in September. Union has reached an impasse with all the film companies in negotiations involving homeoffice white collar workers.

A special membership meeting, scheduled for last Wednesday to determine the next move in the stalemate, was postponed because of the snow storm. The meeting has been rescheduled for tonight (Wed.). Union officials will seek instructions from the membership for presentation to film company negotiators in a meeting scheduled for tomorrow (Thurs.).

The white collarites are said "to be steamed up" over the attitude of the film companies and actions, not excluding a possible strike, are anticipated. In order to strike, the union will require permission from Richard F. Walsh, IA top. During his regime as IA chieftain, however, Walsh has never authorized a strike. Therefore, it's expected that the white collar union will resort to other harassing tactics before asking for strike permission.

Canada 'Clearance'

Continued from page 3

ing was Morris Stein, Famous Players (Canadian) executive.

In addition to the claim that theatre attendance would be increased if a greater number of family-type motion pictures were made available, it was also stated that attendance would be further increased by the production of more films in color so that the wide screen and color presentation in theatres would accentuate the difference between the small screen and the black-and-white limitations of television.

On the five-year film protection (this promised by Robert A. Wile, executive of 20th-Century, who was present from New York), it was claimed at the meeting that the public is now under the impression that pictures in current release will shortly be available without charge on television and, as a result, this mistaken viewpoint has sharply reduced attendance at movie houses.

It was also resolved that distributors spread their top pictures in that present-day conditions are such that attendance at theatres is being lost because of the practice of film distributors in releasing such films simultaneously and, therefore, creating a shortage of top product in intervening periods. It was also resolved that all distributors of 35mm nitrate film be

requested to withdraw completely all nitrate prints now in circulation in Canada and that the deadline be made April 1, 1958; with the Motion Pictures Exhibitors Associations of Canada going on record that its members will not use nitrate prints after that date.

(See this issue Television Section for Canadian comment on another aspect of present exhibitor situation in Dominion—Ed.)

Japanese Week

Continued from page 5

rect U. S. advice was enlisted in the selection.

Takarada said the festival was frankly tagged as a commercial event, aimed at the trade. This time, when the event is over, an office will be established where inquiries can be handled. The Shochiku rep said the Motion Picture Assn. of Japan was mulling the establishment of permanent bureaus in Paris and N. Y., and that the search was on for a showcase for Japanese films in Gotham.

The 1957 fest was a disappointment for the Japanese. "Our films didn't do well in the States in 1957," said Takarada. "Exhibitors and distributors have lost confidence in our product. We hope to start regaining it with this film week." He estimated that the Japanese industry took out a little over \$1,000,000 from the U. S. this year. However, most of this money came from theatres frequented by Japanese language groups on the Coast and in Hawaii. Very few Japanese features made even the art house circuit during the year.

Takarada said the Japanese industry was grateful for the cooperation extended it by the Motion Picture Assn. of America which is lending facilities, but isn't contributing any cash. The budget for the fest, including transportation, is figured at about \$40,000. It costs about \$2,000 to transport one person back and forth. Each of these nominated one film. Companies participating in the week include all the Japanese majors—Shochiku, Toho, Shin-Toho, Daiel, Nikkatsu and Toei.

Following are the six features that are to be shown at the Japanese Film Week at the Museum of Modern Art during January:

Jan. 22—"The Lighthouse" (Shochiku color)
Jan. 23—"Emperor Meiji & the Great Japanese War" (Shochiku color)
Jan. 24—"The Lord Takes a Bride" (Toei color)
Jan. 24—"The Temptress" (Nikkatsu color)
Jan. 30—"Story of Chikamatsu" (Daiel color)
Jan. 31—"Untamed Woman" (Toho b&w)

Chas. K. Feldman

Continued from page 3

involved to the extent of devoting himself exclusively to arranging and bringing package production deals to the Metro studio.

Vogel has maintained that the proposed deal with Feldman is not on or off and that discussions with him will continue. Feldman is coming to N.Y. today (Wed.) and an effort will be made to reach a conclusion. Loew's however, has stressed that even if concrete arrangements are made with Feldman, it will have no effect on the company's present administration—especially the position of Benjamin Thau, the studio's administrative top. It's noted, too, that discussions in the meanwhile will be held "with and through" Thau.

Have Kimono

Continued from page 1

with perennial popularity is Hawaiian entertainment for the private bawls. Another popular type of talent for such affairs are country & western artists. This, however, is a seasonal thing, with the c&w performers getting most of their calls during the summer in conjunction with outdoor barbecues.

The good food angle for the talent bookers has become an important adjunct for their business. If Nipponese talent gets the call, the booker makes a tieup with one of the local restaurants specializing in that food to supply the food. Similarly with the Hawaiian and calypso shows where appropriate, lily-style eateries can be made available.

VARIETY BILLS

WEEK OF DECEMBER 11

on with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Triwell; (W) Warner

NEW YORK CITY

Musie Hall (I) 12 Raymond Paige Orr
Roxie 12
Winged Victory
Chorus
Diane Corby
Manuel Del Toro
Skating Squires
Roxettes
Roxie Orr

AUSTRALIA

MELBOURNE
Twiliv (T) 16
Larry Glawold
Eagle & Man
Johnny Lockwood
A. Robins
Raymond Faye
Rigoletto Bros. & A
Anny Berrery
Medlock & Marlowe
Winnietou & Squaw
Jimmy Parkinson
Alfred Lewis
Rae Morgan
Reg Priestman
Norman Thorpe

BRITAIN

ASTON
Hippodrome (I) 9
Pauline Penny
Barry Piddock
Annette & Noel
Holloway & Pat
Jackson & Collins
Jackie Foy
BIRMINGHAM
Hippodrome (M) 9
Betty Fox Dancers
Jim Dale
Edmundson
Stan Van
S & V Pardee
Campbell & Roger-
son
FINCHLEY PARK
Empire (M) 9
C. Hicks Co.
Ravie & Babs
Marty Wilde Co.
Miki & Grif
P & P Page
Most Bros.
Johnny Lealey
Edorics
LONDON
Metropole (I) 9
Cavan O'Connor
Freddie Sales
L & H Nesbitt
Eva May Wong
Anton & Nenet
Fuller & Janette
LIVERPOOL
Metropole (I) 9
Paul Anka
SOUTHAMPTON
Club (I) 9
Terry Cantor
Red Preston
Toigee Kee
Yalira
Alexis Troupe
Kenzie Cantor
Dale Warren
SHEFFIELD
Hippodrome (M) 9
Smith Bros.
Rochelle 3
Harry Bloy
David & Mott
Cherry Walker
Richman & Jackson
Kish & Co.
GLOUCESTER
Globe (I) 9
Wilton Family
Iris Poliakova
M & S Davis
Rita Grable
Rita Grable
Harbor & Dale
The Elegantes
Lore & Rafi
Geo. Murray
Gautier's Steeple-
chase
Dick Dana
Garwood Van Orr
Accidentals
George Arnold
Buster Hallett Orr
El Rencho Vegas
L. Roman
Hal
St. Martin
Playmates
Norman Cohen
Dick Rine Orch
Fleming
Debra Paget
Mills Bros.
Flamingo
Jack Cathcart Orr
Samuel Hotel
Nitecaps
Make Believe
The Castles
Golden Nugget
Hank Penny
Rue Thompson
Harry Ranch
Billy Regis
Charlita

Cabaret Bills

NEW YORK CITY

Stella Brooks
Hotel Stetler
Bulet & Edie
Charles Manna
Three Flames
Jimmie Daniels
Blue Angel
Martha Davis &
Spouse
Garcons De La Rue
Mike Nichols
Eddie May
Phil Leeds
Jimmy Lyon Trio
Lucy Fabery
Virginia Craig
Chateau Madrid
Roby Kowalski
Goro Reyes &
Peppia
Eddie Garson
Ralph Font Orr
El Canay
Candi Cortes
Baccarbano
Biddy Hackett
Marion Marlowe
Randy Randazzo
Cindy Tyson
Sammy Devens
Elsie Deming
Michael Durso Orr
Frank Marti Orr
Jewellers Room
Ronny Monk
Ronny Graham
Lol Calbo
Ellen Hanley
Jenny Lou Law
Gerry Matthews
Stan Keen
Gordon Connell
Daphne Hellman
El Chico
Maria Antinea
Rose Duval
No. 1 Fifth Ave
Igor & Bob
Harold Fonville
Joan Bishop
Hed Piere
Stanley Melba Orr
Joe Riccardi Orr
Rosalinda St. John
Hotel Plaza
Alma Cogan
Ted Straeter
Mark Monte Orr
Hotel Roosevelt
Guy Lombardo Orr
REVE
Mabelle Mercer
Lettin Quarter
Milton Berle
Betty George
Metropole
Dunhills
Stan Fisher
Don Casino
Syncoated Waters
Jo Lombardo Orr
B. Harlowe Orr
L. Cupidon
Abbej Lincoln
Old Romanien
Miles
Sunny Gale
Lou Willis Jr.
Nate Kennedy
Ray Bari Orr
Show Place
Karen Anders
Barbara Sharma
Wally Gabor
Kenneth McMillen
Wm. Nix
Natalie Carlson
Town & Country
Johnnie Ray
Jean Carroll
Teresa & Gray
Buster Burnell
Ned Harvey Orr
Bob Charley
Vietnamese Lantern
Vicky Autier
Joe Miller
Ernest Schoen Orr
Paul Mann
Ralph Michaels
Susan Brady
Ed Smith
Plute Pete
Rosalinda St. John
Village Vanguard
J. J. Johnson
D. J. Johnson
Beverly Kenny
Weidort-Waters
Harry Belafonte
Emile Coleman Orr
Bela Babal Orr

CHICAGO

Black Orchid
Irwin Corey
Jules Buffon
Joe Parnello (I)
Blue Angel
"Calypso"
Princess Abilla &
King
Lord Christo
Lord Rafael
Eddie Miller
Joe McCall
Blue Note
Slim G. Miller (I)
Chez Pare
Jimmy Durante
with Ed Jackson
Sonny Rick
Jules Buffon
Betty Summers
Jack Roth
Chas. Evans
Ted El Rito Orr 13
Clefator Inn
Pat Morgan
Ramsey Lewis Trio
Loez Alexandra
Linda Hilton
"Ice Review Spec"
Glenn & Colleen
C. Miller (I)
Jo Ann McGowan
Ros Pettinger

LOS ANGELES

Bill Christopher
Fred Napier
Gil Shapiro & De
Solo Sisters (I)
Paul Gibson &
Sully Kothman
Norman Crider
Tune Tettlers (I)
Charlie Fisk Orr
Brake Hotel
Janna Blase
Jimmy Mason
Gate of Horn
Elly Stone
Paul Clayton
Jo Mape
Londan House
Dorothy Homan
Mister Kelly's
Mort Sahl
Helen Merrill
Marilyn Benjamin
Palmier House
Anne Jeffreys &
Dor Sterling
Dior Dancers (I)
Berl Dancers Orr

RENO

Mapes Skyroom
Jo Ann Jordan 3
Dubonnet 3
Bachelors & Nancy
Lee (I)
Jack Meek 3
New Golden
Ben Yost (I)
Chancos (I)
Riverstone
Getaway Singers &
Brien
Trio Cottor
Starlets
Bill Clifford Orr
Holliday
Tommy Gums 4
Smith & Redheads 3
Strolling Stars
Kings (I)
Reno Club
Little Red & Fire-
balls (I)
Don Dick 'n' Jim's
Patty Shaw
Narrah's
Jig Adams Dixie-
land (I)
Moods (I)
Chamako 3
Dennis & Rogers
Desert Inn
"Oriental Fantasy"
Jane Froman
Carlton Hayes Orr
Dunes
"Holiday for G-
Strings"
Carrie Finnell
Rita Grable
Rita Grable
Harbor & Dale
The Elegantes
Lore & Rafi
Geo. Murray
Gautier's Steeple-
chase
Dick Dana
Garwood Van Orr
Accidentals
George Arnold
Buster Hallett Orr
El Rencho Vegas
L. Roman
Hal
St. Martin
Playmates
Norman Cohen
Dick Rine Orch
Fleming
Debra Paget
Mills Bros.
Flamingo
Jack Cathcart Orr
Samuel Hotel
Nitecaps
Make Believe
The Castles
Golden Nugget
Hank Penny
Rue Thompson
Harry Ranch
Billy Regis
Charlita

LAS VEGAS

Desert Inn
"Oriental Fantasy"
Jane Froman
Carlton Hayes Orr
Dunes
"Holiday for G-
Strings"
Carrie Finnell
Rita Grable
Rita Grable
Harbor & Dale
The Elegantes
Lore & Rafi
Geo. Murray
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Flamingo
Jack Cathcart Orr
Samuel Hotel
Nitecaps
Make Believe
The Castles
Golden Nugget
Hank Penny
Rue Thompson
Harry Ranch
Billy Regis
Charlita

MIAMI-MIAMI BEACH

Americana
Jonl James
Jaye Bros.
Bert Michaels
Chuy Reyes Orr
Jackie Heller
Luis Martin Orr
Maya Orr
Luis Martin Orr
Charlie Farrell
Rosina Astor
Sonny Kendis Orr
Tana Lenn
Di Lido
Mandy Drape Orr
Gloria Blake
Jane Moore
Wally Gabor
Jack Barcona Orr
Eddie Orr
Beverly Dennis
Fon. Lads
Liccardos
Lord Flie
Mal Markin Orr
Chico Cuban Boys
Fountainbelle
Alain
Kay Brown
Fordlors
Johnny Conrad Ders
Saccas Orr
Pupi Campo Orr
Havana
Miriam Barreras
L. Sen Orr
Ortega Orr
Trepacane
Antonia Moreno
Albino Cortes
Albino Cortes
Blanca Varela
Gladys & Freddy
Beverly
Guarocheros
Micaela Castel
Johnny Hallett
S. Suarez Orr
Romero Orr

HAVANA

James Melton
Ray Carson
Antonio Moreno
Maria Magdalena
Parisen Dners
Dante Waters
W. Reyes Orr
Sins Souci
Loey
Loey & Rolande
Rolando La Serie
Victor Alvarez

LAKE TAHOE

Harras's
Reno Stewart 3
Pantheus Treeces
Joyce Collins 3
Marcia & Misters 3
Vincent Estrada is new director of Fort Wayne Ballet Inc., replacing Leonard Boucher. Estrada danced professionally in Paris for 10 years.

Hotel St. Regis, N. Y.

Julie Wilson with Marshall Grant; 3: Milt Shaw and Ray Bari Orch; \$2-\$3 cover.

Julie Wilson goes with the Maisquette of the swank St. Regis like Joe E. Lewis goes with the Cops—and she's come a long way since she started at the latter Gotham bistro as a line-singer. Miss Wilson at her plush niter peak with a softer hairdo, a less artificial femme fatale mien, and an ease and professional repose that points up anew that there's no short cut to experience.

Kidding herself on the nine-year tempus-fugit—and since Miss Wilson is still an "old satchel" in her 20s she can afford the storm in rib—she comes on like a storm in a slinky red dress which (1) ain't out-of-kluge's and (2) needs two of everything to properly fill it. She does.

Whether it's her mentor and ex-husband Barron Polan or her nowative showmanship instinct Miss Wilson sure knows how to pick 'em and mix 'em up. Even the requests, which she ad libbed, such as the Kiss and the Kats, except.

Her premiere followed the previous night's Kraft TV Theatre, to which she referred only fleetingly with a Peter Lind Hayes-Robert Allen "Come To Me" song, as done by her in the video dramatic hour (Hayes also co-authored the play), but in the main she tended to her saloon songalongs. Whether reprising Rodgers' "Can't Make My Anna Held idles" (excellent for her) or her special lyrics, the St. Regis regulars ate it up. The torch song medley, the "Gotta Sing" opener, the saucy exclusives like "It's," "Men In My Life," "Daddy, Surprise Me," and "Bad Bad Woman" are effective all the way.

She's given excellent assist by the Marshall Grant Trio (maestro at the piano, with string bass and drums) and per usual the day capation teams headed by Milt Shaw and Ray Bari get 'em up on the floor. Maitre d'August... his hands full at the preem with the customer traffic—and always ask the waiters who's doing business in any saloon; they're the best barometers.

Abel.

Hotel Muehlebach, K. C.

Kansas City, Dec. 6. Paulette Sisters (3), Guili Guili, Ken Harris Orch (9); \$1-\$1.50 cover.

The Terrace Grill of the Muehlebach has an unusual coupling for the fortnight with the chic Paulette Sisters and magician Guili Guili. Both are on return dates from stands within the past year.

Off the bandstand during the show, Ken Harris handles the m.c. chores and calls out the Paulette girls to open. Attractive blondes, they roll through a considerable list of songs in pop styles and show a tightly knit turn with their own particular blending to spotlight arrangements. Their best at this session was putting some rhythm into "Rockabye My Baby" and they also did much for "Tammy" and the "Saints Go Marching In."

Guili Guili looks every bit the part of the magic man from the Far East, with fez and bathrobe and accent. While his sleight of hand and tricks are all aces, some of his presentation is utter corn and this show lacked unity with his backing. Bits with the baby chicks, eggs, hats, cards and flags are all o.k., but the whole turn could be snapped up to advantage.

Quin.

Chez Parce, Chi

Chicago, Dec. 3.

Jimmy Durante, with Eddie Jackson, Sonny King, Betty Summers, Jack Roth, Jules Buffano, Borden Twins, Chez Parce Adorables (6) with Paul Merrill, Ted Fio Rito Orch (11); \$1.95 cover, \$4 minimum.

Jimmy Durante is giving the Chez 13 days this month to help Jerry Lewis' late cancellation. A mopey performer to take part isn't in all show biz, unless it be Sophie Tucker, who's already played her part in the promotion. For Durante, it's his second time here this year, but from the size of the crowd he's evidently been absent too long. Opening night (3)—a Tuesday in the traditional winter slump period—was like Saturday night in season, and Durante, as usual, was smash.

Yet comic burns up his old stocks-in-trade in multiple during his hour onstage, and the laughs flow for the funny hat routines, the pousering, the mishandling of English and the general disorder he wreaks in trying to set things right. More than once he showed signs of

fatigue in keeping the action continuous, and showmanly—a rough chore for even a young man—and wisely he's delegated some of the more strenuous stage business to young warbler Sonny King, who proves himself an excellent foil to Durante.

Strut expert Eddie Jackson, the oversized Borden Twins, house batonist Ted Fio Rito, and of course Durante's musicians, Jules Buffano and Jack Roth, all contribute to the mayhem in varying proportions, and Jackson and Buffano collaborate with the star on his surefire numbers, "Inka Dinka Doo," "Real Piana Player" and "I Love You, I Do." Sole serious moment occurs about midway when Durante solos "Young At Heart" in touching and indelible fashion.

Betty Summers, an attractive redhead with a squeaky voice, is the warm-up act who keeps a little more than table talk. Gal has the mope, but with her kind of pipes she'd do best to stick with cutie-pie songs and leave the likes of "April In Paris" to singers equipped for it.

The perpetually smiling Chez Parce Adorables figure prominently in several Durante routines and serve their prop function well. As dancers they're cornball, working with all the old clichés of line choreography, but that's their charm. However, their closing production to a 75-minute show is a real impact killer. Durante's a hard one to follow, even by a chorus line of Jayne Mansfields.

Room closes Dec. 16 and reopens Dec. 27 with Sam Levenson and the Four Lads, latter for one week.

Les.

Fairmont, San Francisco

San Francisco, Dec. 5.

Ella Fitzgerald, Ernie Heckscher Orch (10); \$2 cover.

Ella Fitzgerald is still among the aristocracy of distaff singers, and proves it with a 45-minute stint that has crowd cheering, whistling and stamping for more.

Among other things: A tremendous repertoire with topnotch performance throughout; a big, true voice; great phrasing and sensational sense of beat; sings as if she understands the meaning of every word and lets the audience hear every word; sings verses like just choruses; uses her voice like an instrument; shows deep honesty as an artist; can transpose from key to key with no difficulty; doesn't fill in between tunes with a lot of gab.

All of this, and lots more, comes into play as she sings "Gypsy in My Soul," "Baby, Don't Go Way Mad," "Bewitched, Bothered and Bewildered" (so that crowd understands song's intent in relationship to "Pal Joey"), "When Somebody Loves You," "Lady Is a Tramp," "Midnight Sun," "Too Close for Comfort," "St. Louis Blues," "Tisket, Tasket" and finally, two numbers from "Porgy and Bess." Every number is sheer artistry, and her supporting bass, drums and piano do a beautiful job.

Ernie Heckscher's orch offers a pleasant 15-minute "South Pacific" medley to start things off. Miss Fitzgerald, who should draw big business to Ben Swig's big Venetian Room, is booked through Jan. 1.

Stef.

Adolphus Hotel, Dallas

Dallas, Dec. 6.

Billy Albert & Ardyre Sisters (2), Lelia Guizar, Joe Reichman Orch (7); \$1.50-\$2 cover.

Dual bills, frequent here since the Century Room started a continuous floorshow policy last summer, are popular—and the current fortnight's show should grab a neat b.o.

Headliners, Billy Albert & Ardyre Sisters—Molly and Sally—integrate a slick 25-minute sesh into a miniature revue. Overy is vocal of "We Want to Do Everything For You" and trio just about does that, too. Sisters, physically endowed by nature, seem head to toe, to be white cocktail gowns about the showcasing. Albert, young and handsome baritone, gets off a neat vocal medley, with self-accompaniment on guitar, of "My Fair Lady" tunes, as the sisters dance. Distaffers, in "Daisy Mae" costumes for neat gam display, do a sock imitation of Patience & Prudence, pipe "Mountain Music" and Albert does Presley's "dancin' bit to prelude for a square" dance bit to prelude for a square windup vocal of "Too Much."

Lelia Guizar, opener, is reviewed under New Acts. Joe Reichman, per usual, furnishes top showbacking and there's a loaded floor for terp sessions. Acts go to Dec. 18. Charlie Applewhite opens a fortnight on Dec. 19.

Town & Country, Bklyn.

Johnnie Ray, Jean Carroll, Terrace & Gray, Buster Bunnell Line (10), Ned Harvey & Socaris Orchs; \$6.50 minimum.

Town & Country Club operators Ben & Doris Maksik have a lot of bounty in store for the forthcoming holiday season. With this bill holding for four weeks, it'll go into the New Year, and indications are that it will carry its boxoffice weight. Not that there's any sprightly business around anywhere at this time, but the show price is right, and the customers are happy.

With headliners Johnnie Ray and Jean Carroll, the club returns to punchy and schmaltzy entertainment. The duo deliver potently in their spots, and the customers are frequently vocal in their applause.

Ray is staying with virtually the same act that he essayed the last time in town. There's little reason to change from the routine he did at the Waldorf-Astoria, since bulk of it would be new to Town & Country customers. His forthright attack and vigorous moves, lines with use of a handkerchief, cut down the proportions of the room to his size. His 40-minute session includes his staples such as "Should I Reveal," "Shake a Hand," "Coquette" and his perennials "Walkin' in the Rain," "Little White Cloud" and "Cry." There was one period in which a mike stand fell apart, but Ray with the air of a mechanic fixed the mike from another part of the stage, got rid of the pieces lying around, and carried on.

Ray seems to have returned more to his lachrymal style of troubadouring with this session, but it's excellently received, especially since it shows an essentially strong rhythmic line and an evangelistic fervor. Indeed, there are times when his tumescing moves, lines with use of a handkerchief, cut down the proportions of the room to his size. His 40-minute session includes his staples such as "Should I Reveal," "Shake a Hand," "Coquette" and his perennials "Walkin' in the Rain," "Little White Cloud" and "Cry." There was one period in which a mike stand fell apart, but Ray with the air of a mechanic fixed the mike from another part of the stage, got rid of the pieces lying around, and carried on.

Miss Carroll is a top-rank femme comique. She has her lines with certainty is master of the surprise aside, and is able to get an audience into hysterics with no lost motion. She tells stories and throws lines equally well. Miss Carroll has changed her material completely for this show, although there are sections of the house that would have loved a retelling of her acquisition of dresses, her mink coats. This sort of stuff is surefire for this house. But she does tremendously well with her new stuff.

Terrace & Gray are sprightly dancers in the modern mode whose background bespeaks a familiarity with the pasdedeux. They have made some classic approaches to modernity. This mixture of both makes for a smart line of choreography.

The Buster Bunnell Dancers in two numbers create an air of warmth that reacts in favor of the show, and Ned Harvey showbacks with competence. Socaris crew latinos for floor-filling effect.

Jose.

Koko Club, Phoenix

Phoenix, Dec. 7.

Tony Martin, Jackie Kannon, Jimmy Wilcox Orch (17); \$2 cover, \$2.50 Sat.

This city's first theatre restaurant premed Friday (6) with appropriate fanfare which lured local socialites, city and state officials, as well as a number of the city's newsmen from L. A. and Vegas. New \$250,000 niter replaced the old Koko which burned down several months ago, and the 350-capacity room compares favorably with any in Vegas. Many of the Vegas regulars—Nat King Cole, Spike Jones, Mills Bros., Martha Raye, Sammy Davis Jr., and Ella Fitzgerald—have been inked to play here within the next few months, and owner Sol Tropp is negotiating with all the top stars of the business.

Tony Martin, who had never opened a new club before, was an excellent choice to start the stars rolling here. With his w.k. sophisticated smoothness, he gave a relaxed, engaging performance for first-nighters which spelled class all the way. With topnotch assistance from his conductor Al Sennedy at the 88, he piped such tunes as "Fascination," "All of You," "Begin the Beguine," "I'll See You in My Dreams," and "There's No Tomorrow," latter getting evening's hottest mitting. Pace-changers were "Till," the lyrics of the soft piano concerto fitting him perfectly, and the "Top Hat" routine in which he chats with various celebs. The dialog-with-celebs is especially appreciated by a top crowd—and one of the show's hep Audience enthusiasm kept him on

for several encores, and he finally invited them to dance on the stage before he bowed off.

Jackie Kannon, featured on bill, proves himself one of the better young standup comics, as he rapidly tosses jokes which are different from those used in his recent Vegas stint. He gets his loudest yock with a loud joke—looks around the beautiful new room and congratulates the management. "Shows you what a pile of rags and a can of kerosene can do," he sez. His trademark skit, the egg in the paper bag, is repeated and gets rewarded with booming laughs. The Jimmy Wilcox orch does a fine piece of backing for the 75-minute show.

Duke.

Flamingo, Las Vegas

Las Vegas, Dec. 6.

Mills Bros. (4), Debra Paget, Cary Leberette, Don Kirk, Flamingoettes, Jack Cathcart Orch (14); produced by Jack Cathcart; \$3 minimum.

The Mills Bros. reprise in the Flamingo Room this time finds them seasawed with Debra Paget, latter billed as extra-adapt. Quartet (actually a vocal trio, as non-brother guitarist didn't sing) leans heavily on standards, with which they're identified, and the nostalgic atmosphere thus created brought enthusiastic mitting from first-nighters. Most applause went to "You're Nobody Till Somebody Loves You," and their w.k. vocal trickery in which musical instruments are imitated during "Basin St. Blues." Well received, too, is their "new" number, "Knocked Out Nightingale," an update on a Mendelssohn's "Spring Song."

Miss Paget has a clever gimmick to open her act—she and dancing partner Cary Leberette tiptoe onstage in clown getup, he pulls off her costume and wig to unveil the glamorous star in a revealing gown. She takes it from there and breathlessly sings such numbers as "All the Way" and "To the Land of the Living." Pipy is combined with some fresh choreography which neatly showcases the nifty terp talent of the Paget & Leberette team. Miss Paget registers better as a terper than a chirper in this act, but the blend makes it emerge as an okay bistro attraction.

Helvetic production number featuring Don Kirk and the Flamingoettes (12) is top-level entertainment—Kirk's virile voice is a definite plus, and the pretty girls are outstanding with their precision high kicks. Jack Cathcart, who also produced the show, expertly batons the orch.

Duke.

Black Orchid, Chi

Chicago, Dec. 3.

Johnny Mathis with Frank Owens Trio, Prof. Irwin Corey, Joe Parnello Trio; \$1.50 cover.

A nine-day engagement of Johnny Mathis by terms of an old contract insures a happy postponement of the pre-Xmas doldrums for the Black Orchid. Irwin Corey is a frequent repeater here whose appeal doesn't seem to lessen with time or exposure.

Unforced and undistorted enthusiasm behind a wry smile gives crooner Mathis a hold on his audience. A clear and well controlled voice, with plenty of volume when he wants it, serves him well through a variety of ballads and rhythm tunes. Most of the trademarks, like "Wonderful, Wonderful" and "Chances Are," he belts out in a live performance with better effect than on records. When it comes to standards, Mathis can find a personality in a song and make it his own. Typical is his treatment of "Goody, Goody." The backing of 88er Frank Owens, with vocal and drum support, is unobtrusive but potent.

"What's new in an antique shop?" they're madcap Prof. Irwin Corey's return engagement here. His five-minute opening panto is still a masterpiece. Triple entendre, largely visual, is constant challenge to his audience. Racing from the Electrical Workers' show where he doubles each night for the first week, Corey has enough steam to carry a more subtle performance here for 45 minutes. The routine he's sketched for 30 minutes—may hurt the turnover, but he probably couldn't get off the stage if he wanted to. Not the least of his opening show was the improvised final 15 minutes, including an introduction of Mathis that would have served as a routine in itself.

For the rest Corey's cigaret routine is better than before, and his spears at the bonifaces and femme members of the audience draw over-approvals. Turn on Corey, being carried off stage.

Old Romanian, N. Y.

Jackie Miles, Sunny Gale, Devani Bernae Dancers (3), Boots McKenna Line (8), Boys (4), Mac Pollack Orch; \$4-\$5 minimum.

When all the indoor and outdoor elements are favorable, a good performer looks better and a better performer can break the bank. Sometimes he can do it against odds. But what do you do for an opening show when there's a fair crowd, a little over 50, such circumstances often furnish offbeat opportunity to spot talent that lives by talent alone.

Jackie Miles, no stranger to good and hard times, including regularly on the N.Y.-to-Florida saloon belt (and not excluding the mountain creameries, where he's as indigenous as bagels & lox), is that kind of talent. In his opening (4) stint at Jack Silverman's made-it-to-Broadway Old Romanian, the low-pressure comic with the versatile attack quickly latched on to the tribulations occasioned by the pre-Christmas white; made sure to arm himself with material to the noise of the subway reverberating somewhere beneath the stage he was working on; was ready with observations on the distracting siphoning of setzer during his performance; and another blue-tinted sazer bottle is on Old Romanian's mark almost equal to that of bonifae Silverman himself; and between times launched and re-launched his wide wide world of set pieces. His postscripts, tossed off casually but obviously developed with diligence, would include, of course, that extremely graceful softsoe, dextrous tapping, and a number of other things. The workout at the piano, and a splendidly timed concluding monolog. With a populous house, he couldn't miss; as is, surely a most worthy example of a Miles menu with the extra mileage that goes with it.

Sunny Gale, in the featured spot, is an altogether different case. True, she's a kind of stylized semibelter that needs a substantial audience, but why the apparent deliberate avoidance of the current pops and another blue-tinted sazer bottle? Is her style at all particularly "Star Dust"? It's a puzzle. The disker who made it a few years ago with "Wheel of Fortune" does well by that and "Lady Is a Tramp," but is only fair on "My Man" (this one needs a crowd willing to pay attention, but the conditions weren't right for that night); and she's hopped-up on "Man of the Hour" (another one of those arrangements hard to sell—an encore of sorts in this case—to a virtually empty barn. Judgment on her as to an outing in a large niter (capacity about 900, now the "mammothest" in Manhattan; Ben Maksik's 1,600'er in Brooklyn gets the nod in Greater New York) would have to be reserved for the future. But it would be less than fair not to point out that Miss Gale, with her piping attributes, is ill-advised wearing an overdesigned gown that gives further accent to the Columbia disker's smallness and roundness. More simple accoutrement is indicated, and if possible, dropping of the platinum blonde tresses for, perhaps, au naturel.

Opening act is a novelty "aerial strip" by the Devani Bernae Dancers, a trio described under New Acts. Boots McKenna floors three numbers with his cracker-jack line octet plussed by a three-piece of terping boys and a male production singer. Here's a McKenna troupe so "oldfashioned" as to encompass lookers who are also steppers and singers. It's a nifty rather shaker-upper by a line that hasn't learned to be nonchalant, as per the ancient routine of the "Man of the Hour." Pollack's orch does a top job on the showbacking; and not the least of host Silverman's upturnery is the good service of excellent edibles. Trau.

'Back to Buffalo' Beats

Familiar 'Off To' Theme

Harry Altman, who with Harry Wallens operates the Town Casino, Buffalo, had to postpone a buying trip to New York after nearly arriving. Snowstorm last Wednesday (4) prevented a plane from Buffalo from landing and craft was forced to return to Buffalo. Altman hasn't yet made any arrangements for a new trip.

Show on Broadway

The Dark at the Top Of the Stairs

Saint Subber & Ella Kazan production of three-act drama by William Inge. Staged by Kazan; setting, Ben Edwards; costumes, Lucinda Ballard; lighting, Jean Rosenthal. Features Teresa Wright, Pat Hingle, Eileen Heckart, Frank Overton, Evans Evans, Jimmy Everett, Judith Robinson, Charles Searl, Carl Reindel. At Music Box Theatre, N.Y., 5, 5:30, 8:30. Top Friday-Saturday nights, \$4.75 weeknights (\$9.20 opening).

William Inge can't seem to write anything but hits. Moreover, his plays keep getting better and his hits bigger. With his latest, "The Dark at the Top of the Stairs," he's due for a long run on Broadway, a road tour, film adaptation. The play bought the rights prior to last week's opening, stock and little theatre productions—the whole works.

Although "Top of the Stairs" appears structurally inferior to the author's previous "Picnic" and "Bus Stop," it seems truer, more personal and perhaps more general in its application and appeal. Inge has said that it is based on incidents and observations in his childhood in an Oklahoma oil boom town during the 1920's. It's a wise and compassionate play with a very simple theme.

The play is a drama with comedy touches, dealing with a quarrelsome family who finally learn to live together in peace and affection when they realize that the things they have in common are deeper and stronger than the things which separate them. As the rambunctious 10-year-old son says as he hesitates to go upstairs to bed, it's Scary when you can't see ahead of you. Yes, his mother assures him, but not when you have someone beside you.

As with all Inge plays, the underlying tone is that of the eternal optimism of believable characters and understanding, sympathetic observation. Nearly all the people in the story are vividly lifelike, with human virtues and faults, bravado and fear, kindness and unconscious cruelty. Even the moments of violence seem believable, and at times both funny and heartwrenching.

Thus, there's both laughter and a catch in the throat as the husband and wife get into a typical marital squabble and part in fury. There are the same contrasting elements in the revealing scenes when the supposedly happy in-laws arrive and it's presently evident that their marriage is an inarticulate agony.

Inge has loaded the drama with significant and sometimes painful elements. For example, the exposure of anti-Jewish and anti-Catholic bigotry is embarrassing, possibly because it has a ring of terribly uncomfortable accuracy. The scenes in which the timid daughter gets ready to go to her first party, and is encouraged to leave as her blind date turns out to be a likable youth who shares her need of companionship and a catch of strange, also is penetrating. And finally when it's learned that the young escort has committed suicide after being publicly humiliated by a viciously anti-Semitic smalltown hostess, the play is highly theatrical and intensely moving.

"Stairs" has been tastefully produced by Saint Subber and Ella Kazan, and trenchantly staged by the latter. It is generally superlatively played. Teresa Wright, returning to Broadway after nearly 13 years (her last appearance was as the blissfully smitten ingenue in the original cast of "Life with Father"), plays the mother with a persuasive blend of softness and animation. It's a skillful performance in a not-too-difficult role.

As the bull-like father whose absence as a traveling salesman precipitates the domestic exposure, Pat Hingle shows continued improvement over his portrayals in, for instance, "Cat on a Hot Tin Roof" and "Girls of Summer." Although the characterization is much the same and Hingle still tends to rely on vocal power for emphasis, his playing has a bit more dimension and variety, and his greater confidence and authority are assets.

As the ostentatiously chattering-in-law whose frigidity and empty-headed garrulosity have made a endless misery of her marriage, Eileen Heckart has another showy part (previous "Picnic" and "Bus Stop") which she plays with pyrotechnical proficiency. Possibly the character written, that was a bit of a stretch.

seems somewhat forced and the tragic scene doesn't suggest quite the depth of emotional desolation it might.

Judith Robinson is credible and touching as the daughter whose shyness contributes to a tragedy, a young actress with the emphatic name of Evans Evans makes a notable Broadway debut as a frantically dizzy pre-flapper, Timmy Everett gives an affecting impression in the slightly exaggerated part of the desperately plausible, anxious-to-please Jewish youth whose film-actress mother keeps him stashed away in military schools, Charles Searl offers a realistic portrait of a rebellious pre-teenage son, Frank Overton is acceptable in the imperfectly conceived role of the mutely resigned brother-in-law and Carl Reindel is amusing as a slouching teenage swain.

Ben Edwards has designed a spacious and properly ugly living room at the top of the stairs. Ballard has provided appropriate jazz era clothes and Jean Rosenthal has devised effective lighting. Incidentally, "Stairs" is the fourth straight hit for Inge—he's never had a Broadway failure. His previous successes have been "Come Back, Little Sheba," "Picnic" and "Bus Stop," all subsequently adapted for the screen. Hobe.

Show Out of Town

Two for the Seesaw

Washington, Dec. 5. Fred Coe presentation of three-act (nine scenes) comedy-drama by William Gibson stars Henry Fonda; features Anne Bancroft. Directed by Arthur Penn; scenery and lighting, George Jenkins; costumes, Virginia Volland. At Shubert Theatre, Washington, Dec. 5, 7:30, 9:30. Top Friday-Saturday nights, \$4.40 weeknights.

The first spoken sentences of "Two for the Seesaw," the new William Gibson play which opened here last Thursday night (5), are, "Son of a bitch" and "Oh, for Christ's sake." The last two are, "I love you, Jerry" and "I love you, too, Gittel."

In a way, that's what happens to this two-character comedy-drama. It starts off as a taut, hard-bitten love story of two lonely people in New York who "sure hit" each other, apparently stamped all over it. But it winds up sentimental as all get out, at times strongly reminiscent of "Voice of the Turtle."

At the end, the sensitive, "lost" lawyer from Nebraska who rebelled and ran away from his rich wife and her father, heads back there. And the tough, but noble, little girl from the New York tenements, renounces her guy and carries on alone.

Two character plays are difficult and tricky. They offer very fat parts, but so many pitfalls that they seldom make the grade. Some have dealt with long-married life, i.e., "The Four Poster," "The First 50 Years," etc. This one is different. Its span is from September into the following May. Its characters are not married. There are two hard-working telephones, a part of whose function it is to maintain contact with the wife in Nebraska.

"Seesaw" has a lot of topnotch dialogue and a remarkable performance by Anne Bancroft going for it. It doesn't make the grade yet but, with another five weeks on the road, has a good chance.

Henry Fonda is the name star and drawing card. He does a creditable, though rather two-dimensional, job as the lawyer who rebelled against the overly helpful wife and father-in-law, and who then falls in with a New York girl who also finds herself mothering and helping him. He remains a rather wishy-washy person throughout, even when he appears to find himself because the girl gets sick and falls back on him for aid. Part of the weakness in the writing is the failure to delineate a sharper character for Fonda.

The big bonus is Anne Bancroft, a relative unknown, with a handful of motion picture and several television credits. She socks through as a real performer. Her Bronx tenement girl is a live, vibrant person. The actress walks off with the show, both as a fine comedienne and in the heavier, dramatic part.

George Jenkins' set and lighting are first rate. He's designed a pair of bedrooms which are moved around to be on stage one at a time, or both together. Lowe.

Pressagent Michel Mok, back from the Coast and recuperating from a fractured leg, is in his old apartment-office at the Royalton Hotel.

REXIE PLANS LONDON 'ANNE' WITH KENDALL

London, Dec. 10. Rex Harrison, who's under contract to costar in London in "My Fair Lady" for a year from next April 30, is already planning his next show to follow that. He's figuring on repeating his original Broadway characterization of Henry VIII in a West End production of Maxwell Anderson's "Anne of the Thousand Days," with his wife, Kay Kendall, as costar in the role of Anne Boleyn. The latter part was played on Broadway by Joyce Redmond.

Having withdrawn recently from his original role of Professor Higgins in the Broadway edition of "Lady," Harrison is currently vacationing on the Continent with Miss Kendall, but has a film commitment before starting rehearsals for the West End version of "Lady."

Road Fed Up On Legit Readings?

The appeal of concert-style legit readings appears to be on the wane. Concert circuit managers, who've been booking such offerings in recent years are now asking is it a play or reading when taking on a legit production. They want assurance they're getting a regular play.

That's the case with the upcoming Theatre Guild-Arnold Moss production of "Back to Methuselah," which has been booked for a 42-city tour prior to hitting Broadway next March. In many cases the local managers asked the same play-or-reading question. It was made clear to the managers that Moss' condensation of Bernard Shaw's original work will be in regular play form.

The production, co-starring Tyrone Power, Faye Emerson and Arthur Treacher, begins its road hike Jan. 6 in Orlando, Fla. Power recently returned from Europe for rehearsals, under the direction of Margaret Webster. The scenery and costumes are being designed by Marvin Reiss and Patricia Zipprodt, respectively. The tour was arranged by Julian Olney, of Dorian Attractions. Bernard Simon is pressagent for the production.

'Pepi' Loses One Pappy, May Be Cut to Three

The legit version of Ira Avery's novel, "Five Fathers of Pepi," will be minus one sure and possibly another. The elimination of one of the quintet is definite, as indicated by a letter sent out by producer Jay Julian to prospective backers of the comedy, titled "Walking on Air."

In a brief outline of the story, Julian notes, it's "about the adventures of an orphan and his four adopted fathers in a small Italian town." According to Julian, the adaptation by Avery and his wife, Jane, is so different from the novel and a subsequent video version that no reference to the original source will be made in connection with the legit production.

The play which Frank Corsaro will direct, is budgeted at \$90,000, with about \$35,000 allocated to bonds and reserves. Julian intends putting the show into rehearsal next month for a Broadway opening in January. He also hints that by then only three fathers may be left.

Veteran iconogon
Ralph T. Kettering
wonders who's happened to
The Glory That Once Was Chicago's

another Editorial Feature
in the upcoming
52d Anniversary Number
of
VARIETY

Shows Abroad

Paddle Your Own Canoe

London, Dec. 5. Donald Albery presentation of three-act comedy by Max Regnier, from a scenario by Andre Gille, English adaptation by Lucienne Hill. Stars Nigel Stock, Moira Lister, Violet Farebrother. Staged by Glennie Fearn. Decor, Paul Mayo. At Criterion Theatre, London, Dec. 4, 7:30, 9:30. Top.

Two of the oldest themes in the annals of playwrighting have been identified to provide the main comedy stimulus in "Paddle Your Own Canoe," adapted from Andre Gille's original scenario by Max Regnier and translated for the English-speaking stage by Lucienne Hill. It adds up to a mildly amusing entertainment which should prove moderately successful.

In an adroit and occasionally diverting manner, the authors have exploited the dual subjects of the return of the "dead" husband and the influence of overpowering women who reduce their spouses to the status of amorphous puppets. The humor, frequently too obvious, occasionally reaches a high level of dryness and subtlety.

There is, however, an uneven quality about the writing, and the proceedings all too often are allowed to sag and drag. Eleanor Fazan's staging, excellent at times, doesn't do enough to achieve even and constant tempo.

The principal role, played by Nigel Stock, is titular head of a small canoe manufacturing company in France, reported killed in an accident in Peru. Actually, although missing for six years, he is alive, trading under an assumed identity and carrying on a successful business. His disappearance, it transpires, was merely a device to escape the domination of his wife and mother-in-law. His return to the marital home to find his wife remarried to his former works manager and completely at the helm of his business produces familiar amusing complications, but his final escape through the net has a neat twist.

Although Stock's playing of the key role is an important factor in the production, it depends to a large extent on the interpretations of Violet Farebrother and Moira Lister as mother-in-law and wife, respectively. Miss Farebrother's battlexe interpretation is a gem, never overdone, but always in keeping with the dominant, intolerable character she is portraying.

Miss Lister, in more subtle style, is equally devastating in her power to bring the male sex under her thumb, with a combination of feminine williness and physical charm. Easily the plum comedy part, however, is that of Newton Blick's as the hero's henpecked father-in-law. His timing and immaculate delivery make the most of a long-suffering character, who is never credited with an original thought nor allowed to complete a sentence uninterrupted. Roy Purcell as the second husband and Peter Vaughan as the family lawyer round off a better than average cast. Myro.

The Tunnel of Love

London, Dec. 5. Robin Fox Partnership and S. A. Gorlinsky presentation of three-act (five scenes) comedy by Joseph Fields and Peter de Vries, based on the latter's novel. Stars Ian Carmichael, Barbara Lister-Jones, Robert Morley, Glennie Fearn. Decor, Robert Morley. At Theatre, London, Dec. 3, 7:30, 9:30. Top.

"Tunnel of Love," S. A. Gorlinsky's latest import from Broadway, is as much a star vehicle as it is a comedy and with Ian Carmichael in the original Tom Ewell role, there's not much doubt about its b.o. potential. It should hold up comfortably for a profitable run.

Since his trio of film successes starting with "Private's Progress," Carmichael has grown immensely in boxoffice stature. He's at his best in roles demanding confident characterization so "Tunnel" is a natural for him. Indeed, it would be hard to imagine any other British player who could have filled the role with the same success.

The Joseph Fields-Peter de Vries comedy is, by London standards, a typical Broadway sex story with contrived situations, manufactured gags and quite a few laughs. As staged by Robert Morley, it is a trifle slow in the opening scenes, but the comic impact increases as the star gets into his stride.

The basic laugh situation, which more or less stems from a five-year itch, is admirably exploited by

the other members of the cast. Barbara Murray gives a lively interpretation of the wife who, inevitably, is the last to suspect her husband's infidelity. Dilly Laue, the case-worker from the adoption society, gives a highly provocative and amusing portrayal as the girl who so easily leads the hero astray.

William Franklyn and Charlotte Mitchell as the next door neighbors make a positive contribution to the comedy proceedings and Barbara Hicks has a standout bit as another representative from the Adoption authorities. Reece Pemberton's decor is bright and attractive. Myro.

Pommes a L'Anglaise (Potatoes English Style)

Paris, Dec. 2. Elvire Popesco & Hubert de Malet presentation of two-act (26 scenes) revue, with sketches by Robert Dhery, lyrics, Andre Mahieu; music, Maurice Yvain; choreography, Colette Brosset; settings and costumes, Dignimont; lighting, Jean Leplat; Ross Parker, Philippe Dumat, Yvette Dolvia, Simone Duhart, Grosso & Modo, Laurence Soupault, Yvonne Constant, Girls (6).

After a two-year run in London with his "La Plume De Ma Tante," in which sketches and musical numbers offered the English a humorous view of the French, Robert Dhery is back to give the French his impressions of the English. Besides this, the revue is laced.

"Potatoes English Style" also takes a bright look at human foibles in general, a takeoff of musical shows and a clever overall blend of music, bits, bizz here. With this revue, Dhery takes his place as one of the top French legit comedians.

"Potatoes" ranges from zany "Hells-a-poppi" bits to relaxed and charming old-style musical numbers. In its present state it might be too expensive to move to the U.S., due to almost prohibitive staging costs there. However, Dhery's timeless comedy could be a fresh, inviting entry for Broadway tastes and the show seems a costly but worthy venture for the U.S.

Dhery is on and off, introing each number with shrewd, self-effacing patter, and is aided by acidulous interruptions from comedian Jean Lefebvre. A woman dressed like a chicken lays an egg, which turns out to be the head of a Yul Brynner-coiffed actor. Chorus girls are out of step and generally inept, but look great. Cricket is explained drily, and a cricket exterminator is brought in. A medieval juggling ram rides over the house, with an actor on it. A wildly rocking boat leads to many mishaps. The cast builds a steel structure on stage, but the foreman says it's in the wrong place. A lighthouse keeper goes stir-crazy, but is finally saved by the advent of two mermaids.

Gerard Calvi's music blends well into this fast moving show, Colette Brosset's terps and choreography are fitting. Various bits on Yank foibles, like gyrating singers and violent youth, also fit well into the proceedings. Costumes and decors are topgrade, as is the cast, with standout notes for Pierre Olaf and Roger Caccia. Mosk.

Les Pigeons de Venise (The Pigeons of Venice)

Paris, Nov. 25. Parisiens production of three-act comedy by Albert Husson, lyrics by Louis Decruex; setting, Wakhevich. At Theatre Michel, Paris, Nov. 20, 7:30. Top.

Albert Husson's comedy, "La Cuisine des Anges" (known as "My Three Angels" on Broadway and as "We're No Angels" in a film version) remains the most successful postwar French play. It had four-year run in Paris, lengthy engagements in the West End and was then filmed in Hollywood.

The author's one-act, "The Pigeons of Venice," has not struck the b.o. gong in Paris, but two U.S. film companies and a well-heeled Broadway producer are dickering for the rights, and Husson won't lose any money on this latest comedy, though it may not be strong enough to last out the season.

Story is simple, direct and amusing, if a bit thin, being neat variation of the theme A. A. Mine employed in "Dover Road." A discontented Frenchman has spent the last 10 years at a Venetian pen- (Continued on page 76)

Lotsa Pre-Xmas Touring Layoffs; Relighting Dates Are Staggered

Legit activity on the road will come to a virtual standstill for the first part of Christmas week. Most touring shows are laying off rather than gamble on business holding up during that period. Although the producers are in apparent agreement on the pre-Christmas dog days, they're not together on when the seasonal b. o. upturn begins.

Of eight shows suspending performances for a couple of days to a week, three are reopening Christmas night and four the night after Christmas. The other is going dark for the entire week of Christmas. The shows include seven regular touring entries and one tryout.

In recent seasons, gross reports have indicated business, which years ago remained in the doldrums up to Christmas, has been emerging from the seasonal slump Christmas eve and even a couple of nights earlier. However, only a handful of productions are scheduled on the assumption of that pattern repeating itself this season.

The only regular touring shows not laying off that week will be "Happiest Millionaire," "My Fair Lady," "Diary of Anne Frank" and "Long Day's Journey Into a Night," the latter starting its road hike next Friday (13). However, another entry, "Most Happy Fella" is beginning its post-Broadway tour Dec. 23.

The touring shows laying off, with suspension dates listed parenthetically, are "Auntie Mame" (Dec. 23-25), "Cat on a Hot Tin Roof" (Dec. 23-25), "Middle of the Night" (Continued on page 76)

Chi's Lyric Opera Has Its Biggest Hit Season, But the Critics Pan It

By LES BROWN

Chicago, Dec. 10. Lyric Opera Co. wound up a week ago its longest and most prosperous season to date. But although Chicago-produced opera was a success with the public, the critics took the occasion to let fly a few brickbats.

Severest post-mortem was filed by the Chicago Tribune's Claudia Cassidy, who wrote, "Lyric has increasingly begun to present the kind of opera it was organized to protest. The original Lyric was a labor of love, and the love was for the opera . . ."

Others rapped specific inadequacies and shortcomings, and the upshot of the four-way critical estimate seems to be that the season showed possibilities of the company's potential greatness still far from realized.

On the attendance side, the seven-and-a-half-week season was spectacular, grossing \$574,250 for 29 performances, or 92% of the dollar capacity (\$622,344). There were 17 complete sellouts, and the percentage of attendance per performance is believed by Lyric officials to be the highest yet in Chicago opera history.

So far as anyone can recall, only the 1929 season of the Chicago Civic Opera Co., admittedly with more performances than the Lyric has had, reached an attendance average of 90%. The ticket selling that year was done just before the stockmarket crash.

Despite the whopping gross this season, Lyric again operated at a deficit, as it always must according (Continued on page 76)

Ban College 'Bus Stop'; 'Couldn't Be Cleaned Up'

Toronto, Dec. 10. "Bus Stop," which had no local censorship troubles in either its touring legit version or the Marilyn Monroe-starring film, has been cancelled as "unsuitable" for presentation by the Student Dramatic Society of Ryerson U. here. The William Inge play "couldn't be cleaned up," it was decided by H. H. Kerr, college dean, with the drama council concurring.

Rehearsals had been underway two weeks when college authorities learned that the show was "Bus Stop." The Gilbert and Sullivan operetta, "Gondoliers," has been substituted as the Student Dramatic Society's annual offering.

Crest Theatre, Toronto, Readies Another Season

Toronto, Dec. 10. The Crest Theatre, using a converted picture house for semi-stock, has lost an average of \$32,000 a year during its four-year history. Its chief owners, actors Murray and Donald Davis have lost about \$80,000. Its budget this season is \$229,592, with 14 contemplated productions. Council of Metropolitan Toronto is considering granting it \$3,500 "to help legitimate theatre and keep Canadian talent here."

Crest has now signed with IATSE, which picked it a couple of seasons ago. To avoid possible weekend overtime opening nights have been moved from Tuesday to Wednesday. Current is "James," directed by John Holden, with a cast including Anna Cameron, John Sullivan, Austin Willis, Maud Whitmore and Ronald Hartmann.

Flop of 'Nature' Nixes Wouk Deal

The fold of "Nature's Way" on Broadway last Saturday (7) choked off a deal of author Herman Wouk to make a financial cleanup. If the comedy had paid off, the playwright would have been entitled to 15% of the net profits, in addition to a royalty of 10% of the gross.

However, since the production closed at an approximate \$45,000 loss on an \$85,000 investment, Wouk's earnings, under his agreement with producer Alfred de Liagre Jr., were limited to the Dramatists' Guild minimum of 5% of the first \$5,000 gross, 7½% of the next \$2,000 and 10% of the balance. That was to go up to 10% when the show recouped.

The payment of 15% of the profits to Wouk would have been shared equally by the management and the backers, thus leaving them 85% of the profits to split on the usual 50-50 basis.

Anne Leslie, who's appearing in the off-Broadway production of "In Good King Charles' Golden Days," will double into NBC-TV "Omni-bus" next Sunday (15).

Clown Up Symphony

Savannah, Dec. 10. Since leaving Ringling Bros.-Barnum & Bailey clown Emmett Kelly has played television, night clubs and ball parks. On Dec. 16 he will add the clownsmanship touch to the Savannah Symphony which is going all-out for Christmas carols and kids on that occasion.

Seems that the symphony's manager, R. P. Thomson, is an old circus buff and has travelled with the Ringling trick on occasion.

Levin Withholds Thom's Royalties For 'Compulsion'

Robert Thom, who was called in to collaborate on the dramatization of "Compulsion," has received no royalties from the melodrama, which is currently in its eighth capacity week at the Ambassador Theatre, N. Y. He has consulted attorneys about taking legal action to force payment of the coin.

Thom's contract calls for him to receive 20% of the royalties of Meyer Levin, author of the best-seller on which the play is based and with whom he was engaged to collaborate on revisions of the latter's adaptation. An unusual angle of the deal, however, is that Thom is supposed to be paid by Levin, instead of directly by the management.

Levin has refused to fulfil the (Continued on page 76)

Valmar Oleska Planning 'Dance' Tryout on Coast

Hollywood, Dec. 10. Local patron of the theatre and the arts Valmar Oleska, who purchased the Wilshire Blvd. block front housing the former Ben Bard Little Theatre, which she now calls the Leon Lord Theatre (subtitled The Theatre of the Arts), plans making the legit a showcase for film producers. This would embrace for both talent and script.

Among her immediate plans is a Coast tryout of the rewritten "Tonight We Dance" by Marcella Burke, former Hollywood fan mag editor now married and residing in nearby San Bernardino, and the late Gladys Unger.

Off-B'way Still Leans to Revivals; Dressy Uptowners Going Downtown

By GEORGE ALAN SMITH

Sunday Shows in Philly; Will Ignore 1794 Law

Philadelphia, Dec. 10. After 163 years, the Quaker City is about to allow Sunday live shows. Mayor Richardson Dilworth has agreed to waive the 1794 blue law to permit a Sabbath performance Dec. 23 of a pre-Broadway legit play, "Maybe Tuesday." The new policy will, of course, also apply to other stage shows. Films and sports events, including professional baseball and football games, have also okay for the last quarter-century or so.

Technically, the 1794 statute will still be in effect, so managements giving Sunday shows will be subject to prosecution, but city officials will undoubtedly overlook the infractions. In any case, the penalty for conviction is only a \$4 fine, so it would be a negligible factor.

Weigh 'Fur Lady' (Retitled) in N. Y.

Montreal, Dec. 10. "My Fur Lady," the McGill U.-originated revue which recently went all-Equity after about a year's run in various Canadian cities, may be taken to New York next spring. If a moderate-side Broadway theatre were not available it might be booked into the new Canada House. In any case, the show would be retitled, probably "For Canadians Only," to avoid legal entanglements and confusion with the current Broadway and road smash musical comedy, "My Fair Lady."

James Donville, producer and co-author of the Canadian show, went to New York last week to discuss a possible deal with unspecified Broadway managements. He also figures on huddling with producers Worthington Miner and Kenneth Wagg about their proposed musical version of the Samuel Taylor comedy, "Sabrina Fair."

Chicago actress Dina Halpern leaves for Israel next week for a four-month tour as star and director of a legit theatre troupe. She'll be accompanied by her husband, Danny Newman, a legit pressagent in Chi.

Both in retrospect and prospect, the predicted influx of new plays off-Broadway has failed to materialize. Toward the end of last season and into the summer it was freely predicted that with off-Broadway having come into its own during the past couple of years, the new playwright would at last get a chance to be heard from in an arena of his own.

Either new scripts are not available or off-Broadway producers still prefer the gamble of revivals. Two seasons ago, through the first week of November, 1955, there had been 14 productions from June 1. Four of these were new scripts, of which three were immediate flops, seven were revivals that had runs of 12 weeks or more. The most notable entry, of course, was the still extant "Threepenny Opera."

Last season for the same period, 19 shows opened, four being new. One of the new scripts was "Me Candido" which, by off-Broadway standards, had a good run, or at least held forth at the Greenwich Mews until a new show arrived in March.

Of the other shows, nine were dramas, six comedies, three musical comedies. "Take a Giant Step" (Continued on page 76)

Playbill's New Covers To Retain Star Photos; Planning 4-Color Setup

Under a new agreement with the League of N. Y. Theatres, representing producers and theatre owners, The Playbill will publish individual covers for the programs for the various Broadway shows, but in a revised format and retaining authority over the selection of cover art. The new policy becomes effective with the issue of Jan. 13.

The revised cover will have a larger photo, extending to the edge of the paper on three sides, with room at the top for the title of the respective show. There will be other printing on the cover. Photos may be of the show's star or stars or scene shots, but will not be drawings, designs or other art work.

The Playbill will favor special photos for the cover spot. If suitable ones are not available, the publication reserves the right to assign its own photographer to make acceptable ones. The publication is due to begin using four-color covers, probably in late February or early March, and later will offer color ads for the inside of the book.

The new agreement with the League settles a dispute sparked recently by the decision of the Playbill to use identical covers for all Broadway shows. Producers, many of whom had contracts with stars specifying the use of their photos on the program covers for their shows, beefed over the switch, so the publication reverted to the old setup pending a satisfactory compromise.

The 73-year-old Playbill firm, which supplies programs for all Broadway theatres, was purchased about a year ago by Producers Theatres, in which Roger L. Stevens, Robert Whitehead and Robert W. Dowling are partners. It was formerly owned by Richard Huber.

'Bells' Is a Mexican Hit: It Has An Advance Sale

Mexico City, Dec. 10. The local production of "Bells Are Ringing" at the Teatro del Bosque is believed to be a record hit for Mexico. The musical, which opened last Oct. 18 to unanimous critical raves, is still going strong at the 1,200-seater. Tickets are being sold two weeks in advance, unprecedented for this country where previous advance sales for legit have scarcely gone beyond one day.

The musical, produced here by Luis de Llano, Rene Anselmo and Emilio Azcarraga Jr., has to play to 85% of capacity to break even. Silvia Pinal is starring in the role originated and currently being played by Judy Holiday in the Broadway production of the tuner.

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Inside Stuff—Legit

The Brothers

"Who Was That Lady I Saw You With?" is the new label for the upcoming **Leland Hayward** produc-

(Continued on page 77)

2d 'Tunnel' Troupe \$9,700
On 9th Week in Frisco
 San Francisco, Dec. 10.
 Ninth week of Randolph Hale's Coast version of "Tunnel of Love" at the Alcazar dropped to \$9,700 off \$1,600 from the previous week. "The Happiest Millionaire," starring Walter Pidgeon, opens next Monday (16) at the Curran, the first show at the house in two-and-a-half months.

Shows Abroad

Continued from page 72

The Pigeons of Venice

sion, wrecking the romances and marriages that cross his path because he is full of spite and envy, since the one woman he loved ran off and left him a decade earlier.

He is the despair of the hotel manager, whose customers are chiefly happy lovebirds, and the play is devoted to his artful attempts to separate a honeymooning couple. The marriage is saved when the rake's old girl returns and he swears off his practice of planting the seeds of jealousy.

Louis Ducreux gives a polished, sardonic and entertaining account of the trouble-making tourist and Brigitte Auber is attractive as the young bride, but other performers seem pretty routine. There is an inviting pension lobby setting by Wakhevitch, and Ducreux's direction is o.k., though casting might easily have been improved. Husson's play is lightweight, but his dialog carries the evening and a film adaptation utilizing the Venetian background seems in order.

Curt.

Give Me A Bed of Roses

Dublin, Nov. 25.

Abbey Theatre Co. presentation of three-act comedy by John Meehan. Features Eileen Crowe, Philip Flynn, Bill Foley, Angela Newman, Vincent Dowling. Staged by Rita Mooney, setting, Thomas McCann. At Abbey Theatre, Dublin, Nov. 25-27.

Annie Kelly..... Eileen Crowe
Henry Kelly..... Philip Flynn
Bill Kelly..... Bill Foley
Helen O'Kellaghan..... Angela Newman
Jennifer Kelly..... Vincent Dowling
Frankie O'Carolan..... T. P. McKenna
Terence O'Kellaghan..... Michael Hennessy
Tricia Travelevon..... Joan O'Hara
Alfred Hammersmith..... Derry Power

"Give Me A Bed of Roses" is a lightweight comedy of Dublin life in the lower middle-income bracket, set in the home of a doting mother. She is convinced that everything that happens is for the best, that no child of hers could do wrong and that family peace must be maintained. The play should have a good run here and is a prospect for export.

Author John Meehan may be no Sean O'Casey, but he has written an acceptable story about credible Dublin people. There's plenty of homely wit in the lines, and situations which are not unduly contrived.

The direction is slick and prevents dragging, and performances are on good level. Bill Foley is stand-out as the son who never thought much about matrimony. Excellent comedy is supplied by an expectant father, written with avoidance of stock jokes and well played by Philip Flynn, and T. P. McKenna is good as a friend of the family.

Vincent Dowling has the right air of whine and bravado to make him thoroughly disliked by the audience yet acceptable as a character. Joan O'Hara is a credible dance band singer with a kindly eye to the future. Eileen Crowe, who has now played so many maternal roles for the Abbey that she must feel like the mother of the whole company, has a sincerity about her playing which adds conviction and charm. The only casting lapse is Derry Power as the Englishman whose daughter has been deserted.

Mac.

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The Tempest

London, Dec. 5.

Shakespeare Memorial Theatre and Tenenbaum Production presentation of comedy drama by William Shakespeare. Stars John Gielgud. Staging, decor and music, Peter Brook. Choreography, Raymond Orseli. Lighting, Joe Davis. At Theatre Royal, Drury Lane, London, Dec. 5-37; 52-53 top.

Ship Captain..... Peter Palmer
Boatswain..... Ron Hadrwick
Alonso..... Robert Harris
Antonio..... Mark Dignam
Gonzalo..... Cyril Luckham
Sebastian..... Robin Lloyd
Adrian..... Tony Robertson
Miranda..... Doreen Aris
Prospero..... John Gielgud
Ariel..... Brian Bedford
Caliban..... Alec Clunes
Ferdiand..... Richard Johnson
Trinculo..... Clive Revill
Stephano..... Patrick Wymark
Iris..... Olive Gregg
Jeres..... Stephanie Edmest
Juno..... Ellen Mcintosh

One of the highlights of this year's season at Stratford-On-Avon, "The Tempest," has been brought into London for a seven-week holiday run, and its a welcome addition it is to the current legit calendar. It will, in any event, make a pleasant contrast to the spate of pantomimes and seasonal children's shows being readied for presentation. It should be a b.o. smash despite the vastness of the theatre.

Apart from its intrinsic merit, there's enough downright comedy in "The Tempest" to make this production a magnet for the youngsters in the vacation period. The main comedy roles, as played by Patrick Wymark (as Stephano, the drunken butler), Clive Revill (as Trinculo, the jester) and Alec Clunes (as Caliban, the monster) add up to as fine a piece of pantomime as is likely to be seen on the West End Stage.

Peter Brook's staging—he's also responsible for the designs and the music—is strikingly original, clearly imaginative but a little too fussy. Nevertheless, the finished production is, with minor reservations, a top drawer effort enhanced by a superb portrayal of Prospero by John Gielgud. His is a performance of high authority and distinctive quality and in the best classical tradition.

Other key roles are filled by a distinguished team including Robert Harris, Mark Dignam, Cyril Luckham and Brian Bedford. Doreen Aris was largely inaudible opening night and her portrayal of Miranda suffered severely in consequence. Full marks to Joe Davis for superb lighting.

Myro.

Confirm Lucille Lortel

Deal on Theatre deLys

The validity of Lucille Lortel's operation of the Theatre deLys, N.Y., has been established. The N.Y. Court of Appeals, highest tribunal in the state, issued a decision Monday (9) reversing an Appellate Division ruling and reinstating the original opinion of Judge Henry Clay Greenberg, of the N.Y. Supreme Court.

Miss Lortel acquired the off-Broadway theatre in 1955, when her husband, Louis Schweitzer, purchased the three-year lease held by Senor Estate, Ltd. A legit presagent, Max Eisen, a 50% stockholder in Senor Estate, contested the Lortel deal, claiming that it was negotiated without his consent or knowledge.

Besides operating the deLys, Miss Lortel is co-producer of "Threepenny Opera," which has been running at the small-capacity house since she acquired it. Miss Lortel also operates the White Barn Theatre, at Westport, Conn., as a weekend tryout spot for off-beat plays.

'Bloomer' Copyright Suit Put on Trial Calendar

A copyright infringement suit against producer John C. Wilson, librettists-lyricists E. Y. Harburg and Fred Saidy, and NBC, involving the Broadway musical, "Bloomer Girl," has been placed on the December calendar for trial in N.Y. Federal Court. The action, seeking \$2,750,000 damages, was brought by Ruth Morris, on the claim that her historical drama, "The Lowells... Talk Only to God," or "Little Women of the Factory," was pirated in the book and lyrics of "Bloomer Girl."

The musical, with book by Sig Herzog and Fred Saidy, from a play by Lilith and Dan James, had tunes by Harold Arlen and lyrics by Harburg, and was produced by Wilson during the 1944-45 season, later being sold to pictures and done on television by NBC. Miss Morris, who was away from New York and show business when the musical was produced, learned of it in 1954. She was unable to engage an attorney on a contingency basis, so she brought suit in June, 1956, acting as her own lawyer.

Levin-Thom

Continued from page 73

agreement, claiming that he signed it under duress and that Thom's version of the script was inferior. Since the agreement was drafted by Michael Myerberg, producer of the show, was not filed with the Dramatists Guild and does not conform to the organization's standards, the Guild is not attempting to enforce it.

Thom, whose own play, "Minotaur," was tried out by Myerberg last summer at the Westport (Conn.) Country Playhouse, signed a writer contract last week with Metro-Goldwyn-Mayer and left for the Coast.

Meanwhile, Levin is the plaintiff in a suit involving still another legit play, "The Diary of Anne Frank," due to begin trial within a few days in N.Y. Supreme Court. Defendants in the action are Otto Frank, father of the late author of the original book, and Kermit Bloomgarden, producer of the legit version, adapted by Frances Goodrich and Albert Hackett and currently playing an engagement in Chicago. Levin charges a conspiracy in the failure of his previous stage treatment to be produced. The Goodrich-Hackett dramatization won both the Pulitzer and Critics Circle prizes for the 1955-56 season.

Pre-Xmas Layoffs

Continued from page 73

(Dec. 23-28), the Broadway company of "No Time for Sergeants" (Dec. 17-24), the national company of "No Time for Sergeants" (Dec. 23-24), "Separate Tables" (Dec. 23-25), traveling from St. Louis to Los Angeles, "Waltz of the Toreadors" (Dec. 20-25) and the tryout, "Two for the Seesaw" (Dec. 23-24).

Besides "Fella," three other shows, all tryouts, are hitting the road Christmas week, but after the holiday. "Body Beautiful" and "Sunrise at Campobello" are scheduled to open Dec. 26, while Dec. 28 is the out-of-town preem date for "Maybe Tuesday."

The Broadway productions of "Mame" and "Journey" are also taking layoffs, the former Dec. 18-25 and the latter Dec. 16-21.

SCHEDULED N.Y. OPENINGS

(Theatres Set)

Music Man, Majestic (12-19-57).
Miss Isobel, Royale (12-26-57).
Two for Seesaw, Booth (1-16-58).
Summer 17th, Coronet (1-22-58).
Body Beautiful, B'way (1-23-58).
Sunrise at Campobello, Cort (1-30-58).
Oh, Captain! Alby (2-4-58).
Blue Denim, Playhouse (2-27-58).
Who Was That Lady, Beck (3-3-58).
Love Me Little, Hayes (4-9-58).

(Theatres Not Set)

Winesburg, Ohio (wk. 1-27-58).
Maybe Tuesday (2-1-58).
Porter (wk. 2-12-58).
Inferlock (2-6-58).
Venus at Large (2-11-58).
Cloud Seven (2-12-58).
This Is Goggle (2-13-58).
My Menorah (2-20-58).
Actress in Love (2-24-58).
Back to Methuselah (3-17-58).
Say Darling (4-3-58).
Hearts & Dollars (4-3-58).

OFF-BROADWAY

Tobias & Angel, Theatre East (12-27-57).
Garden District, York (1-7-58).
Winkelberg, Henata (1-8-58).
Chairs & Lesson, Phoenix (1-9-58).
Penny Candles, Circle (1-15-58).
Endgame, Cherry Lane (1-21-58).
Dmtri Karamazov, Jan. Bus (1-27-58).

London Legit Bits

London, Dec. 5.

"Men, Women and Daughters," by Charlotte Francis, will be produced first in the U.S. to avoid possible censorship by the British Lord Chamberlain.

"A Lonesome Road," by Philip King and Robin Maughan, banned by the Lord Chamberlain for public performance after being played at London's Arts Theatre Club, will get its first commercial showing in Dublin.

Prudence Hymen, ballerina aspiring to straight acting, will play Fairy Queen in "Goody Two Shoes," panto opening Dec. 26 at Richmond Theatre, Surrey.

American playwright Shirland Quin has a new play, "Here's to Us," slated for production at the Queen's, Hornchurch, lively London nabe theatre.

Princess Grace and Prince Rainier of Monaco paid a surprise visit to the revival of "The Entertainer" at the Palace, London, when Geraldine McEwan joined Laurence Olivier in the cast.

Chi Lyric Opera

Continued from page 73

to the blueprint of general manager Carol Fox. Even if there were a 100% sellout the company would have finished in the red. Lyric's auditing won't be available until the end of its fiscal year, around Jan. 31, but based on Miss Fox's pre-season guess that the 29 performances would cost around \$800,000 the deficit figures to be slightly over \$200,000.

Lyric's seasons have grown from three weeks in 1954, when the organization was formed, to five the following year, five-and-a-half the next, and seven-and-a-half this year. Lyric officials are now thinking of extending to eight weeks next season, feeling that the public has been properly stimulated and that opera is on the upswing here.

Miss Cassidy had an answer for the Chicago public's acceptance of the past season, as reflected in the gross. "The Lyric, like the Chicago Symphony Orchestra, does not exist to follow public taste, but to lead and develop it," she commented. "Otherwise, it will have failed even if it runs for seasons to capacity houses."

Off-B'way Revivals

Continued from page 73

ran all season, "Arms and the Man" survived mixed notices for three months, and a new musical, "By Hex," lasted the summer. It was the strongest season's start off-Broadway until then and preaged a busy winter and spring.

This year so far there have also been 23 openings off-Broadway, six of which have been new shows, and three others like "Clerambard," new to New York. The split this year has had an unusual specific in that comedies have outnumbered dramas 11-to-10, musicals excluded.

This season's shows that have revealed a promise have shown an improvement in standards for the at large theatre. A healthy advance sale aided the tepidly received "Tevya and His Daughters" to weather 11 weeks and the Phoenix "Mary Stuart" was an early-season critical success. The Shakespearean "Julius Caesar" garnered excellent notices business jumped off so satisfactorily that the announced limited run has been extended.

Although received from varying critical fervor "The Girl of the Golden West," since closed, at the Phyllis Anderson Theatre and "Clerambard" at the Rooftop Theatre, the latter seeming to be taking hold. It's weekend business that counts off-Broadway, however, and the next several weekends should give each of these shows its individual tip-off.

But while the new playwright is still not as much in evidence, as predicted, the calibre of cast and production off-Broadway is perking up. Going up with the standards, of course, are costs, and it's an open question whether the tyro producers who gave early off-Broadway its prolificity will be able to survive a high-budget market.

The trend is noticeable at openings, which are becoming increasingly "smart." The uptown public in going downtown in a big way, and no longer with a snobbish air of slumming. Thus, the cool season on Broadway may be helping the basement-and-loft circuit, for theatre-minded audiences have a

sure nose for good shows wherever they are.

But unquestionably one of the season's most intriguing sights is to see minks and black ties squashing into the Rooftop's not-so-commodious elevators for the journey to the sixth-floor theatre. Who knows? This may be one of the healthiest manifestations to hit the local theatre scene in years.

Wolin-Schiff Entering

Caracas Biz Ventures

Donald Wolin and Harold Schiff, operators of the Theatre by the Sea, Matunuck, R. I., are exiting the straw hat field. They are putting their case on the barn up for sale to concentrate on other business ventures, principally in Caracas, Venezuela.

Wolin is opening an office in the South American city, where the partners have purchased the only frozen food processing plant in Venezuela. Investing in this project with them is their longtime associate, Donald Flamm, as well as Amable Espina, president of Radio Caracas TV.

Schiff, also an attorney, will continue his law practice in New York and commute to Caracas when necessary. Besides his interests with Wolin, he's also representing Burt Harris, of Harriscope, Inc., Los Angeles, in negotiations for Caracas' only closed circuit television channel.

Touring Shows

(Dec. 9-22)

Auntie Mame (2d Co.) (Constance Bennett, Royal Alexandra, Toronto, 9-14); Her Majesty's (Montreal 16-21); Canadian Players—University Aud., Alford, N.Y. (9); Aud., Goodingham, N.Y. (10); Kleinhans, Buffalo (11); Avon, Stratford, Ont. (12-13); Royal Alexandra, Toronto (16-21, closed);

Cat on a Hot Tin Roof (Victor Jory)—Shubert, N.H. (9-14); Locust, Philly (16-21); Diary of Anne Frank (Joseph Schildkraut)—Erlanger, Chi (21-27); Happiest Millionaire (Walter Pidgeon)—Biltmore, L.A. (9-14); Curran, S.F. (16-21); Long Day's Journey Into Night (2d Co.) (Fay Bainter, Enaw McMaster)—Hanna, Cleve (12-21);

Middle of the Night (Edward G. Robinson)—Cass, Det. (9-14); Ford's Balto (16-21); Miss Isobel (tryout) (Shirley Booth)—National, Wash. (9-21) (Reviewed in VARIETY, Nov. 27, '57);

Music 45 (tryout)—Shubert, Philly (9-14) (Reviewed in VARIETY, Nov. 20, '57); My Fair Lady (2d Co.) (Brian Aherne, Ann Ruggie-Shubert, Chi (9-21); My Fur Lady—Grand, London, Ont. (9-21);

No Time for Sergeants (N.Y. Co.)—Memorial Aud., Burlington, Vt. (1); War Memorial Aud., Providence, R.I. (10-11); Shakespeare, Stratford, Conn. (12-13); Fabian-Palace, Albany (13-14); Lortel, Alton, Pa. (14); Bushnell Aud., Hartford (16, then layoffs (16-21, closed);

No Time for Sergeants (2d Co.)—Shubert, Det. (9-21); Rivalry (tryout) (Raymond Massey, Agnes Moorehead, Martin Gabel)—Lyric, Balto (10); Rajah, Reading, Pa. (11); Academy of Music, Philly (12-13); Mosque, Newark (13-14);

Separate Tables (Eric Portman, Geraldine Page)—Shubert, Cincy (9-14); American Stage, N.Y. (16-21);

Tunnel of Love (Tommy Noonan, William Bishop)—Alcazar, S.F. (9-21); Two for the Seesaw (tryout)—Henry Fonda—Shubert, Wash. (9-21); Waltz of the Toreadors (Melvyn Douglas, Pauline Scott, Lillian, Yeaman, N.Y. (9-14); Memorial Aud., L'ville (16-19, then layoffs off);

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Literati

Barrie's Scripts Auctioned

Typescript of a proposed scenario for a filmization of "Peter Pan" was sold by auction for \$1,030 in London. It was originally mixed by a U.S. film company, which later bought film rights and produced a film of the J. M. Barrie children's fantasy.

Manuscript was part of a third and final portion of a collection of Barrie's autograph manuscripts and typescripts, joint property of Lady Cynthia Asquith and Peter Davies. Collection realized approximately \$13,500. More than 40 lots, sold at \$9,000 in all, will go to the U.S.A.

12th Ballet Annual

"The Ballet Annual," edited by Arnold Haskell (Macmillan; \$5), is the 12th issue of a series, containing photographic and textual records of the year's ballet activities, with contributions from such experts as Alexander Bland, Peter Brinson, Ivor Guest, Yuri Slonimsky and others. Mary Skeaping writes of visits to Moscow and Leningrad; Haskell submits a tribute to Ulanova; Ann Barzel treats ballet in the U.S. There is an obit section, a list of new ballet books, check lists of ballets and companies appearing in London during the past year (book is British in origin), a report on the Royal Ballet, and notes on decor. The 100 illustrations, principally from top dance photographers, are unusually good.

Book is a fine addition to every dance and theatre collection. Rodo.

'Discover' Louis Golding

British novelist Louis Golding, in the U.S. for several weeks on behalf of Bonds for Israel, found himself suddenly "discovered" not only by American book publishers but also in Berlin and Buenos Aires where his works have just been contracted for translation. Author of "Mr. Emmanuel" (Two Cities Films) and other celluloid versions of his books also gave readings from his works at the Theodore Herzl Institute in New York and similar cultural centres.

Meantime Vanguard contracted for his "The Little Old Admiral," his newest, which Hutchinson (Britain) has also yet to bring out. His current British bestseller, "Mr. Hurricane" (Hutchinson), will also be published by Vanguard in the U.S.

His "Elsie Silver" saga is slated for simultaneous publication in London, Paris and Rome. "Mr. Emmanuel" was one segment of

the Elsie Silver saga which started out as "a big work about a little actress." Now Lili Palmer in Berlin is planning to do the title role of "The Glory of Elsie Silver" (in her mature period); set in the Warsaw ghetto during the heroic resistance to the Nazi blitz.

Yoseloff is combining "The Dangerous Places" and "To the Quail Side" into one large book for American consumption, and while only European publishers so far have combined all five Elsie Silver stories into a giant omnibus this U.S. individually, Farrar & Rinehart, Dial Press and Viking presently published the works. Yoseloff will probably do it in its entirety.

Ballantine's 'The Rock'

"The Rock," British bestseller, which Paul Monash is discussing filmscripting, will be published in America by Ballantine, in hardcover only, no paperback edition, as is a frequent policy with this house.

Warren Tate, London author of "The Rock," was in New York in October and plans to come over again next fall, shortly after the scheduled summer publication of his book in the U.S.

'57 Readers to Judge 'Oz'

Detroit Times is serializing L. Frank Baum's "The Wizard of Oz"—so that today's children can judge the book for themselves.

Ralph Uveling, director of public libraries, had denounced the Oz books as "having no value" and "not uplifting or elevating" and they are banned from Detroit libraries. Russell M. Nye, chairman of Michigan States U. S. English department, opposes Uveling and, in his book "The Wizard of Oz and Who He Was," rates Baum's original series (carried on by another writer after his death) as "just about the greatest," the Times says.

Sputnik A La VARIETY

London press headlines on the American satellite's abortive take-off read like something out of VARIETY.

London Daily Herald's: "Oh, What a Flopnik" London Daily Mirror: "Ike's Phutnik" London Daily Express: "U.S. Calls It Kaputnik" London Daily Mail: "Phut Goes Satellite." Daily Mail: "Puffnik" News Chronicle: "Stay-Phutnik."

In America, the Hartford Courant captioned an editorial "Major Prattle" and the N.Y. Daily News called it "The Vanguard Piff."

Griffith-Mayer Sales OK

The Richard Griffith-Arthur Mayer book on "The Movies," a \$15 item, has outlived expectations, especially at the \$11.95 pre-publication price, with result that Leon Shimkin, co-head of Simon & Schuster, is rushing another edition to press.

The original 15,000 edition was oversold by 3,000 copies.

Ezra Pound's Confinement

Ezra Pound, 72-year-old American poet, in effect has been given a life sentence of confinement because his "certified insanity" has kept him from standing trial on charge of treason. This point is made by the American Civil Liberties Union, as the situation involving Pound again has come into prominence as it has on and off through the years.

Indicted on 19 counts (propaganda broadcasts in Italy during World War II, Pound, because of his mental condition, went untried and is now restricted to St. Elizabeth's (Federal) Hospital, Washington, D. C. He is free to move about the grounds and receive visitors.

Sparking new interest in the case was an Esquire piece by Richard H. Rovere which asked whether the poet might still be released despite wartime activities. Also, newspaper stories have had it that Pound had encouraged segregationist John Kasper in his racial crusade in the south.

In a letter to Esquire, ACLU executive director Patrick Murphy Malin states that the Pound case involves a broad legalistic matter concerning individual rights under the laws of D. C., New York and other states, he notes, a person who remains in confinement if delinquency is not restored or if delinquency is not to trial upon achieving mental health.

ACLU for long has taken the position that even if it can be concluded that Pound, upon release, would not jeopardize the welfare of himself or society, he still would require special care.

ACLU would cooperate with anyone willing to assume this responsibility in a challenge of Pound's confinement, wrote Malin.

CHATTER

Ray Seery working on a book, "The Legend of Laurel & Hardy," Neville Financial Press Corp. authorized to conduct a publications business in N. Y.

Consistent with the popularity of video westerns is the circulation interest in the N.Y. Post's series on "TV's Top Guns," having to do with the western heroes on video.

Conrad N. Hilton hosted a third press cocktail party to launch his Prentice-Hall autobiography, "Mr. Hotel." Similar fetes were staged at his Waldorf-Astoria in New York and the Beverly Hilton, in Beverly Hills.

Joel Harnett, who has been manager of advertising sales development for Look for the past two years, has been named assistant to the publisher and director of promotion, according to an announcement by Vernon C. Myers, Look's publisher.

Hawthorn Books' v.p. and g.m. Ken Ginger saw Deborah Kerr's contribution to the N.Y. Post's series of essays on "Life After Death" and was so impressed with the writing that he has requested the actress to do a book on her philosophy.

Diana Lurvey upped at Ideal Publishing to assistant to the editorial director; will also continue to edit the company's Movie Stars Parade. In another appointment disclosed by v.p.-editorial director Muriel Babcock, Joan Ketchum was named associate editor of Movie Stars Parade.

Legit Bits

Continued from page 74

tion of Norman Krasna's comedy, formerly titled "My Wife and I." The production, scheduled to open March 3 at the Martin Beck, N. Y., will be directed by Alex Segal.

Actress Mildred Dunnock will get 2 1/2% of the profits on "Look Homeward, Angel" for bringing the script to the attention of producer Kermit Bloomgarden.

Off-Broadway producer Stella Holt will operate a West Side community theatre in New York on a year-round basis. She was tagged for the assignment by the Riverside Neighborhood Assembly, a group representing numerous organizations in Manhattan's West Side.

John Fearnley and David Gray Jr. have postponed their scheduled Broadway production of "Cut of the Axe."

Prior to embarking on an extensive U. S. tour, French mime Marcel Marceau will play the N. Y. City Center for four weeks beginning Jan. 2. The Center will follow that booking with a musical comedy season, scheduled to get underway Feb. 19.

James Starbuck has succeeded Zachary Solov as choreographer for "Oh Captain."

Jerome Mayer, managing director of the Honolulu Community Theatre, is in Melbourne, Australia, directing "The Great Sebastians" for the J. C. Williamson Theatres. Roger Livesey and Ursula Jeans will costar in the Australian production. Mayer returns Jan. 12 to Honolulu for the Community Theatre's presentation of "Diary of Anne Frank."

Allan C. Dalzell is doing the advance promotion for the touring production of "Long Day's Journey into Night," and not Joe Shea, as erratum Cleveland Chatter last week.

Glen Allvine is out on the road in advance of the upcoming tour of "Much Ado About Nothing."

Barrie Stavis' "The Man Who Never Died," a play about Joe Hill, the folk poet and labor organizer, has been optioned for off-Broadway production by Irving Strouse, in association with the Stage and Arena Guild of America. Strouse is president of SAGA.

Claudette Colbert will be costarred with Charles Boyer in "The Marriage-Go-Round," scheduled for Broadway production next season.

Helen Menken has received the American Woman's Assn. 1957 (27th annual) Award for Eminent Achievement. It's the first the award has been given to an actress, with AWA providing two \$500 scholarships on Miss Menken's behalf for a student at the American Theatre Wing and another at the American Shakespeare Festival Theatre & Academy.

Clifton Britton, director of the al fresco "Lost Colony" in the Waterside Theatre, Roanoke Island, N.C. from 1953-56, will return in that capacity next summer replacing Burnet Hobgood, who had the assignment last season.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Dec. 10.

Though some surviving native of Sleepy Hollow may suspect that the Brothers Sputnik are dubious by-products of the late Robert L. Ripley's offbeat researchers, most people believe by now they are alien oddities and are getting such good notices they may even force westerns off the ground.

Except for a few items like "I Was A Teenage Martian," "Stay Off the Sauer of Geoffrey Chaucer," and "Where, Oh Where Has My Little Dog Gone?" the plague has not hit Hollywood too hard as yet, but there are signs that the natives are getting more restless than the cattle.

That the comedians have long grown discouraged in all branches of entertainment by the mad retreat to the wide open spaces, would not cause producers to do likewise. Frankly, for all the sentiment that is served after the ice cream and coffee, producers don't give a Hoover Dam what makes money as long as it makes it. So for them to switch from comedians to cattle is not news. They might even make Buck Benny ride again or get trampled in the stampede. If trade critics crack a production's knuckle now and then, what of it? "Who reads them?" is the entrepreneur's rejoinder.

But when daily columnists start shooting westerns in the back, producers suspect that may be the signal to swing from "High Noon" to "High Noon." Enough to form a sheriff's posse have been doing this of late.

They include not only journalists who specialize in entertainment but those who usually find less important things to write about. Those go all the way from Stan Delaplaine of the San Francisco Chronicle to B. M. Atkinson of the Louisville Times. Most of them wouldn't mind at all if the Brothers Sputnik not only blew up the ranch but the whole picture formula of westerns as well.

Atkinson, who conducts a sprightly pillar called "Down Drafts," responded to the plea to save the western by tossing into the hopper a maliciously guided missile called "Boot Hill Bob of Coffin Corner, Colorado."

Widower, No Doubt

It concerned an 83-year-old U.S. Marshal "who had palsy, cataracts and a beautiful daughter." Into this menage swaggered Dung Hill Dan with a complaint. It seems the marshal's daughter hit him over the head with a chair, said she hated handsome gunslingers and was going to marry the man of her choice, a furrow-polisher named Ned Clodbuster.

"Every other marshal's daughter has been crazy about me," said Dung Hill Dan and you're going to pay for this. Now draw!"

Boot drew and before the bad man could decide which of his two guns to use he was rolling and screaming on the floor with a slug in his wrist.

"Aw, come now," appealed the marshal, "let's don't overdo it."

But Dan howled that the wound hurt. The marshal protested, "I didn't do anything but put a .44 slug through your arm and shatter both bones and sever three major arteries and tear loose a yard of skin. You're just supposed to tie a handkerchief around it and head for the saloon. That's the way all the rest of the gun slingers do."

Before Dung Hill Dan could say, that might be all right for other gun-slingers, but he was a star, in walked Doc Barnes who took a look at the arm and told him it was nothing to worry about. "It's ruined for farming but in two weeks you'll be faster with that gun than ever."

His prognosis, which might have been righter than Carroll Righter, was drowned out by aattle of guns from the Martha Washington Saloon next door. Tex Buchanan and three cowboys, gushing blood, stumbled into Boot's office. Tex whimpered that the marshal would have to do something about the farmers, especially Ned Clodbuster, the country jake the marshal's daughter was crazy about.

"What chance have a group of honest law-abiding cowhands against a killer like him?" Tex complained.

The marshal said he would speak to him about it. "But you got to remember, Tex, that they were here first."

As he started toward the saloon he was stopped by a blue-eyed kid named Mole Hill Dan.

How To Get Rid Of A Menace, J. G.

"I just heard you shot my older brother," the kid said. "Now I'm gonna shoot you."

"Son," the marshal began in a fatherly way, "have you ever been in a gun fight before? Have you ever killed a man? In fact, have you ever shot at anything but tin cans?"

The kid didn't think that made any difference.

"Oh yes it does," said the marshal, "and with that he drew and shot the boy right between the eyes. This took a few minutes to clean up and by the time he got to the Martha Washington Saloon, Ned Clodbuster and his gang of drunken farmers had gone. So in fact, had his daughter. But everyone else was there to tell him the bad news. And worse coming up."

"We just heard that Kansas City Kenneth got out of prison and is coming to town on the 3:10 this afternoon," said Martha Washington, "and he's gunning for you."

"Well, so long everybody," said the marshal, "I'll be leaving on the 2:10."

"That won't be necessary," said 28 stalwart citizens, "we will help you."

And they did, too. In fact, they had a very original idea. They went to the station to meet the train and they killed Kansas City Kenneth while his back was turned and he was tipping the porter.

Columnist Atkinson is saving for a series the rest of Boot Hill Bob's adventures, but producers better not horse around as a marshal of 83 can't be expected to last forever. And knowing that himself he may be the first to volunteer to fly to the moon and introduce law and order to that dead satellite.

Though it may seem that westerns are as hard to kid as the Rock of Gibraltar, they haven't been around quite as long and, after all, the producers, writers, stars and even the relatives grow old and die. The only one I know who carried his romantic notions into the 20th century and fought for issues vital to his trade's survival was the late Harry Carey.

Born himself in the Bronx, the son of a judge, and classmate in law school of Jimmy Walker, Carey not only played westerns but ranched on a huge scale about 40 miles from Hollywood. One day his wife Ollie, who is still in pictures, bought a milk cow. She was transporting it to the ranch on a truck, but the roads were so bad in those days she nearly lost the cow several times.

One time, while seeing how to keep the animal from falling off the back of the truck, she stopped in front of a piano shop. It gave her an idea. She figured a second-hand piano would hold the cow in the truck and could be used afterwards on the ranch. So she made the buy and arrived home with a milkier and a piano badly in need of a tuner.

Harry Carey And Telephone Poles

On another occasion Carey spotted linemen stringing telephone lines and sinking poles across the lower end of his ranch. He protested that the telephone poles not only ruined the landscape for him but they loused up his scripts. In fact, he went to court and argued that he made westerns for a living. They were set in an era of American history previous to the invention of either the telegraph or the telephone. He had every point in his favor except the march of progress. So he lost.

There's satire in this too, but who wants a show that dies on Saturday night?

JUST PUBLISHED

The complete scripts of the plays that won The Writers Guild of America awards



Foreword by CLYTON FADIMAN. Prize plays including Requiem for a Heavyweight by Rod Serling, The Edgar Bergen Show, The George Gobel Show, The Penny by Stanley Nis, She Wrote in Beauty by Kenneth Kolb, Paper Fashion by James Edward, A Night to Remember, and 5 others. Now at your bookstore, \$5.00. RANDOM HOUSE.

Broadway

Vienna Boys Choir (22) in for 16 weeks via Sol Hurok. Play Tyn Hall Dec. 27-28.

Susan Levine, daughter of Martin Levine, exec v.p.-general manager of Brandt Theatres, engaged to Jordan Lourie. Spring wedding planned.

Doing something unusual, Dimitri Mitropoulos, retiring senior conductor of N. Y. Philharmonic, will lecture Dec. 16 at New School For Social Research.

Canadian Reader comments on VARIETY's Dec. 4 issue: "Scentovision was predicted as 'The Smelliest' by Aldous Huxley in 'Brave New World' 30 years ago."

CBS newsmen Marvin L. Kalb, formerly press attache with the U. S. Embassy in Moscow, engaged to Madeline Jane Green; wedding next June. Singer Alan Chester's son, Jay Lionel Chaskin, engaged to Barbara Muriel Seidman.

The Artkraft Strauss illuminated signs in the Times Square area will contribute to the city's anti-jaywalking campaign by intermittently running slogan "Be a Safe Pedestrian. Cross on the green—not in between."

Doris Bronson, widow of Arthur Bronson (VARIETY), has accepted a post to manage the millinery department of Saks 5th Ave., Philadelphia. She gave it a month's trial and finally decided to return to her home-town.

Nola Luxford, social, fashions and general publicist for the Hotel Pierre, off to her native Auckland, N.Z., on a sabbatical leave, directly after the first of the year to visit with her family and do some special writing before returning to the hostelry.

Concert Associates Inc. has been formed as a consolidation at Kenneth Allen Associates Inc., The Concert Theatre Ltd. and Concert Associates Inc. Per certificate filed in Albany, by Lauterstein & Lauterstein Manhattan. Capital stock is 200 shares, no par value.

Overseas Press Club heard a jazz combo made up 100% of press agents, "The Man Splendored Stompers" being led by Larry Lowenstein of CBS-TV backed by Hal Davis (Grey Agency), Les Lieber (This Week), Bill Hecker and Ed Slams (National Biscuit) and Bill Ormsbee (AT&T).

A communique to all periodicals, VARIETY included, from the P.O. Dept. speaks for itself in re late deliveries of the paper. It's titled "Temporary Discontinuance of Investigation of Complaints of Late Receipts of Newspapers During the Holiday Season" and time-tables that nothing until Jan. 2 will be processed, for obvious reasons.

Press and VIP junketeers to Panama City, on occasion of Conrad N. Hilton's management takeover of El Panama Hotel from Kirkeby, doubled back to the Florida mainland over the weekend, and then shuttled over to Havana for the new Riviera premiere last (Tuesday) night. This week also marks eighth anniversary of the Caribbean Hilton's unveiling in Puerto Rico and the first anniversary of the new Continental Hilton, Mexico City.

Las Vegas

By Forrest Duke
(Dulley 2-6100)

Mr. & Mrs. Saks Katzman relaxing at the Riviera.

Jack Rael, Patti Page's manager, on a brief vacation at the Desert Inn.

Plane builder Jack Frye eyeing the strippers at Monte's Girls-a-Poppin' Club.

Dave Siegal at the Flamingo auditioning chorus girls for his club at Lake Tahoe.

Producer Al Zimbalist, a fan of Lenny Kent's, in to see Kent's act at the Riviera lounge every night. It's all "O-Kay" these nights at the Sahara where Kay Starr, Kay Martin, and the Mary Kay Trio hold forth.

Count Albert Carlo, who did the murals for the Sans Souci and New Yorker bar here, opens Count Carlo's Castillo club in Mexico City Jan. 17. Art Rosen of Las Vegas will be his partner.

Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 4944)

Hildegard Neff in for her first film in five years, Edmond Greville's "Train Bleu."

Zizi Jeanmaire and Roland Petit will do a music hall show at the Alhambra next February.

Raymond Rouleau may direct a play for the Comedie-Francaise. Armand Salacrou's "The Earth Is Round."

French-American ballerina-actress Francine Berge in her first legit role in Shakespeare's "Pericles" here.

Simone Signoret slated for a

starring role in an Anglo pic, "Room at the Top," to roll in London next spring.

Danielle Darrieux accepted title role in film director Jean Renoir's second play, "Judith," which will be done here next season.

Curt Jurgens, now on "Me and the Colonel" (Col), being made here, next has a Gallic and West German stint. Then he may play opposite Marilyn Monroe in a remake of the 1930 German pic, "The Blue Angel," for his fourth Yank film.

Robert Kronenberg, Yank indie distrib of foreign pix, picked up the musical, "Folies-Bergere," with Eddie Constantine and Zizi Jeanmaire; "The Count of Monte Cristo," and Leonide Moguy's prostitution yarn, "Along the Side-walks" for U.S. release.

Yank participation in the Theatre of Nations, which starts next March at Theatre Sarah Bernhardt, for six months, is expected to be big with Marlon Brando doing a Tennessee Williams piece, a Yank musical coming over intact from London, and probably presentation of Thornton Wilder's "Our Town."

Miami Beach

By Larry Solloway

(1755 Calais Dr.; Union 5-5389)

Phil Silvers spending the month at the Thunderbird.

Marion Colby to New Orleans for run at the Roosevelt with Joe E. Lewis.

Chuey Reyes' orch returned to the beach, this time at Americana's Carioca Room.

Dorothy Donegan set for a long run at Harry's American Bar of the Eden Roc.

Havana Riviera junketing local press and biggies over on Dec. 10 for its official preem.

Tropical Park opened winter season with Thoroughbred Racing Assn., meeting at same time at the Americana.

Hotelmens happy with flood of reservations for the year-end holidays. It looks like a record breaker, despite opening of several new hotels.

Hy Gardner at the Fountain-bleau for a rest but making kinescopes for his WRCA-TV program, with state and local dignitaries in interview subjects.

Club 18 (of pre-war days in New York) revue idea revived at Murray Franklin's, with Pat Harrington and Roy Sedley of the original-plans Bert Wheeler, Dick Halland, Linda Bishop and Sue Lawton added.

Pittsburgh

By Hal V. Cohen

Tyrone Power in "Back to Methuselah" at Mosque Feb. 3-4.

Edward Mack, Playhouse vet, set for lead there in "Finians Rainbow."

Charlie Eagle chalked up 21 years as manager of Stanley Theatre downtown.

Parents of New Nixon owner Harold Gray celebrated their golden wedding anni.

Dave Kraft, son of Mrs. Karl Krug, wife of critic, re-entering Penn State in February.

Playhouse will star Kathleen St. George, now in "Smilin' Through," in "Summer and Smoke."

Steve Gaynor has rented a home in Squirrel Hill and will move his family home from New Jersey.

Many of Walt Frawley's local friends going to NY Dec. 21 for marriage of Jill Framer to Irwin Cohen.

Margaret Whiting heads back to Hollywood after Holiday House stand to spend Xmas with her daughter.

Madrid

Luis Escobar is preparing a history of his Teatro Eslava for pix.

Producer-director-actress Ana Mariscal given a big part in Benito Perojo's "La Violeta," which stars Sara Montiel. Luis Cesar Amadori is director.

Director Ladislao ("Marcelino") Vajda to Switzerland with cameraman Enrique Guernier, where he will direct a German-Swiss co-production.

Rene Clair in Madrid with his wife for preem of his "Porte des Lilas" at the Cine Callao. Proceeds for the original-language version preem night only, went to the victims of the Valencia flood.

Carlos Ramirez singing at cabaret Fontoria & Joan Rhodes, strongest woman in world, whom Bernard Hilda presented at Castellana Hilton's Rendezvous recently, held over at Parrilla del Alcazar.

Director Jose Maria Forque started shooting "Siempre Contigo" (Always with You), which stars Francisco Rabal, Argentina's Zully Moreno, Mexico's Rosita Arenas and Portuguese Antonio Villar. Producer is Euro-Films.

London

(COVENT Garden 0135/6/7)

Tonia Bern opened a cabaret run at the Society this week.

Elmer C. Rhoden, National Theatre, prexy, here for the launching of Clinkers.

American actor Harry Green, long resident in London, back from N. Y. after a fourweek visit.

John Cassavetes in London to complete his film role in "Our Virgin Island" after a Caribbean location.

Billy Butlin, prominent figure in the London Variety Club, off to Miami for his annual biz-cum-vacation trip.

Wilbur Clark, owner of the Desert Inn, Las Vegas, in on quickie talent brawl before heading for Continent.

Frankie Vaughan set for a season at the Palace Theatre, starting Jan. 20, under Bernard Delfont's management.

The Disney Organization reviving its annual Christmas party for children with a twohour film show next Saturday (14).

John Wildberg guest of honor at a cocktail party last Monday (9) before returning to the U.S.

Victor Mates, who has just completed a British film assignment for Warwick, sailed for N. Y. on the Queen Mary last Saturday (7).

Tommy Steele, Britain's top rock-n-roller, with Lionel Bart and Mike Pratt, is writing a stage musical and two films, none designed for himself.

Hammer Film Productions, the indie outfit headed by James Carreras, has completed its 50th production, "The Camp on Blood Island," for Columbia release.

Bob Monkhouse and Jimmy Wheeler played the roles of Father Christmas at the Variety Club's annual Xmas luncheon at the Savoy Hotel yesterday (Tuesday), when they collected toys for British hospitals and orphanages.

Boston

By Guy Livingston

344 Little Bldg.; Hancock 6-8386)

"Auntie Mame" opens Dec. 26. New stage floor going into Wilbur Theatre.

Elsa Maxwell guest speaking at Ad Club of Boston luncheon.

Al Vegas Trio on first date in Hotel Touraine Sable Room.

Victor Borge sold out in two performances at Symphony Hall.

Tina Robin current at Blin-trub's. Four Voices open Monday (16).

Ed Sullivan in for emcee chores at WNAC-TV's sports awards night.

Shai K. Ophir in for Boston Hadassah donor luncheon at Hotel Statler.

Amby Hughes booked for Monticello, Framingham, opening Monday (16).

April Orligh in for Harvard date and press interviews on "Pursuit of the Graf Spee."

Hub film crix off to Manhattan for preem of "Bridge on River Kwai" Tuesday (17).

Billy Fellows, Haverhill native, booked into Lou Walters Cafe de Paris, formerly Copa City, Miami, Dec. 19.

Daisy Weichel from "Raintree County" at Astor to handle party biz for "Bridge on River Kwai" upcoming at the Garry.

Philadelphia

By Jerry Gaghan

Aase Nordmo Loeberg, Norwegian soprano, made her U. S. debut with the Philadelphia Orchestra.

Chic Johnson, now at the Celebrity Room with "Hellzapoppin'," celebrated 37th wedding anni at Chancellor Hall.

The Satellites, instrumental novelty combo, returned from a 17-week run at the Fremont Hotel, Las Vegas, and eight weeks at the Wagon Wheel, Lake Tahoe.

Music-Art Corp. making installations for recorded music in Philly's new \$4,000,000 center city Ambassador Towne House, to be heard in the sun deck, laundry, hallways and lobby.

Chubby Stafford, whose New Jersey musical showcase was destroyed by fire last spring, starts rebuilding West Collingswood spot this week. Arnold Carroll has designed the new operation.

Australia

By Eric Gorrick

(Film House, Sydney)

Larry Adler concerting here for Australian Broadcasting Commission.

Cinema biz continues brisk in New Zealand presently. Country is tv-free.

Pre-Yuletide cinema biz on downbeat and a headache to showmen generally.

Greater Union Theatres ready-

ing a boff preem of Rank's "Robbery Under Arms," in Perth early in December.

Local exhibitors are still pleading with the authorities to introduce a 25% right of rejection on British films.

Lee Gordon due for further plastic surgery following auto crash. Gordon, ex-GI, operates the Stadium loop here.

Keith Calvert, local moppet, selected by Anthony Kimmins to star in "Smiley Gets a Gun," locally-made pic for 20th-Fox distribution.

Dame Sybil Thorndike and Lewis Casson winding up solid run of "The Chalk Garden" at Comedy, Melbourne, for J. C. Williamson Ltd.

Dan Casey, general sales manager for Universal, appointed prexy of the Pioneers Club here. Club is for all those who have been in the film biz for 25 years or over.

Paramount is blueprinting a smash publicity campaign for "10 Commandments," due for Sydney showcase, Prince Edward, shortly. Joe Joel, formerly with RKO, is in charge.

Rome

By Robert F. Hawkins

(Foreign Press Club; Tel. 65906)

Vittorio Gassmann set for a two-week legit stint in London next spring.

Vittorio Gassmann is now handled by the John Mather Organization.

Italy's 30-odd feature films, all made in the last few years, to Yugoslavia.

Carmine Gallone will remake the famed German pic, "Das Indische Grabmal," for Eel's CCG Film.

Elena Giusti, Italian singer-dancer, off for series of Xmas bookings. She did well on her debut at N.Y.

Raymond Rouleau will direct "Cat on a Hot Tin Roof" with Lea Padovani, Gino Cervi and Gabriele Ferzetti. Opens in Milan Jan. 10.

Lex Barker may take a role offered him in "Imperial Venus," Gina Lollobrigida starrer, tentatively slated to roll in January.

Maria Gambarelli back in Rome for an extended stay, at the Florio. During her last visit she acted in several Italo pix, notably "Le Amiche."

Victor McLaglen waiting for his local production, "Gli Italiani Sono Matti" (Italians are Crazy), to move to Spain so he can finish work on it.

Fred Zinneman planned out after brief local stay setting of his forthcoming "The Nun's Story," interiors of which will be shot in Cinecitta Studios.

Palm Springs

By A. P. Scully

(Fairview 4-1829)

Rudolf Friml back from a radio recital.

Jack Benny asking 79G for his hacienda.

Mike Todd Jr. working with Art Cohn on script of "Don Quixote."

Frankie (Mrs. Leo) Spitz's place leased to Liz and Mike (Todd, that is).

Mrs. Louis B. Mayer and daughter Suzanne tried La Paz for three days.

Cold weather in the east being played up, though it hits freezing nights here too.

Chi Chi putting \$5.50 floor on Eartha Kitt show, which includes dinner and cover.

Charles Laughton, Elsa Lanchester, Burgess Meredith and Peter Lorre took some sunning at Rancho Mirage.

Ray Ryan who owns the El Mirador posing for all the freak photos plugging the Wednesday beer-and-pretzel nights.

Santiago

Miguel Frank bought the Maru Theatre.

Vicente Salas Viu, director of Musical Extension Institute, resigned.

Peter Townsend, world touring in his jeep, passed through en route Buenos Aires.

Claudia Parada, Chilean chanteuse, returning to Scala, Milan, after hometown visit.

Position of artistic director of Municipal Theatre, held by Carlos Melo, was eliminated.

Valparaiso Chamber Choral Group and the Santiago Singers Chorus heading for European tours next month.

Jorge Inostroza, author of pop novel, "Farewell to the Seventh of the Line," dramatizing his fourth volume of the novel for Radio Corporation.

German Becker, artistic director, Donato Roman Heitman, musical director, and Osvaldo Undurraga, production chief, anked Radio Corporacion.

Hollywood

Eddie Fisher stricken with virus during tv show rehearsals.

Joe Frisco into Cedars of Lebanon for major surgery.

Leif Erickson had name legally changed from Wycklife Anderson. Mike Todd to receive American Society of Travel Agents' annual award for "80 Days."

George E. Stone at Cedars for eye surgery, his 22d operation in 10 years.

Danny Richards, formerly associated with Omega Artists and Bert Marx, opened his own agency. Doc Murray named for 1957 "Accent on Youth" award of B'nai B'rith's southern area conference.

Jane Wyatt and Robert Young to ride in U.S. Army Recruiting Service float in Pasadena Rose parade.

George Stern, administrative veepee of Revue, in Santa Monica Hospital for treatment of a sciatic nerve condition.

Anna Marie Alberghetti and personal manager Pierre Cossette incorporating to handle her pix, tv and music publicity activities.

Eugene Arnstein, Allied Artists studio manager, replaces E. L. DePatie as AMPSP rep on directorate of M.P. Health & Welfare Fund.

Joseph S. Dubin, Universal studio counsel, discussed "neighboring rights—the protection of performing artists, recorders and broadcasters" at a meeting of the L.A. Copyright Society.

Minneapolis

By Lea Rees

2123 Fremont Ave. So., FR 7-2609

20th annual Ice Carnival at Arena.

Edyth Bush Little Theatre presenting "Belvedere."

"Bull Moose" Jackson orch with Vi Kemper into Kay Club.

Pianist Ramona Gerhard into Hotel Radisson Flame Room.

Royal Ballet into Northrop Auditorium for three nights this week.

Don McGrane orch starting sixth year at Hotel Radisson Flame Room.

James S. Lombard, Minnesota U. concert director, recovering from heart attack.

Les Brown orch into Minneapolis Armory and Kato Ballroom, Minneapolis, one-nighters.

T. S. Dagner to head stage portion of Minneapolis' second Auto Show at Auditorium here next month.

Bob Scobee's San Francisco Id. island band here for Minnesota U. dance and Lakesview club appearance.

With newspaper folks' roles played by members of Minneapolis Star and Tribune editorial staffs, "Front Page" offered for three performances at Lyceum by Northwest Variety club's women's auxiliary for club's charity fund benefit.

San Francisco

Conductor Enrique Jorda has promoted Frank Howser to acting concertmaster of the San Francisco Symphony to replace the ailing Naoum Blinder. Henry Schweiß was named acting assistant concertmaster and Peter Heyes will head the second violi. Paul Renzi has been named principal flutist.

Chicago

(Delaware 7-4984)

Royal Ballet Co. opens its three-week run here Dec. 16.

Betty Jones gave up her flackery and now is copywriter for Field Enterprises.

Silver Frolics, deluxe strippery, closed last weekend for the Xmas holidays, per usual, reopens Jan. 6.

Herb Carlin off to Orlando, Fla. this week ahead of "Back to Methuselah," which will play 42 cities in 70 days.

Willard Swire, exec director of ANTA, here today (Wed.) and tomorrow and saturating the town with radio and tv interviews.

Frank McNaughton, former Time-Life Washington correspondent, opened a public relations office here in association with Florence Abrahamson, ex-AFTRA and SAG.

Jerry Colonna appearing on WBTV this week as host of late feature "Fams" then leaves to join the Bob Hope troupe headed for Far East military bases.

Hots Michels, keyboarder at Hotel Sherman College Inn lounge, who raises pigs on the side, copped a blue ribbon for an entry in International Livestock Show last week.

Jimmy Durante, Johnny Mathis, Anne Jeffreys, Bob Sterling, Jana Mason, Tony Bellus plus calypso dancers from Bob Angel and Lou Bress orch perform for Chicago Federated Advertising Club's annual Off-the-Street Clubs benefit last week.

OBITUARIES

FAYETTE W. ALLPORT

Fayette Ward Allport, 64, European manager of the Motion Picture Assn. of America since 1933, died Dec. 5 at his London home while his wife was visiting her family in New York. An authority on Anglo-American film issues, he was familiar with all continental problems and was the MPA's rep on the Council of the Federation of International Film Producers' Assn. He attended his last Council meeting in Paris a few weeks ago.

Allport entered the film industry in 1933, moving over from the Diplomatic Service. His previous training stood him in good stead in the postwar crisis periods stemming from the imposition of an *avalorem* duty in 1947. He was virtually the architect of the Anglo-

professionally as "The Sensational Orton," fell to his death in Dallas, Tex., Dec. 1 while practicing a new aerial act for a tour of Europe next spring. He had lived in Ortonville, a small Iowa community where early day circus people wintered and the home site of the Orton Circus for 24 years.

Liedtke had been an aerialist for 27 years. He had traveled with the old Ringling Bros. and Cole Bros. circuses and also performed in many state fair and indoor circuses.

Surviving are two daughters and a brother.

MARSHALL GRANT

Marshall Grant, 47, film producer and tv pioneer, died at his Hollywood home Dec. 4 of a heart attack. An exec at Universal for years, he left the studio in the mid-forties to enter indie production.

Grant moved into tv in the medium's early years and produced one of the first Emmy award winners, on "Your Show Time" series in 1948. He also was exec producer on "Big Town" and "Lux Video Theatre" and producer-director of "Mayor of the Town." Most recently, he had been developing new projects for Gross-Krasne Inc.

Surviving are his wife, daughter and son.

CASWELL ADAMS

Caswell Adams, 51, sportswriter, died Dec. 9 in Manhasset, L.I.

Adams had been writing sports for the Journal-American until his illness last February. He began doing sports for the Herald Tribune in 1927, continuing as a regular staff member after his graduation from Fordham University in 1929.

At one time, Adams did publicity work for sports organizations, colleges, magazines and other groups. He did publicity work for United Artists and Screen Gems before joining the Journal-American in 1953.

Wife, two sons, brother and two sisters survive.

HARRISON FORD

Harrison Ford, 73, leading man in silent films, died Dec. 2 at Motion Picture Country Hospital on the Coast. He had been ill since an accident in 1951.

Ford, who appeared with such stars as Marion Davies, Norma and Constance Talmadge, was best known for his performance opposite Norma Talmadge in "Smiling Through" in 1922. He was under contract to Famous Players Lasky and later was on stage, appearing with the Henry Duffy company on the Coast. During the war he toured for the USO. He had been in retirement for the past 10 years.

BILLY HUESTON

Billy Hueston, 61, songwriter and ASCAP member since 1935, died Dec. 5 in Los Angeles. Originally a radio and nitery producer in Boston and Chicago after returning from World War I with a French Croix de Guerre, he turned to songwriting.

Among Hueston's tunes were "For Every Smile on Broadway," "There's A Tear at Home, Sweet Home," "Nobody Knows But My Pillow and Me" and "The Nearest Thing to Chicken is the Feather in Your Hat."

His wife and sister survive.

FRED S. MEYER

Fred S. Meyer, 66, executive in charge of industrial relations and personnel at 20th-Fox for 20 years, died Dec. 9 in West Los Angeles.

Meyer had been in the film industry for many years and served as director and chairman of both the legislative committee and military affairs committee of the Assn. of Motion Picture Producers. He went to Hollywood in 1933 as general manager of Universal Studios. Several years later he joined Fox.

His wife, son Stanley, film exec, and daughter survive.

OTTO HARTMAN

Otto Hartman, longtime member of the association of theatrical press agents and managers, died Dec. 3 in Jamaica, L. I. He had been for many years with the National Theatre in N. Y., and at one time worked for Henry W. Savage, Harry Sommers and the Shuberts. His daughter survives.

GEORGE MURPHY

George Murphy, 72, motion picture projectionist for half a century, died Dec. 3 at Mt. Alto Veterans' Hospital, near Washington, D. C. For years he had been pro-

jectionist at the Tivoli and Dumbarton Theatres, D. C. nabes houses. He retired five years ago.

J. M. Cappel, former theatre owner and manager, died of a heart attack recently in Seattle. He managed a house last summer in Albuquerque, N. M., for Central States Theatre Corp.

Edna Marion Naisbitt, 50, silent film actress under the name of Edna Marion, died Dec. 2 in Hollywood. Widower and sister survive. She was for a time leading woman in Charlie Chase comedies.

Adrienne d'Ambricourt, 69, former character actress, died Dec. 6 in Hollywood when her car struck another auto. A heart attack was tentatively given as cause of her death.

J. Raymond Chamberlin, 71, former director and actor for the old Lubin Co., died Dec. 2 in Norristown, Pa. Wife and daughter survive.

Dan Thompson, 67, stagedoor keeper of the Geary Theatre, Frisco, for the past decade, died Nov. 26 in Oakland, Cal.

Lester C. McFarland, 45, Youngstown, O., musician, died Dec. 5 in that city. His wife and three children survive.

Father, of Gloria Abdou, director of women's activities at WCAE in Pittsburgh, died Dec. 4 in that city.

William Zolkowski, 18, student of the Penn Theatre in Pittsburgh for 18 years, died there Dec. 2 after a long illness.

Father, 78, of Dr. Bergen Evans who authors questions for "64,000 Challenge" and other tv quizzes, died Nov. 29 in Cleveland.

Theodore Johanson, 53, a member of the Paramount scenic department for the last 15 years, died Dec. 3 in Hollywood.

Ernest S. Watson, radio and nitery bandleader, died Nov. 26 in Burlington, Vt.

Gustavo Carrillo, 65, Mexican legit actor, died Nov. 30 in Mexico City.

Manuel B. Aguirre, 50, Mexican film actor, died Dec. 3 in Mexico City.

Mother, 86, of actors Hal Gerard and Jack Kramer, died Dec. 3 in Hollywood.

Mixing Banned

Continued from page 1

prohibits the sale of whiskey in quantities of less than one-half pint and prohibits the consumption of whiskey on the premises where sold," the decision stated.

"The fact that the whiskey is mixed with other ingredients in a glass and then served to the consumer does not change its character from whiskey to something else so as to render the sale and consumption thereof not subject to regulation," it also said.

Meanwhile, Atlanta officials were seeking an opinion from the city attorney as to what effect the Court of Appeals decision would have on sales of mixed drinks here. E. A. Gilliam, chairman of aldermanic board's police committee, asked for the clarifying ruling. Officials refused to predict whether the ruling would affect city's \$1,000 wine license, which permits wines to be served on premises.

Gilliam observed that the city law, sometimes called a "pouring ordinance," had been used "as a lever to sell mixed drinks."

Immediately following decision, Fulton (Atlanta) Criminal Court Solicitor John I. Kelley said he is "ready to go" with a crackdown on mixed-drink sales in Atlanta "if the other enforcement officers are. This will be a period of watchful waiting," he said.

Vodka & Vancouver

Vancouver, Dec. 10. Exceptional procedure needed for buying vodka is making Lower Mainland club, nitery operators and tab-lifters see red. Other liquors come over government liquor outlet counters by the bottle, but vodka blue rule requires more form-filling, rubber-stamping and delay than comes with a prescription for morphine.

Four-five spots, here where vodka is currently elbowed must, like

Joe Public, write to Victoria so-lons for permit to apply to buy the liquid (minimum purchase, 12-bottle case); take written okay to local liquor outlet and place order, part-cash down; wait six weeks.

Artie's Ken Stauffer here reports steady demand for the Soviet-style hooch, saying, "At first there was quite a flurry for vodka but it's settled down now."

East German Pix

Continued from page 2

couldn't be released here at all. The East Germans took that point up with the Motion Picture Export Assn. at a time when negotiations for the sale of American films to East Germany were going on. They have now fallen through. At the Cannes festival in May this year, the DEFA reps stressed they wouldn't make a deal unless their films were free to circulate in the States.

Licensing a film from the Office of Alien Property means that the distributor must pay to the Government 50% of his rentals, this in lieu of payment to the DEFA. After the war, the bureau licensed pictures of which it held prints and negatives. With DEFA the case is different since the U.S. obviously doesn't hold any new DEFA negatives. It's considered highly unlikely under the circumstances that DEFA will sell to American distributors.

Leo Szabo, a distributor, recently purchased two DEFA films and made part payment for them. It was only upon his return to the States that he became aware of the restrictions on the release of these films for which he now must make arrangements with the Office of Alien Property.

MCA

Continued from page 1

Inc., packagers of "Ted Mack's Original Amateur Hour," took Hazel Bishop Inc., the program's NBC sponsor this season, to arbitration last week after Hazel Bishop cancelled the show (The contract between Remack and the sponsor called for arbitration in the event one party felt injured).

American Arbitration Assn. called for a session last Friday (6) to select a panel from a list of names of show people, principally in radio and television. Emil K. Ellis, attorney for Hazel Bishop, objected to the use of show people on the panel because of the MCA influence. MCA is involved since it is the sales agent for Remack and "Amateur Hour" and collects commissions on the show.

Ellis thereupon went into N.Y. Supreme Court for a show cause order served on Remack attorney Sidney Wolf, and in a hearing Friday morning came to an understanding under which it was agreed that the panel would consist of non-show biz people. It was also promised that a three-day notice of hearing would be set by the AAA and that attorneys on both sides would be given time to object to panel members.

Jayne-Bail Style

Continued from page 2

slender, bony girls with the toothpick look for their models," says the professor. "Everybody likes to look healthy. Examples: Miss Monroe and Jayne Mansfield."

"Artists such as Renoir and Picasso portray the buxom types. There is a better chance to over-exaggerate and focus the attention. Besides, the slender, bony girls with the toothpick look resemble men and it's hard to believe the male prefers the starved look in their women."

Borge's 42G

Continued from page 2

giving two performances, Wednesday (4) and Friday (6), to SRO.

The Hall, with 2,631 seats, was scaled for \$11,000. Borge grossed \$22,000 for the two nights, and advertisements were taken in Boston newspapers reporting the engagement was "sold out." Borge's dates with Thursday in between came about because of a previous date for that night.

\$12 Tops

Continued from page 1

more of a reflection on the quality of the stars involved than the plays.

The \$12 top for "Nude" will be equalled this year only by "Jamaica," musical costarring Lena Horne and Ricardo Montalban. In recent years, however, other tuners have jacked up their New Year's Eve prices to near that amount, ranging from \$10.50 to \$11.50. The holiday eve ticket boost off Broadway will hit its peak with the long-run "Threepenny Opera," where the scale will pump from a usual \$4.15 top to \$6.25.

Paris Reprises

Continued from page 2

a film. Victor Marguerite's sensational novel of the times, "La Garconne," has been turned into a pic and deals with early physical, moral and social attempts at female emancipation.

Revue are coming back into favor and such entries as the Folies-Bergere and Casino De Paris have not changed since then. And the recent renaissance of the old-time vaude is another example of returning tastes. So sentimental Yank oldtimers can find plenty here to remind them of the so-called "good old days."

MARRIAGES

Priscilla Pavelka to Bill Dem-John, Steubenville, O., Nov. 30. He's an announcer on WEIR in Weirton, W.Va.

Patricia Pattenick to Jack Alpert, Toronto, Dec. 5. He's director of photography at Meridian Studios and president of Canadian Society of Cinematographers.

Elizabeth Beattie to Antony Parr, Toronto, Dec. 7. Bride's a tv actress; he's an actor in "My Fur Lady."

Elizabeth Boyd to Roy Seymour, Blackpool, Eng., recently. Bride's a member of a vocal trio; he's musician.

Denise Lucas to Brian Douglas, Rugby, Eng., recently. Bride's a dancer; he's a stage and tv singer.

Winnie Butler to John Skehan, Dublin, Nov. 23. Bride's a model; he's a news gabber for Radio Eireann.

Rita Scheinker to Gene Cofsky, Dec. 8, Forest Hills, N. Y. Groom is an account executive with the Monroe Greenhalgh ad agency.

Judy Gordon to Ronald K. Howie, New York, Dec. 7. Bride is administrative assistant in the WCBS-TV operations dept.; he's a stockbroker.

BIRTHS

Mr. and Mrs. Erwin (Buddy) Arvey, son, Chicago, Dec. 3. Father has promoted music shows in that city; mother is former model Celeste Arvey.

Mr. and Mrs. Leo Pillot, son, Hackensack, N. J., Dec. 4. Father is exploitation director of Rank Film Distributors; mother is a former dancer.

Mr. and Mrs. Lon Fishback, daughter, Hollywood, Nov. 22. Father is account exec at KTLA.

Mr. and Mrs. Alex Wright, daughter, Dunbar, Scot., Nov. 24. Father's a cinema circuit supervisor.

Mr. and Mrs. Harold Hourihan, daughter, Studio City, Cal., Dec. 4. Father is controller of Anthony World Wide Productions.

Mr. and Mrs. William Landis Jr., son, Pittsburgh, Dec. 1. Mother is Pat Murphy, Playhouse actress.

Mr. and Mrs. Frankie Vince, daughter, Pittsburgh, Dec. 4. Father's with Tommy Carlyn Orch.

Mr. and Mrs. Fred Serrao, son, Pittsburgh, Dec. 3. Father's a theatre owner.

Mr. and Mrs. Mike Nicholas, son, Pittsburgh, Dec. 2. Father's the brother of Zeke and Tony Nicholas, Pitt booking agents.

Mr. and Mrs. Duncan Mounsey, son, Albany, Nov. 15. Father is v.p. general manager of WPT.

Mr. and Mrs. Morris Klein, daughter, Albany, recently. Father is an exhibitor.

Mr. and Mrs. Eddie Schwartz, twins, son and daughter, New York, Dec. 3. Father is luncheonette impresario on 46th St. for VARIETY and Loew's personnel.

Mr. and Mrs. George Cohn, daughter, St. Louis, Dec. 4. Mother, Rochelle, is a former staffer with Eagle Lion and Metro; father is a Columbia salesman.

Mr. and Mrs. Bill Bertenshaw, daughter, Maplewood, N.J., Dec. 5. Father is a radio-tv producer.

Mr. and Mrs. Alan P. Ludington, son, Yonkers, N. Y., Nov. 29. Mother is Pat Phillips, formerly with the Howdy Doody Show; Father is a producer with ABC.

IN MEMORIAM

EDWARD B. MARKS

1865 - 1945

American Film Agreement which resolved that crisis and which has controlled the convertibility of film earnings ever since. He went to Washington last September when the Agreement was renewed for another year.

His wife and two sons survive.

RONALD TRENOUTH

Ron Trenouth, 26, blind disk jockey with the Canadian Broadcasting Corp., died of diabetes Dec. 1 in Toronto. He lost his sight three weeks before graduating in business administration from the U. of Western Ontario. He started a daily 30 mins. radio program on CBL Toronto, last January, tagged "Getting to Know You." This consisted of records and news of interest to physically-handicapped persons.

Trenouth also tape-interviewed celebrities (the last Perry Como and Jaye P. Morgan during their Toronto visits) plus a group of blind

RAYMOND HUBBELL

REST IN PEACE

golfers at their recent tournament at Hamilton, Ontario.

Survived by parents and two brothers.

JACK WILLIAMS

Jack Williams, 79, publisher and editor of The Waycross (Ga.) Journal-Herald for the past 42 years and president and owner of WAYX, Waycross, one of Georgia's oldest radio stations, died Dec. 2 in that city following an illness of several weeks.

Williams served in the state legislature. While in the Georgia House in 1939 he wrote and guided to passage a liberal libel bill which required five-day notice of a libel suit and permitted a publisher 10 days to print a correction or retraction. This bill was repealed by the 1949 Legislature.

Wife, son, Jack, Jr., managing

LOU HANDMAN

Died Dec. 9, 1956.

Mrs. Lou Handman

editor of Journal-Herald, and three daughters survive.

ANTHONY IRELAND

Anthony Ireland, 55, actor, died Dec. 4 in London. He had been appearing in "Roar Like A Dove" at the Phoenix Theatre. Born in Peru, he studied drama at the Royal Academy of Dramatic Art before making his first appearance as Jack Absolute in "The Rivals" at the Lyric, Hammersmith, in 1925.

Ireland made his first American appearance at the Henry Miller Theatre, New York, in "The Sex Fable" in 1931. Later in his career he joined the Shakespeare Memorial Theatre Company. He was seen frequently on television and made several pictures.

VERNON A. LIEDTKE

Vernon A. Liedtke, 45, known

I.T.V. Wednesday at 8 p.m.

Arthur Miller's
Greatest Play
**Death of a
Salesman**

*This advertisement
appeared November 25th
in British Newspapers
with a combined
circulation of
7,471,128*

some of the British Press reviews...

Arriving late on English television, Mr. Arthur Miller's "Death of a Salesman" has not been permitted to drop unnoticed among routine programmes. Granada, in last night's production, really did the play proud. Besides bringing over Mr. Albert Dekker to play Willy Loman (the part he played on Broadway), they managed, for the first time, to mount a two-hour production.

THE TIMES

TV PLAY TRIUMPHS

This morning the men behind Granada TV must be congratulating themselves. Silvio Narizzano's production got the kind of television theatre that is all too rare.

DAILY EXPRESS

Probably the best television play of this year and most other years.

NEWS OF THE WORLD

**GRANADA PRODUCES THE BEST
PLAY SINCE ITV BEGAN**

Arthur Miller's "Death of a Salesman" took the entire ITV output of plays since the service began 26 months ago, wrapped it in plenty of stout brown paper, sealed it, and booted it smartly over the horizon. The company was Granada, the director Silvio Narizzano.

The whole production was something to remember and to be deeply grateful for.

MANCHESTER GUARDIAN

NEW LIFE FOR 'SALESMAN'

The Theatre landmark remained a considerable event last night in Granada's two-hour production for ITV: a solid, sustained achievement by any standards.

NEWS CHRONICLE

**ITV'S LONGEST PLAY IS
A TRIUMPH**

Last night's production of "Death of a Salesman" will be remembered for a long time.

In 120 minutes—longest ITV time ever allotted to a play—Granada-TV consolidated its reputation as the television company with the most courageous policy.

DAILY SKETCH

Independent Television gave two hours of Arthur Miller's "Death of a Salesman" last night—and it wasn't a moment too much.

DAILY MIRROR

Last night Dekker gave a performance that will long be remembered by those who saw it, and he can return to America certain that never once did he let Arthur Miller down.

LIVERPOOL EVENING EXPRESS

Nielsen Network Rating 64%

GRANADA TV NETWORK

36 Golden Square, London, England

VARIETY

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Vol. 209 No. 3

NEW YORK, WEDNESDAY, DECEMBER 18, 1957

PRICE 25 CENTS

FILM BIZ RE-CASTING TOP EXECS

Is 'Subliminal' Semi-Operative In Theatres With Special Coke Breaks?

In some of the lesser theatres in the midwest, where it is customary to flash a slide announcing an "intermission" for candy, popcorn and soft drinks, there have been some q.t. but not too subtle experiments going on with exhibitors along the lines of the subliminal advertising pitch. It is not true, as yet, whether the candybar manufacturers or one particular cola drink is sparking it, but there are infrequently flashes of a candy or soft drink brand name superimposed on the screen, as the feature is unfolding. It's only a quick flash, as if by accident. Statistics show that whichever brand name is flashed does the sellout business, so vivid is this unconscious impact on the movie fan.

Before "subliminal" was thought of, Jack L. Warner adhered to a personal filmmaking credo in his pictures, and that had to do with the elimination, as fast as possible, of action which revolves around drinking or smoking.

He knew that the latter was most difficult, because if a cocktail scene were shown it undoubtedly was necessary to the plot motivation, but the no-smoking was easier to handle.

His showman's instinct had taught him long ago that anybody shown smoking makes the smokers-in-the-audience restless and tends to create needless disturbance because of traffic to the smoking rooms for a "drag," which he felt was superinduced strictly by the action on the screen. This was long before "subliminal" became a merchandising identification.

\$42-Million Cable Tab For Transatlantic TV; Mebbe Reality By '62

London, Dec. 17. The possibility of tv broadcasts from across the Atlantic within four years was stressed at an electronics exhibition in London. C. O. Stanley, boss of the Pye radio group and a commercial tv exec, told this to members of a Canadian trade delegation. Stanley, who is a member of the government's tv advisory committee, said that he would recommend the project at the committee's next meeting. He said: "It is a (Continued on page 61)

Sputnik Pic in W. Germany

Frankfurt, Dec. 10. The Soviet Union's Sputnik film, a documentary titled "The Red Moon," is to be introduced in West Germany next February during the first West German Cultural Film Days in Oberhausen. This is the first time that the pic will be shown Western Europe.

The Hottest Guitar

Honolulu, Dec. 17. A "hot" jazz session really sent Tom Otake, student musician, right into the hospital. Otake received several electrical jolts when his electric guitar short-circuited. He's recovering.

Doug Edwards' TV Aud Reaches 33,975,360 Wkly.

The world's largest single news medium is now a network television newscast, CBS-TV's "Douglas Edwards With the News." The Edwards news show, which has shown strong audience gains this season, now reaches 14,156,400 viewers per day and 33,975,360 per week, topping the leading journals in the daily newspaper and weekly magazine class.

In the weekly field, Life mag., with a circulation of 5,851,168, comes closest, by virtue of its 5.2 readers per issue, to reach a weekly audience of 30,426,076. In the daily newspaper field, the London Daily Mirror reaches 12,421,834 readers per day, via a circulation of 4,723,131 and a readership of 2.63 per issue. In the U. S., the New York Daily News' 2,083,927 circulation gets a total readership of 5,480,846 a day.

The Edwards news show has climbed to the top of the heap in network news programs, and in the latest Nielsen showed a total audience rating of 18.6, the equivalent (Continued on page 34)

Tattered Ensign Still Waving; 'Old Ironsides'

As Amus. Park? Never!

Boston, Dec. 17. A move by a California promoter to move "Old Ironsides" from Charlestown Navy Yard to be used as an amusement park attraction has plunged Boston into a tizzy. The angry roar of protest from Boston balked the effort and the historic old man o' war, officially called the Constitution, will stay where it is, it was revealed last week. Mayor John B. Hynes said: "Los Angeles might have stolen the Dodgers from Brooklyn, but we won't give up the ship."

Quiet negotiations were underway and came to light when the Los Angeles mayor's office said Capt. J. D. LaMade, deputy chief of in- (Continued on page 62)

PAR, U, RKO CHAIN & WB AFFECTED

Persistent rumors about personnel changes in the American motion picture business, heard over the past several weeks, are about to materialize as confirmed facts. One startling shift is brewing at Paramount Pictures.

George Weltner, Par's v.p. in charge of global distribution, is headed for the company's top production job, with his replacement in sales to be Jerry Pickman, presently ad-pub v.p.

Apparently this change is set for early 1958. Unclear is whether Weltner would work with studio chief V. Frank Freeman or take over the entire Hollywood operation.

Anticipated overhaul would represent the first time for a distribution exec to be given full command over film-making at a major company. Important consideration is that Weltner has had wide experience in the foreign field which, of course has taken on considerably more fiscal meaning to the American producers in light of the domestic market falloff.

Also, the Par operation calls for a "business" man at the studio rather than a "production" man. This is because the bulk of Par's product comes from producers (Continued on page 18)

Grace Kelly May Go Back Into Pix

Paris, Dec. 17. Sources here claim that Princess Grace of Monaco, the Yank film star Grace Kelly, may go back into pictures with the blessing and backing of her husband the Prince of Monaco. It would be in a film made under Catholic auspices. The production supposedly was discussed with the Pope on a recent visit by the royal pair to the Vatican.

Another Princess of Monaco, the wife of Louis II, the late grand father of Prince Rainier, Ghislaine De Monaco, will be returning to show biz soon also. The latter princess will not use her royal moniker but will do Paul Nivoix's play, "Les Diamants De Madame Avril," later this season in Nice. Her stage name will be Ghyslaine (Continued on page 62)

Jibe at TV Cig Ads

Brainerd, Minn., Dec. 17. The Brainerd theatre here is providing a new line of attack on its television foe. All of its newspaper ads carry the lines: "The light you see on our screen is from pure carbon and is pure light which will not cause cancer. Can tv guarantee the same?"

Public Ignores TV Critics as Viewing Continues Zoom Despite 'Dud' Season

Quip as a Flash

Havana, Dec. 17.

A commentary on talent costs was revealed in this dialogue:

Sam Bramson, head of the William Morris Agency cafe department, was watching Flamingo (Las Vegas) proxy Al Parvin gaming at the Havana Riviera, and remarked that with his losses he could build another hotel.

"Or maybe buy another act," he cracked.

If the current season is a dud, nobody bothered to tell the public about it, with television viewing continuing its climb. As a result, CBS-TV is going to the advertising fraternity with the evidence to point up the picture of increased audience and to combat the "accepted impression" that this is a "dud" season.

There are several yardsticks by which to determine a dud. CBS-TV veeep in charge of sales administration Bill Hylan observes, and later this week a letter to agencies and clients will go out under Hylan's signature making the following points:

1. During the past year, television homes have increased, according to Nielsen, by 3,500,000 homes, to 41,200,000.

2. Per-home viewing of nighttime television has risen again, by some 2% over last year.

3. The network share of nighttime viewing has increased over last year, from 68 to 69%, which combined with per-home viewing increase, compounds the overall network upbeat.

Specifically—and Hylan's letter (Continued on page 62)

Will Make 500G Legit Profit, '58: Roger L. Stevens

Roger L. Stevens expects to make about \$500,000 profit from legit during the next year. The producer-realtor-theatre operator figures he'll get a major portion of the cleanup from his one-sixth interest in "West Side Story," which will net about \$20,000 a week when it gets into the black, and the balance from several other indicated hits, plus theatre revenue.

Other current Broadway shows in which Stevens has a financial interest are "Time Remembered," "Long Day's Journey Into Night," (Continued on page 63)

'Mary's Boy Child' Brit. All-Time Fast Seller; Belafonte's 1,000,000

London, Dec. 17. Harry Belafonte's waxing of his own composition, "Mary's Boy Child," on the British RCA label has topped the 1,000,000-sales mark in just over seven weeks. This, it's claimed, entitles it to the reputation of "the fastest moving disk in the history of the British record business."

The Decca company, which releases on the RCA label here, is making preparations to present Belafonte with a gold disk as a mark of the achievement, but a London spokesman for the British outfit, which took over the American label last June, told VARIETY that the company would have to consult RCA first about making the award.

The Belafonte recording has topped the British disk hit parade for the past four weeks. Its only rival with a Christmas flavor is the Elvis Presley rendering of "Santa, Bring My Baby Back To Me"—also on the RCA label.

Pearson's Ghostwriting Crack Vs. Sen. Kennedy Cues 2d ABC-TV Apology

It's understood that father Joseph P. Kennedy, former U.S. ambassador to the Court of St. James, was more burned up about the allegations made by Drew Pearson on Mike Wallace's ABC-TV show Saturday (7) than was his son, Sen. John F. Kennedy, the man maligned. The elder Kennedy, after the columnist said to Wallace that the senator didn't write his Pulitzer Prize winning tome, "Profiles in Courage," demanded a transcript of the half-hour program.

This past Saturday night the apparent pressure led Oliver Treyz, veeep in charge of ABC-TV, to take (Continued on page 62)

Bra-Bra Black Sheep

Henry Jaffe Enterprises and Exquisite Form have come to a mutual decision to call it quits on the two remaining Las Vegas tv specials left under their three-show contract. The bra company and its agency, Grey Advertising, have already begun shopping for two other vehicles to fill the time they've bought on NBC-TV.

Jaffe himself proposed the deal be cancelled, following the critical raps of the first show, which starred Ann Sothern and Jayne Mansfield. Jaffe felt that any repetition of the first fiasco would be damaging to the prestige of his operation, and Exquisite Form was glad to go along with him.

Lifetime-of-Author-Plus-50 Years May Be New U.S. Copyright Law

Washington, Dec. 17. Congress may be urged, in the session beginning next month, to lengthen the copyright terms for motion pictures, plays, music, and other copyrightable material. This is indicated in the third of a series of studies on revising the copyright law, prepared by the U. S. Copyright Office at the request of Congress.

American law provides a copyright period of 28 years, plus an extension for a second 28 years be-

(Continued on page 63)

Wanna Be An Actor In Paris and Live? Better Have Sideline

Paris, Dec. 17. A U. S. actor who wants to live in Paris cannot live by thespian alone, according to Joe Warfield, who is also a songwriter, painter and playwright. Warfield does pic roles, usually small ones, and dubbing, but says the bulk of his income now is from his cleffing.

He wrote "Jolie Jacqueline" in Hollywood where it was used in a 1952 pic, "Glory Alley". (M-G) and

(Continued on page 62)

Sputnik Kills Hope For Cut in Cafe Tax

Washington, Dec. 17. Hopes for reducing the 20% bite on nitery checks and of further reducing or eliminating the 10% levy on admissions tickets have been completely ended here.

Administration spokesmen made this clear to Congressional leaders last week. It was explained that all excises and corporate taxes will have to be continued to help meet the heavier new bill for defense weapons. Up to last week, several major figures in Congress were seeking some tax cuts for 1958, a Congressional election year.

GI in Germany Nixes Commie Role in Film

Nuernberg, Dec. 10. Pfc. John J. McCullough, stationed with the Third Armored Cavalry here, has turned down a role in the Universal pic, "A Time to Love and A Time to Die" currently filming near here, because the part offered him was that of a Communist.

The soldier rejected the offer, saying: "I wouldn't be a Communist on the screen any more than I would off."

Douglas Sirk is directing the filmization of the Erich Remarque novel at Grafenwoehr, training area for the U.S. forces in Germany. For McCullough, it meant turning down a chance for leave to play the part, a film salary, and a chance at a Hollywood career.

Parents Complain About, Don't Support Special Films For Children

Exhibitors, who at times have been attacked for not skedding more children's entertainment, say the fault lies as much with the parents as it does with the film companies.

Theatre operators argue that, in the face of sometimes unfavorable circumstances, they've tried to ar-

(Continued on page 63)

Joe E.'s Pre-L.V. Sendoff

Joe E. Lewis will be farewell-partyed at the new Friars Clubhouse, N.Y., Sunday (22), prior to going to Las Vegas where he opens for the holidays at El Rancho Vegas. He's the Abbot of the Friars.

Last Sunday the club partyed Buddy Hackett, with Jack Barry acting as emcee.

Actress' Santa Plea

Dear Santa, please send me an agent.
The most astute of the breed,
A high class, hustling, huckster man
Is really what I need.

Some guy who can spot rare talent,
And says the minute we meet:
"Why, you were born for stardom,
I'll put the world at your feet."

Okay, I'll stop the hammering around,
I'm being silly, I know:
My little heart would leap with joy
For a bit in any show.

Tom Weatherly.

Poetic Eggniks At N.Y. Cafe 'By Popular Demand'

Pro-egghead propaganda is taking effect. New York's Village Vanguard plans a return to its original function as a poetry rendezvous. Operator Max Gordon is emulating the trend in San Francisco jazz spots which have instituted poetry reading sessions depicting the plight of the present "beat generation."

Gordon has signed Jack Kerouac to start tomorrow (Thurs.). He's the author of the novel, "On the Road." Readings will include selections from his novel as well as his poems. Rest of the bill comprises J. J. Johnson Quartet, singer Beverly Kenny and the Ellis Larkin Duo.

It's the second time in recent years that Gordon has brought in readers, who have included John Carradine and Albert Dekker. During the depression years, this basement boite was the haven of such Village Lights as the late Maxwell Bodenheim, Abraham Lincoln Gillespie and others who declaimed on the plight of the arts during the long economic droop.

Sinatra: Is My Life Open Book?

Hollywood, Dec. 17. Frank Sinatra is accepting Look Magazine's "good faith" in publishing its profile of him but will attack its privilege to invade his privacy. This is the essence of Sinatra ending his libel action and substituting a different suit.

It is thought here that the Sinatra case, once tried on the broader question of privilege and removed from the narrow issues of "truth" and libel damages, may set a unique precedent.

Look is ideal as a test case since it is not "gossipy" or "scandal-mongering" by character, a la Confidential.

FOLSOM NEW CHAIRMAN OF SARATOGA SPRINGS

Albany, Dec. 17. Frank M. Folsom, chairman of the executive committee of RCA, is the new chairman of the Saratoga Springs Commission, which operates the mineral springs, the bath house, the Gideon Putnam Hotel and a recreation centre at the Spa.

Gov. Averell Harriman appointed Folsom Thursday (12) to the non-salaried post. Folsom, who had been a member of the 12-man commission for some months, succeeds Dr. L. Withington Gorham.

HARVARD HUMOR PRIVATE

Cambridge Not Amused by Staged Slugging of Santa Claus

Cambridge, Mass., Dec. 17. A well rehearsed Harvard Lampoon stunt, in which one actor slugged another, garbed as Santa Claus, failed to bring any humor to Judge Harry M. Lack of Cambridge district court Thursday (12).

The mock sock of Santa brought a \$35 fine to the soph actor who staged the pseudo Santa Claus

(Continued on page 61)

Russians Discussing Purchase of Yank Films in 'Cultural Exchange' Stepup

Norm Reader, Col. Pozzy Form Int'l Publications

Norman Reader, for 11 years public information director of the French Government Tourist Bureau in North America, and Col. Theodore J. Pozzy, industrialist and during World War II chief of Food & Agricultural Development in Australia for General MacArthur, have formed Pozzy-Reader Inc. to engage in international industrial and public relations. Col. Pozzy's postwar activities also embraced the Economic Corporation Administration's Chief of Travel Development for all the Marshall Plan countries.

Pozzy-Reader's clients include Eastern Corp. of Bangor, Maine (paper), Paris Hotels Assn., International Federation of Travel Agents, Intercontinental Distributors, Ondine (perfumes), the casinos at Nice and Menton, the spa at Enghien-les-Bains (situated some 10 miles outside of Paris).

Their Paris affiliate is the Comptoir International de Publicite, a 100-year firm, now headed by Peter M. Pozzy, son of the colonel.

Eurovision Linking 11 Countries for Its New Year's Eve Show

London, Dec. 17.

For the first time the Eurovision hookup will be used to cover 11 countries simultaneously on New Year's Eve. The program will be called "Pictures In The Sky," and will be produced on behalf of the European Broadcasting Union by BBC-TV staffer Francis Essex.

The show will run for 75 minutes with contributions from Britain, Holland, Belgium, Luxembourg, France, Switzerland, Italy, Monaco, Austria, Germany and Denmark. Britain's contribution to the show, which will feature a host of European headline artists, will be the finale.

Essex recently got back from an 18-day tour of the participating countries where he discussed the coordination of items with foreign tv producers.

Schary's Chanukah Script

Philadelphia, Dec. 17. The Third Annual Chanukah Festival at Convention Hall Sunday (15) featured a pageant especially scripted for the occasion by Dore Schary. Heading the program were Jan Pearce, Victor Jory, Mischa Elman, and members of the Philadelphia Orchestra conducted by Franz Allers and Pearl Lang.

Admission was free to all Israel Bond purchasers and workers in 1957.

The Russians are having conversations with the State Dept. regarding the purchase by them of a number of American films under the cultural "exchange" program which supposedly they wish to see stepped up.

This was confirmed in N.Y. last week by Motion Picture Export Assn. president Eric Johnston who said he was aware of the discussions, but was in no position to comment on them.

The film purchase talks are going on at a high diplomatic level, Johnston reported. He would give no indication on whether or not the Soviets had gotten off their "let's swap" pitch which has been customary with them. In the past, the Russians have insisted on an "exchange" arrangement, or at

(Continued on page 63)

Gary Crosby As Busy As His Pop; European LP For U.S., Army Revue, TV

Stuttgart, Germany, Dec. 17. Pfc. Gary Crosby, currently serving his two years of Army duty with the Seventh Army Headquarters Special Services here, has just had an album, recorded in Europe, released in the States. It's a World Pacific LP, recorded in Remagen on the Rhine earlier this year, and it marks the label's entry into the pop music field.

Crosby sings "If I Could Be With You," "Love Is Just Around the Corner," "Exactly Like You" and "Skylark" on the record. Bud Shank is musical director, also playing Hans Koller, one of Europe's most outstanding musicians. This also marks the initial LP for Crosby.

The soldier-singer is making his European tour pay off with a flock of entertainment activities: He's been appearing with a Seventh Army unit revue called "Get Happy," did several tv shows in London, appeared on a Bob Hope video show filmed in North Africa, and produced several musical shows over Armed Forces Network.

Harry S. Truman Expects To Double as Organist

An indication that former President Harry S. Truman, an accomplished pianist, is taking organ lessons emerged from an interview which Dave Garroway held with consolidist Bill McBaines on "Today" over NBC-TV Friday (13). McBaines, who played the organ at the 1952 national conventions and again at the Democratic national convocation of 1956 in the Chicago Amphitheatre, said that the latter's organ had been presented to the ex-Chief Executive and had been installed at the Truman Library in Independence, Mo. It is identical with the one which McBaines played on the air.

McBaines pointed out that Tru-

(Continued on page 61)



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ABEL GREEN, Editor

Volume 209

120

Number 3

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RKO-ALLIED-REPUBLIC AS ONE

Wall Street Insight Re Loew's

Key investors in Loew's, particularly the major banking interests, have found themselves in the position of parents with a "difficult" child. And while they'd like to provide the necessary guidance, they're bewildered as to how to form this should take.

This was the explanation given by a prominent Wall Streeter this week—offered as an insight on the behavior mainly of Lehman Bros. and Lazard Freres. These two outfits have seemed running hot and cold on the Joseph R. Vogel management at Loew's, there being no consistency.

The Wall St. source said that both would like to be out of the Loew's situation but the losses that would be entailed militate against unloading their 300,000 shares at this time.

Their objective is raising the stock price up to the nearly \$22 per share which was the high trading level of the year, as compared with last week's closing quotation of \$11.62½. According to the "inside" source, both Lehman and Lazard would unhesitatingly sell out if that high level is again attained.

Loew's Proxy Tiff Off as Vogel Makes Peace With Banks; Greene Buys Stock

The threat of a new proxy fight, which has been hanging over Loew's Inc., is reported to have completely dissipated. Proxy Joseph R. Vogel, who has been making efforts to patch up his differences with the Wall Street banking groups, may have made peace with Lehman Bros. and Lazard Freres.

As a consequence, it's expected that Lehman and Lazard along with Vogel's former arch opponent—Joseph Tomlinson, the Canadian Industrialist who is the largest single holder of Loew's stock (180,000 shares)—will vote to continue Vogel in office for another year to give him an opportunity to carry on his revitalization program.

A new ally is reported to have joined the Lehman-Lazard-Tomlinson combination. He is Wall Streeter David J. Greene, believed to have acquired 100,000 shares of Loew's stock and is reported to be aiming to bring his holdings up to 500,000 shares. Greene, it's asserted, will vote with the Lehman, Lazard and Tomlinson to continue Vogel in office at the annual stockholders' meeting in February.

However, it's understood that the Loew's board, which was increased to 19 at the special stockholders' meet in October, will be reduced to 10 at the February session. The increase in the board was brought about in an effort to give Vogel a working majority. Tomlinson, Samuel J. Briskin, who is the Lehman-Lazard representative on the board, Greene and a still-to-be named director will make up the so-called opposition group. Vogel will name six directors, giving him a working majority of two. Stanley Meyer, Tomlinson's associate in the fight against Loew's, will not be on the new board, it's understood.

Activity of Greene was noted by the increase in the value of Loew's shares on Monday (16). On a day when the Dow Jones average was down about \$6, Loew's stock was very active and went up 7/8's to 12½. Greene recently sold out well over 100,000 shares in List Industries, parent company of RKO Theatres.

Meanwhile, the meeting of the present board of directors, scheduled for late this month, has been postponed to Jan. 9.

No Pix-to-TV Sale Promised

Hollywood, Dec. 17. A American-International has pledged no sale-to-TV of product for 10-year period. In letters to Theatre Owners of America's Ernest Stellings and Allied's Julius Gordon, A-I made the promise.

Additionally company reported it has upped its 1958 output to 30 to 36 features from 22 made in 1937.

Burt Steiner, N. Y. actor turned dialog director, starting on "Kings Go Forth" for Delmer Daves.

List Pays 25c

List Industries board of directors this week declared a dividend of 25c per share on the common stock. It's payable Jan. 13 to stockholders of record on Dec. 31.

Feldman Not To Join M-G Studio

Charles K. Feldman, veteran agent, indie producer and packager, has terminated his negotiations with Loew's. Both Feldman, who has been in New York holding talks with Joseph R. Vogel, and the Loew proxy called off the deal because Vogel could not meet the conditions and terms that Feldman had stipulated for joining the studio.

Vogel, although he had the approval of his board of directors to negotiate with Feldman, is understood to have felt that his board would not accept the stock option plan or the long-term arrangement that Feldman demanded. In addition, Feldman, who operates one of Hollywood's most successful talent agencies, has had reservations all along about his admittedly "tough" conditions being met.

Highly successful agent insisted on certain conditions for self-protection. Since his entire negotiation was based on a 150,000 share stock option consideration, he wanted to make sure that whomever Metro brought in as a producer will not dissipate whatever earnings he hoped his energies would produce. In short he sought insurance against studio ineptness and staggering costs, against whatever profits his own pictures earn being used as a "standoff" value which would not help the hoped-for appreciation of the 150,000 shares of Loew's stocks.

Feldman's salary would have been "low," i.e., the reported \$75,000 a year drawing account was moderate compared to the usually double-that-amount for studio toppers and/or successful producers. Apart from these considerations there were number of obvious hurdles before any deal could happen.

For one thing, separate and apart from bankers like Lehman Bros. and Lazard Freres being traditionally opposed to any stock-option deals, any such proviso must go to the stockholders for approval.

For another, the only authority that Vogel has been given from his executive committee—and not the entire board—was merely to explore a negotiation. Feldman, for a time, thought he enjoyed the entire board's approval, including Joseph Tomlinson, Stanley Meyer and newcomer Samuel J. Briskin. They, too, may not object to anything which will improve the flow of film merchandise. Obviously, common sense would dictate any forward-step in that direction.

Understood Feldman felt a five-year term would be "right" (Continued on page 19)

TALKS PROJECT 3-WAY MERGER

By GENE ARNEEL

Three-way parleys are on looking to an amalgamation of RKO, Allied Artists and Republic. Projected merger, as reported, will go hand in hand with the bowout of Herbert J. Yates as president of Rep, effective within the next couple of months.

Idea behind the move is to form one important motion picture company out of three whose prospects, individually, are not particularly bright. Importantly, each has something of strong value to offer. And no major legalistic obstacles are figured on.

As reported from within, all interested parties have taken note of: (1) the well-equipped studio and laboratory facilities owned by Rep, whereas RKO has no studio and AA's lot is limited to only three sound stages; (2) RKO's strongly organized foreign operation, and (3) a joint production and financing program that can be put together by AA and RKO.

Domestic offices run by AA and Rep would be integrated. Rep has been inactive production-wise for some time but has taken on distribution rights to the increasingly important pictures being turned out by American Broadcasting-Paramount Theatres. AA has been trending toward an United Artists type of policy—that is, financing and distributing independent product. RKO is engaged (Continued on page 19)

Whodunit Expert
John Roeburt
explores the words & guts writing profession in his pi
Murder By Paperback
another Editorial Feature:
in the upcoming
52d Anniversary Number
of
VARIETY

National Boxoffice Survey

Pre-Xmas Bops Biz; '80 Days' Still Champion, 'Joey' 2d, 'Nelson' 3d, 'Wonders,' 'Woman' Next

Many first-runs over the country this stanza are marking time awaiting the arrival of Christmas week since potential customers are rushing to department stores rather than to the cinemas. It happens every year and exhibitors long have realized there is little that can be done about it. Also that, come Christmas Day and the year-end holiday period, biz scars.

"Around the World in 80 Days" (UA) again is champion nationally, making the 'teenth week it has led the pack. Actually this will be the seventh month the Mike Todd production has been champ. It is way ahead of its nearest competitor this round. Incidentally, "80 Days" just completed the 61st week of its record run at the N.Y. Rivoli.

"Pal Joey" (Col) again is finishing second, same as a week ago. "Baby Face Nelson" (UA) rushed up from seventh place to capture third spot.

"Seven Wonders of World" (Cinerama) is landing fourth place. "And God Created Woman" (Kingsley) is pushing to fifth position, amazing in view of so many arty theatre playdates.

"Les Girls" (M-G), long high on list, will be sixth while "Search For Paradise" (Cinerama) is winding seventh. "10 Commandments" (Par) is finishing eighth, with "Graf Spee" (Rank) taking ninth position. "Rodan" (DCA), just getting

Trade Sees Banker Semenenko As Main Influence Behind Cuts, Warners-Universal Paired in Rumor

Critics Disagree

"Eighteen and Anxious," first picture on the American Broadcasting-Paramount Theatres production lineup to play the company's flagship theatre, the Paramount on Broadway, was given an unusually mixed press reception. Starring Mary Webster and William Campbell, film was regarded as a filler booking.

Said the Herald Tribune: "A quickly made, badly rehearsed, nonsensical movie."

The Times: "A surprisingly decent and absorbing case history that rings true."

Media Guarantee Up for Hungary

Eric Johnston said last week he knew of no problems encountered by the industry in its dealings with the International Media Guarantee program of the U. S. Information Agency. He said an IMG deal was being worked out now with Poland, and may be applied also to Hungary.

The Polish deal, Johnston disclosed, was being held up for the moment by "technical details" involving use of the funds that would be available. Under the IMG program, the local earnings of film companies are turned over to the USIA, which in turn reimburses the distributors in dollars in New York.

Johnston's reference to Hungary gave the first hint that such a deal may be in the offing for that country. He stressed that nothing definite was set on it. The Hungarians have been huddling on the purchase of American films with Marc Spiegel, the MPEA Continental manager, in Paris. MPEA is currently operating under IMG (Continued on page 19)

Banking houses are thought to be the major influences behind the film industry's current belt-tightening campaign. Believed to be playing the most important role in the retrenchment program is the First National Bank of Boston, of which Warners-identified Serge Semenenko, is a vice-president. The First National is one of the leading, perhaps the leading, bank source in the country for film financing, with Semenenko being the key contact man.

Semenenko is reported to be calling for more than just a massive economy program. He is proposing "mergers" in light of the declining boxoffice. Most persistent expectation respecting Semenenko is a possible future amalgamation of Warner Bros. and Universal. Semenenko, one of the principal owners of Warners, also has close connections with U and Decca Records, the latter being the major holder of U's stock. This connection stems from Semenenko's association with the First National of Boston which has provided long-term financing for U and Decca. In addition, the First National of Boston has provided financing for a number of other film companies, including Columbia.

Some industryites attribute the current layoffs and retrenchment directly to the influence of Semenenko (Continued on page 617)

20th-Fox Hones Payroll Hatchet

Hollywood, Dec. 17. Personnel cutbacks at the 20th-Fox studio were decided on here over the weekend as the 20th top brass from East and West huddled on company affairs. It's understood that all department heads will be ordered to pinkslip 10% of their staff.

Proposed firings are attributed to the end-of-the-year slowdown at the studio which should, however, be replaced by considerable activity during the first quarter of 1938. 20th has two currently shooting—"Ten North Fredrick" and "The Townsend Harris Story," latter being before the cameras in Japan.

\$5,000,000 FOR 'ALAMO'

One of Biggest Budgets Ever For John Wayne Film

Hollywood, Dec. 17. A production budget of \$5,000,000, one of the biggest in industry history, has been set by Batjac Productions for "The Alamo," John Wayne starrer slated for filming next summer in one of the wide-screen processes. Four other top stars will be sought for the film which will be released through United Artists.

Wayne plays Davy Crockett in the picture, his second major starrer for UA. First was "Legend of the Lost," which goes into release in the next few weeks.

Bill Dover Exits U

Hollywood, Dec. 17. Bill Dover, who reorganized Universal's story department since his takeover 14 months ago, left the studio on Friday (13).

In addition to 33 films completed and waiting release Universal, through Dover's story operation, now has a total of 27 scripts awaiting production. With Dover's departure, the studio is halting the buying of new material since it has an adequate supply of properties through 1938 and much of 1939.

(Complete Boxoffice Grosses on Pages 8-9.)

DESPONDENCY MOOD SOLVES NOTHING; EX-EMPLOYEES LEAD ANVIL CHORUS

By ROBERT J. LANDRY

Despondency within the American motion picture industry reached something of a new "high"—or, if preferred, "low"—last week and trade pundits seem divided as to whether the patient will get worse before any improvement sets in.

In a period of sensational comments on the state of its own health, the industry heard the most sensational of all perhaps from Chicago where circuit operator Eddie Silverman predicted the foldup of all but one major studio in Hollywood. His reasoning: banker pressure will force a 1958 selloff to television of post-1948 product and that theatres will be cheek-by-jowl with their air rivals.

"Protection" clearance of at least five years, and hopefully longer, has in recent weeks become a cause celebre among showmen, but only 20th Century-Fox has been explicitly soothing. Meantime television syndicators, and especially local tv stations, are doing their imaginative best to convince the public that "old movies" (pre-1948) are really current attractions.

Cannibalism!

Nobody has thus far used the analogy but it may be justified to describe the television threat to Hollywood as a form of economic cannibalism—the industry eating itself alive. So far as trade memories and files go, there is no precedent for "revivals" choking new product. Only the television parlor-trap has made such a fantasy come real. Small wonder showmen cannot quite get their bearings.

Another trouble with the present troubles of the film industry is not only conflicting diagnoses but inadequate information. Probably many of the most potent influences operating against motion picture status quo are entirely apart from television movies, whether old or new. Nor is "orderly release," though it might be constructive, one-half so crucial as America's creeping inflation, the population shift, the high birth rate, baby sitters and parking fees added to inflation admissions.

There are those who suspect that the film industry has one big blind spot—it's emotional block against any consideration of whether its own admissions are too high for a domesticated generation mortgaged to its next paycheck and beyond. Showmen condone raised admissions whenever a "big" picture comes along, but shy from the question of adjustments downwards for lesser quality. The "ceiling" operates hydraulically but the "floor" is cement.

Not Us! Them!!

There has been a partial curtainment during 1957 of the really nasty cracks flung from both ramps of the industry—exhibition and production—and yet this continues a business of vanity, and vanity's inclination is to reject blame and place it elsewhere. A few studio czars of the past were close to absolute monarchs but even in those days with their undisputed power, flops were always somebody else's fault.

It's been a long time now since "divorcement" was the consequences are still being felt. Take divorcement in tandem with the country's inflation. This may be all the explanation anyone needs for the insecurity neurosis of the industry.

Meanwhile the failure of the film trade to provide itself with better information shows again and again. For instance, what about participant sports like bowling or spectator sports like basketball? Is there any comparable-to-theatres slump in those sectors? Apparently not. But why not—nobody can say.

Who knows for sure, the statistics on theatres? If the trapezoids keep reporting closings it ought also to be remarked that they keep reporting re-openings. And by no means has the construction of brand-new brick-and-mortar theatres ceased in this country. As for drive-ins, they blossom like dandelions in May.

Realistically, note must be taken of the substantial earnings of many (Continued on page 18)

No Dancer Oscar

Hollywood, Dec. 17.

There aren't enough films made annually involving dancing to warrant inclusion of Best Dancer and Best Choreographer awards in the annual Oscar sweepstakes on a regular basis. Academy of Motion Picture Arts and Sciences has decided. Board of Governors nixed the two year campaign, conducted by James Selva, editor of Dancer's Notebook, for the terp awards.

Acad in the past has occasionally tendered choreo awards on an honorary basis and intends to maintain that practice whenever the situation warrants.

On 11 Months, '57 Dividends Off By \$600,000 From '56

Washington, Dec. 17.

A small skid in the motion picture business is reflected in film industry dividends for the first 11 months of this year, which trail comparable figures for 1956.

Publicity reported dividends for the period aggregated \$24,401,000, or more than \$600,000 shy of the \$25,057,000 total for January through November, 1956.

The November figures alone were behind last year's, the U. S. Dept. of Commerce discloses. Last month, stockholder melons totaled \$1,378,000. The year earlier, it was \$1,740,000.

Company payments for last month, compared with those for November, 1956: Columbia Pictures, \$63,000 each time; Loew's Boston Theatres, \$23,000 this November, \$39,000 the year before; National Theatres, nothing this November (payment was in October), compared with \$346,000 in November, 1956. Stanley Warner, \$550,000 each November. Warner Bros., \$742,000 each November.

Commerce says publicity reported dividends in any industry usually amount to 60% to 65% of all dividend payments.

Pearlberg Applauds Eddie Silverman

Somebody Had to Scare Industry Off That Suicide Ledge, He Argues

Hollywood, Dec. 17.

Indie Hollywood producer William Pearlberg yesterday applauded Chicago exhibitor Edwin Silverman's cloudy prophecy of pic industry's future as "justified if for no other reason than to awake Hollywood to the terrible dangers involved in selling its post-48 pictures to television."

Producer added it's his belief Silverman, who predicted all studios but one would close in next six months, was not quoted correctly. "He's too smart a theatreman and businessman to make that prediction without some qualifications," Pearlberg said.

Producer explained, "There's a good chance studios will close, probably not in six months, but in the next three years or so, only if the post-48 pictures are sold to tv, with the resulting close of perhaps 10,000 theatres, and also providing pay television is not yet in force throughout the United States."

Pearlberg called Theatre Owners of America org. "stupid" for fighting tollivision. "It's the one thing that can save them," he explained, adding it should be the theatreman who seek the pay tv franchises.

TOA's notion of buying Paramount's backlog is "a good idea if they can swing it," producer views. "To keep as many pic off tv is a benefit both to theatres and producing companies," Pearlberg fig-

Wasserman-Willingham To Share 'Vikings' Credit; Noel Langley Omitted

The Writers Guild has awarded Dale Wasserman and Calder Willingham the screen credits for the recently completed "The Vikings," a Bryna Production starring Kirk Douglas.

Following a prolonged arbitration hearing, the credits committee of the Guild ruled that Wasserman, who wrote the first screenplay of "The Vikings," is the rightful author and that Willingham should share the credit. At the same time, the committee found that Noel Langley is not entitled to screen credit for his contribution to the film.

The dispute between Wasserman and Bryna, headed by Douglas, originated when Distributors Corp. of America sold "The Vikings" screenplay, written by Wasserman, to Douglas and Bryna Productions. Douglas hired two writers to adapt Wasserman's script to the star's requirements. Examination of all the written material, however, caused the Guild to reinstate Wasserman's screen credit for story and adaptation.

"The Vikings" will be released by United Artists in the spring of 1958.

TOA ALREADY HAS ITS NEW PR MAN PICKED

Theatre Owners of America will retain a new public relations director within the next 60 days, TOA prexy Ernest G. Stellings revealed last week. Although he declined to issue the name of the individual hired for the post, Stellings said he was a theatre executive who has had newspaper experience.

The new p.r. staffer, according to Stellings, will publicize theatres in general as well as provide services to TOA's members.

Jack Barrington, who was p.r. chief since last August, exited TOA last week. Barrington, it's understood, was not happy in his post because he was not given the proper authority by TOA officials.

Perspective Vs. Hysterics

Seven years ago, in 1950, which already seems prehistoric, the film industry was in such a state of convulsions from psychosis televisionitis that VARIETY broke forth with an editorial, borrowing from FDR's classic perspective proverb, "We Have Nothing to Fear But Fear Itself."

So here we are again at year's end 1957. Outwardly the morale of the motion picture industry is again—emphasize the again—flatter than a pancake. Prophets like Eddie Silverman of Chicago make Jeremiah of the Old Testament look like a charter member of Kiwanis singing "There Are Smiles That Make You Happy."

The thing which has discouraged the film trade in recent months has been the failure of "good" pictures to do expected business. A vacuum area has opened up between blockbusters on the one extreme, with their capital risks, and exploitation cheapies at the other extreme. Understandably many showmen have had trouble adjusting their bearings.

But the fact remains that there have been plenty of big money-makers during 1957. "Ten Commandments" may end up top grosser of all time. "Around the World" is a world wow. "Giant" was true to its title. Enough to say that VARIETY's own check of the top releases for 1957, now in compilation for publication in the forthcoming Anniversary Edition, does not support the case for despondency.

An actor, Burt Lancaster, may have summed up the present crisis period with shrewd simplicity, "The film industry is not dying; it is changing character." And this should remind all and sundry that the film industry has changed character many times in the past. In the beginning there was a "Film Trust" and there was a special way of life that went with that epoch. States rights once was dominant, only to fade, with great economic change. The silent era faced conversion to sound, black and white films faced color. Divorcement became a major alteration of reality. More recently there was the widescreen re-tooling, a great economic adjustment by itself.

In the light of what it has already survived, why is the distress, admittedly real, of the present moment any reason to suppose that the motion picture industry is doomed? Nonsense. The future of the film industry is highlighted by the very dependence of its chief amusement rival, television, upon this source of supply. Let the high praise of that fact not go unappreciated.

Something more: to repeat a point in the 1950 VARIETY editorial: Americans are gregarious. They are not going to stop going out for the afternoon, or for the evening. Theatres are not going to disappear. "Overseating" there may be; but that has been a perennial problem for 40 years, only briefly forgotten during the war boom years with its factory swing shifts and gasoline rationing.

The moving picture industry has been, like the United States in Joe Cannon's phrase, *one helluva success*. Present and future tensens are included.

Ostrich Psychology Within Trade

Facts Admitted True, But Some Execs Complain About 'Public Knowing'

N. Y. to Europe

Robert Bruckner
Ava Gardner
Tyronne Guthrie
Lionel Hampton
Stanley Holloway
Patricia Jessel
Kitza Kazacos
Greta Keller
Mike Sloan
Kim Stanley
Cilli Wang
Irene Worth

N. Y. to L. A.

Harry Belafonte
Richard Brooks
Frank Cooper
Jack Dunning
Clark Gable
Norman Granz
George Jessel
Dean Jones
Joseph L. Mankiewicz
Mike Merrick
Charles O'Curran
Patti Page
Barbara Perry
Tony Travis
Paula Trueman

L. A. to N. Y.

Gene Autry
L. Wolfe Gilbert
Bonita Granville
Jack Hawkins
Sessue Hayakawa
Kim Hunter
Ted Husing
Earl Retti
Hal Roach Jr.
David O. Selznick
Rod Steiger
Joanne Woodward
Emerson Yorke
Jerry Zigmund

Europe to N. Y.

Prof. Robert Gessner
Victor Mature
Toby Rowland
Don Sharpe

As has been its customary behavior, the film biz is again crying "foul" as reports of the economic conditions of the industry begin to seep into the daily press. While the major companies lay off employees, close down or curtail studio operations, and launch a general retrenchment program, many industry officials are raising a howl because of the downbeat and pessimistic stories that are beginning to appear in the press.

Eddie Silverman, the Chicago exhibitor who predicted a major shutdown on Coast studio operations in six months, was immediately branded a "traitor" to the business by some showmen for dramatizing a situation with which everybody is acutely aware. The Wall Street Journal, which is influential in financial circles, is denounced for summarizing the economic plight of the film business.

The industry, as has been its policy, would prefer to take an ostrich-like position. Every time a trade or daily newspaper reporter records exactly what is happening—the layoffs and the retrenchment program—some top-echelon executive is sure to comment: "Why do you have to write such things?" If he is asked whether or not the facts are true, he is certain to report: "Yes, they're true. But why must the public know about it?"

It appears to be beyond the comprehension of the powers-that-be of the industry that perhaps the present situation as well as the economic upheavals of the past were largely self-created panics. In the history of the industry, no attempt has been made to take a long-range view of the industry's future and to prepare in advance for the emergencies that may come up. In 1949, just after the (Continued on page 18)

Horace S. Manges

Details Publishers

Progress In Fight Against Book Censorship

another Editorial Feature
in the upcoming

52d Anniversary Number

of

VARIETY

TV-BIRD-IN-HAND LOST \$60-MIL?

Showmen React To Eddie Silverman

By ABEL GREEN

The downbeat note struck by Chicago showman Edwin Silverman, head of the Essaness chain, even discounting the deliberate "shock values" which presumably inspired the veteran theatre man's dire prognostications on Hollywood's future, has found the expected echoes throughout the picture business. There are a number of dissidents, as reported in this issue, disagreeing with Silverman that "the picture business is about to blow over."

However, there is an affirmative approach in the merchandising of pictures which several film executives have voiced. They are exemplified by Paramount's Jerry Pickman, for example, who deplores the backwardness of the picture business in relation to, for example, department stores and the modern supermarket methods of selling.

"The department stores long ago learned to go out and meet their customers," Pickman observes. First it was only Greenwich and Stamford and Westbury, but soon the 'downtown' stores, whether Manhattan or Brooklyn, realized that their real volume came from Short Hills and Elberon, N.J., the Hamptons, Roslyn, Manhasset, Garden City, Jamaica and other focal shopping centres on Long Island. Westchester and near-Connecticut long have had their thriving branches of the best and mass department stores. And it's true in Grosse Pointe, Mich., Shaker Heights, O., Beverly Hills and Westwood and all over the U.S.

"But what has the picture business done? Nothing. We have not made it convenient for our customers. The downtown deluxer no longer means what it used to. We have had only a sampling of what 'convenience for the customers' can mean via the ozoners—whatever good consistently business we do is in the drive-ins."

Other film men agree that the picture business isn't fighting television only. TV is a tough competition and no kidding about that but says one, "Any city over 100,000 population makes coming downtown a liability." He is typical of showmen who advocate "selling each picture differently, and with a different approach. The saturation idea is okay but somehow the public knows that we only do it for a 'panic' picture. Let's do it, maybe, by staging three or four or five 'premieres' in Manhattan, Brooklyn, Richmond County, Westchester and let's say Newark. The department stores do that—they have the same commodity selling in five or six different branch stores, all merchandised under one advertising campaign."

Stars For The Masses

Says another, "You don't fool the people with a 'downtown' hoopla if it's a stiff. Maybe if it's a 'nervous' picture, then saturate the metropolis and get it quick." Says still another, "Certain stars are for the masses, Martin & Lewis for example, so why not take this type of film right to the backyard of the mass public."

Distribution proponents feel that the "last" 4,000 theatres yield only 4% of the revenue "and you can handle that kind of an account with an IBM machine—why the needless expense to service them?"

A distribution topper who doesn't want to be named can't understand "why this should be a business that requires 100% overhead to sell the goods; in short, a \$1,000,000 picture must get back \$2,000,000 to break even. Whoever heard of that?"

From the same fear of "collusion" these anonymous theorists say it's better to go down fighting than to go down period. This refers to the strong feeling that none should sell to television "and to blazes with the bankers who forced most of them to sell in the first place. If we sell any of our strong post-1948 pictures we're just out of business. Whoever heard of giving away something which is going to be our worst competition?"

Further Remarks From Silverman

Chicago, Dec. 17.

Another salvo from Chi exhibitor Edwin Silverman charges film production execs with overlooking obvious facts in criticizing his prediction that major production studios are due to fold in six months.

"It's because I have such a large interest in the business that when I see a fire I sound the alarm and try to put it out," he said. "Much of the information I have is available in nosediving theatre grosses, shrinking film rentals and stockholders' reports."

In an open reply to Spyros P. Skouras, Silverman asks why Skouras, who had promised that none of his pix would go to tv, did an about-face on that matter. If a film company has tv productions, let them sell it, or if they have a \$5,000,000 spectacular, let them sell that to tv too. But by doing so they're ruining theatres that pay up to 95% for rental."

Silverman says he has no bankers to force him to sell to tv the two pictures in which he has controlling interest, namely, "711 Ocean Drive" and "Phenix City Story." He reasserts that selling post-1948 product to tv is a sure way to suicide. His asks production company heads whether selling ranches and oil well properties is going to save the film production business or if it will just show a temporary profit on the stockholders' reports.

George Stevens has been appointed to the 100-member U.S. National Committee for UNESCO by the U.S. State Dept.

PENNY-WISE VIEW OF TOA'S PREXY

The film companies lost an estimated \$60,000,000 in rentals because of the sale of backlog pictures to television, according to Ernest G. Stellings, president of Theatre Owners of America. Stellings, as spokesman for TOA which has launched a campaign to prevent further sales of feature pix to tv, bases his estimate on the fact that the nation's boxoffice is currently off \$350,000,000.

Maintaining that this total would have come into theatres if the pictures hadn't been dumped, Stellings said last week the film companies would have received \$130,000,000 in film rentals, based on an average film rental charge of 35%. According to the TOA topper's arithmetic, the film companies received a total of \$70,000,000 from tv sales. He therefore reaches the conclusion that the film companies suffered a net loss of \$60,000,000.

Statistics Due

Stellings acknowledged that TOA will present statistics in mid-January to the distributors which will prove the exhib org's contention that "it is shortsighted and economically unsound for distributors and producers to sell limitless boxoffice potential to a competitor for the amusement dollar—for the sake of an immediate gain." TOA, he revealed, had retained Sindlinger & Co.—"at our own expense"—to verify its conclusion that the sale of pix to tv is "detrimental to all segments of the industry."

Stellings declared that the serious boxoffice decline was noted during the past summer when the expected b.o. pickup did not materialize as had been expected. At that time, he said, the bulk of the important old pictures were being shown on tv. In contrast, he noted that during the summer of 1956, when the important tv shows went off the air, there was a tremendous spurt in theatre business since the pictures available on television were not as strong as those offered in the summer of 1957. Stellings

(Continued on page 18)

Eric Johnston on Industry Woes: 'We Live in a Profit & Loss Society'; Skouras Chides Chi Blastoff

LOVELY HOSIERY

Gera's Kayser Shares Pass to RKO Theatres

In an intramural stock transfer, Gera Corp., subsidiary of List Industries, has sold all of its 98,671 shares of Julius Kayser & Co., hosiery manufacturer.

The buyer is RKO Theatres, also a List subsidiary. Gera is in the textile field.

Hecht-Lancaster's \$25,000,000 Wad Of Faith in Pix

Hollywood, Dec. 17.

As evidence of its faith in the future of films, Hecht-Hill-Lancaster will invest \$25,000,000 in the production of 12 films in 1958, despite the fact that 1957 was the worst year in the company's history during which its "Sweet Smell of Success" became "the first picture we ever lost money on." Program outlined by Harold Hecht at a press-conference includes the indie's first venture into a series of low-budget films, with producer-writer Harry Kleiner joining the company to turn out a quartet of pix with a total budget of \$1,500,000 for the group.

(At least three of the 12 films listed by Hecht were named by the company a year ago when it reported it would undertake a two-year schedule of nine films costing a total of \$25,000,000. One other, "Separate Tables," now is in production and the indie made no

(Continued on page 61)

Film business is now divided into three types of people: Those who've pushed the panic button, those who maintain that all's well and that there's no handwriting on the wall, and the third, inbetween group which admits to concern but holds that the two other factions lack perspective in terms of both the industry and the overall economy of the country.

Within this last faction is Eric Johnston, president of the Motion Picture Assn. of America. In New York last week, Johnston took the realist's view of current film biz conditions, saying there obviously was reason for apprehension on the part of the industry, but that the situation was hardly as black as some liked to paint it.

"We live in a profit-and-loss society," he held. "That means that, occasionally, we must get used to the idea of taking a loss, or at least not making a profit. Show-business for so long as been used to showing a profit, that we've forgotten that this is not a permanent state."

MPAA prexy drew a comparison with his own business out in Spokane. "Some years we've done

(Continued on page 18)

National Theatres Pays 84c Again

Hollywood, Dec. 17.

National Theatres Inc., racked up net profit of \$2,266,096 for 52 weeks ended Sept. 24, 1957, amounting to 84c per share on 2,699,486 shares common outstanding, per prexy Elmer C. Rhoden in annual report. Figure compares to \$2,277,254 earnings for 53 weeks ended Sept. 25, 1956 exclusively of net gain on sale N.Y. Roxy Theatre or also 84c per share.

Rhoden stated that theatre operations produced 74c per share during 1957 fiscal year as against 69c in 1956. Balance of earnings in both years was derived from sale of real estate, capital assets. "Improvement in theatre earnings resulted from reductions of expenses, increases in admission prices made possible by revision of federal admission tax rates."

National's gross for 1957 fiscal year was \$58,927,856, as against \$59,707,251 previous year. Grosses for first half 1957 were above corresponding period previous year, but decreased in second six months.

Rhoden pointed out that because of nation's tight money market, company's policy of converting into cash unprofitable properties assets not needed in business, moved at a slower pace during 1957.

JACKTER HITS STICKS ON 'BONJOUR' RELEASE

Undertaking a new individualized sales approach, Columbia general sales manager Rube Jackter has mapped a tour of the country for the purpose of meeting with Col field men regarding the marketing of a single picture. Focal point of this attention will be "Bonjour Tristesse," recently completed in France by producer Otto Preminger.

Jackter's personal campaign starts today (Wed.) in New York with a screening of the picture and sales-merchandising huddle with homeoffice execs and division managers from around the eastern states and Canada, and exploitation managers.

Jackter is to follow this with a swing of sessions with division and branch managers in the southeast, southwest, Coast, Rocky Mountain and northwest areas, a return to Gotham and then more meetings in the midwest.

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Harry Novak, Columbia's Paris topper, continues active in the American hospital there, doing a lot of business from bedside. . . . Dore Schary quote in the Mike Wallace column: "I still believe that the public is not stupid." He also said he didn't leave Hollywood. "I was merely asked to leave MGM. . . . French production now trending towards films based on literary classics, with Zola's 'Pot Bouille' de Maupassant's 'Une Vie' and Victor Hugo's 'Les Misérables.' Eight more pix based on classics, including three by Balzac, are slated . . . After an absence of six years, French singer Edith Piaf returns in the film 'The Lovers of Tomorrow' (Les Amants du Demain), reports the French Film Office.

HARVARD X-RAYS CENSORSHIP

Censors' 'General Principles'

Memphis, Dec. 17
Memphis's topsy-turvy censor board has come up with another baffling "reason." It is mixing two juvenile delinquency films because of "general principles."

Two films were scheduled to open at the downtown Loew State house here on Jan. 16. They are indie "Street of Sinners," and Universal's "The Careless Years."

Mrs. Edwards said that she and her three femme members saw both pics and agreed they were bad and should not be shown in Memphis or Shelby County for "general principles." She refused to explain what that meant.

Its Own Plant Shuttered, Universal Still Open to 'Outside' Product

Universal, which has closed down its studio operations assertively because it has a full year's supply of product for release, is paradoxically in search of outside indie films. As of yet, U is not making financing-production deals with independents, but is completely in the market for the acquisition of finished pictures.

By March or April, U will have completed the release of all of the 11 RKO pictures which it had acquired for distribution. Since its own slate, although completed and ready for release, is thought in need of some bolstering, the company is taking a look at every possible entry submitted by an indie. As of now, U has sufficient pictures to release at the rate of two a month. However, since few of these pictures are considered to be in the blockbuster category, the company reportedly feels that it requires additional films to add to its distribution income, during 1958.

As its first outside acquisition, U obtained the world-wide distribution rights last week to "The Mark of the Hawk," a SuperScope-Technicolor film starring Eartha Kitt, Sidney Poitier and Juano Hernandez. Filmed in Africa and depicting the surge toward nationalism on the Continent, the picture was made by World Horizons Productions under the production aegis of Lloyd Young. U lists the film as "one of the company's major offerings for the coming year."

In addition, U has acquired two other films. Both are low-budgeted items which were filmed on the company's lot by Jewel Productions (Harry Rybnick and Richard Kay). The films—"Take Five From Five" and "Girls of the Road"—are budgeted at about \$250,000 each. They're scheduled for release in April or May.

Marvin Schenck Out At Metro Studio; Vet May Join Wm. Morris Agency

Sweep of veteran top-level executives at Loew's Inc. continued this week with resignation of Marvin Schenck, v.p. and a studio executive for the past 12 years. Schenck will leave the company on the expiration of his contract in March.

Schenck is a nephew of former prexy Nicholas M. Schenck. His departure from the company had not been unexpected in light of the complaints of stockholders and directors relating to "nepotism" at Loew's.

Vogel's aim is also to cut down on executive salaries and it's understood that there will be no replacement for Schenck in the studio management lineup.

Schenck, who started with the Marcus Loew Booking Agency when he was 15, will embark on a European vacation after he completes his activities at the Metro studio. He disclosed that he has for some time been discussing with Abe Lastfogel the possibility of an affiliation with the William Morris Agency. His forte has been the discovery and development of new talent.

Metro has scheduled a black tie preem for "Raintree County's" bow at Loew's State tomorrow (Thurs.).

Stall 'Nana' Hearing

Chicago, Dec. 17.

A hearing on a request by Times Film Corp. attorney Abner J. Mikva for a temporary injunction against the city of Chicago's refusing to permit the showing of "Nana" scheduled for Friday (13) in Chicago Federal District Court, was postponed to await a change of judges.

Case will be heard by Judge Perry who previously upheld the city's ban on "Game of Love" when that case came up two years ago.

Publicity Staffs 'Braced' to Resist Col, 20th Slash

Pub-ad staffers at Columbia and 20th-Fox, where rumblings of possible cuts are being heard, have gone on record as being determined to fight dismissals "all the way." Both units, associated with the Screen Publicists Guild, voted at separate meetings not to become parties to any compromise agreements similar to that which the staffers at Warner Bros. made with their company.

According to Guild officials, the WB pub-adders were on the threshold of a complete victory when they accepted the compromise terms of the management. WB gave the dismissed artists an extra six weeks of severance pay and agreed to retain three of eight pinkslipped publicists. The WB offer, it's said, was prompted because of fear of the union's action at the opening of "Sayonara" at the Radio City Music Hall. The Guild had warned the MH that it would stage a mass demonstration in front of the theatre on the day the picture, WB's most important current entry, opened at the Rockefeller showcase. In addition to its own membership, the Guild had obtained support for the demonstration from its parent union, District 65, Retail, Wholesale & Department Store Union, AFL-CIO. Members of locals affiliated with District 65 were scheduled to participate in the demonstration.

According to Guild sources, the union had heard reports that the MH suffered a decline in business when the SPG distributed leaflets in front of the theatre several days before "Sayonara" opened. In addition, the union reported that it had learned that the MH was determined to pull "Sayonara" if it had to face demonstrations during the holiday period. Fear that the MH would terminate the engagement of "Sayonara," it's said, caused WB to offer their staffers the compromise agreement.

Lella Theatre Productions Inc. has been authorized to conduct a business in theatrical productions, broadcasting and motion pictures, in New York. Capital stock is \$101,100, consisting of 10,000 shares of preferred at \$10 par value, and 10,000 shares of common at one-cent par value. Howard H. Rayfield, filing attorney at Albany.

PIX ALONE GETS PRIOR RESTRAINT

"In recent years it has become extremely difficult to obtain from motion picture censors any detailed information on the specific scenes which have been ordered cut from films, or even the names of the films rejected entirely. Since their positions are placed in jeopardy by each case which finds its way into the courts, the censors are understandably reluctant to publicize their actions lest motion picture distributors be forced into court to defend their reputations. Furthermore, the censors do not wish to stir up public controversy which gives free publicity to sensational films. It has also been suggested—less charitably but perhaps with a considerable measure of truth—that the censors are loathe to risk public criticism of decisions which may be arbitrary and pycayune."

The foregoing statement is excerpted from the December Harvard Law Review. It is part of an article on "Control of Entertainment" by Thomas B. Leary and J. Roger Noall who had a Law School grant which enabled them to interview censors, attorneys, producers, distributors and exhibitors all over the U.S.

Following the Burstyn victory before the U.S. Supreme Court, the constitutionality of state censorship became suspect and state courts outlawed it in Massachusetts, Ohio and Pennsylvania. The authors of the Harvard report find censorship by "prior restraint" (i.e., exhibition cannot occur without a license) in retreat, hardly a surprise to the readers of VARIETY which has probably carried more news on the censorship war than any one, or several, publications. "The number of localities censoring on the municipal level, once estimated as high as 90 has now declined to probably less than 20," declare the Harvardmen.

Secretive Virginia

Here is a fact-packed report, useful for bringing into one handy repository a great variety of data. It is arresting to have it said that most censor boards have neither the manpower nor the patience to review all features. They single out those films first called to their attention by the Legion of Decency and/or other check-lists. Also that "Information on Virginia censorship is most closely guarded; the censors publish no reports whatsoever." (Shades of Thomas Jefferson!)

Under attack from the Supreme Court, sponsors are "presently making few deletions and almost no pictures being banned entirely." During the gangster reign in the Prohibition era, censors were anxious about scenes of crime and brutality. "For all practical purposes censors are now concerned almost exclusively with the treatment of sex on the screen." (Authors speculate that World War II itself, and the war movies, may have raised public tolerance for violence, per se.)

Maryland and Kansas sometimes censor film cartoons, the authors point out.

Censors are not extravagantly compensated, salaries ranging from \$2,100 in Kansas (where Continued on page 19)

TV Spotlight Ads Out-Shine Films; Einfeld For Non-Amusement Pages

By FRED HIFT

Bowled Over

Toledo, Dec. 17.
There may be a moral hidden in this development:

Last summer the Avalon Bowling Co. took over the darkened Avalon Theatre, here in Toledo, and made it into an eight-lane bowling alley. Now the same firm has taken over the old Park Theatre, used recently by a religious group for its services, and will convert it into another tenpin establishment, to be opened about January 15.

Film industry needs diversification in its advertising approach since it isn't reaching the necessary audience, Charles Einfeld, ad-pub v.p. at 20th-Fox, said in New York last week. One of the new directions in which to move is off the amusement pages of the newspapers, he held.

"The amusement pages have become nothing more than just directories," Einfeld opined. "Television is making us look silly with their ads." He said 20th would gradually seek to place its ads in other parts of the papers where they can get proper attention.

In Los Angeles, one paper puts the amusement page into the sports section, where women aren't likely to spot it. In Toledo, pix ads and ads for the free films on tv run together on the same page. Einfeld feels this hurts the pix biz and prevents its ads from being fully effective.

Also, 20th is rediscovering radio. It's Einfeld's feeling that, in not doing more plugging on radio, the industry is losing out on a good bet. "It reaches customers in their cars, going to and from work, and it reaches the women in the homes. That's an important segment of our audience," he maintained.

For "Enemy Below," 20th is buying a big chunk of radio time on the American Broadcasting Co. web. The plugs will mostly be "live." On Dec. 27, Dick Powell, who directed the film, will visit all day on ABC shows to promote his picture. The next day, he's guesting on the Perry Como show. 20th also is buying in on a Monitor weekend to send out word about "Enemy."

"We find that women are more interested in adventure films than men, provided they aren't the blood and thunder variety," Einfeld said. "In 'Enemy Below' we have that kind of film, along with two attractive leading men. It's a message that we can punch across strongly on radio and reach the right people."

Apart from all that, Einfeld stressed that ad-pub coin must be spent in other directions. "Ways must be found," he said, "to reach our public wherever it is. We should use radio, buses, streetcars, street-floats, shopping news, heralds and supermarkets. We should reevaluate our whole approach to advertising. Maybe we are expending a lot of energy in wrong and useless directions. It's time we found out. Selling pictures today takes ingenuity and we better adopt some new concepts to meet new conditions."

Einfeld said the merchandising of films today loomed more important than ever in the face of a slack market. "We have proven over and over again that people will respond to a strong campaign," he declared. "But the campaign itself is no longer the prime factor. It has to be aimed in the proper direction. We can't allow ourselves to get lost, and that's why I, for one, am all for taking our ads off the amusement pages. People reject directories. They want individual attention. The tv ads provide it. It's time for us to break with precedent."

20th Bankrolling Stuart Cloete's S. African Novel

Stuart Cloete will spend a year in South Africa, his native land, writing a new novel, "Hills of the Hunter," financed by an advance payment against an option to buy the picture's rights put up by 20th Century-Fox. In effect, this means the author is being subsidized to travel and write on a first-refusal contract. Cloete only described the proposed theme and did not submit a written outline of any kind.

Assuming 20th goes through with its option, the film is expected to be shot in 1959, in color, CinemaScope and in the South African studios 20th acquired via its buyout of the Schlesinger empire there. Cooperation of the government will be needed in filming the production, epic in sweep. It will dramatize the 1837 "trek" inland of the Dutch Boers, a conquest of the wilderness comparable both in character and time to the winning of the American west.

One anticipated technical difficulty in filming may be the gathering of a sufficient number of the old oxen for teams. These are being rendered defunct by mechanization.

Cloete will be writing his 12th novel. He dealt primarily with Spyros Skouras in N. Y. in setting his deal. Both he and Skouras, and the South Africans, anticipate a heroic saga of world marketability. There are no "race" angles in the proposed story, as in some of Cloete's earlier works, notably "Turning Wheels" of 1937, which established his literary name.

During his recent residence in the States, Cloete has done nine stories for the Satepost and some specials for Life. He is an established writing authority on South Africa, though British by descent.

Proceeding first to England to meet his publisher whom he knows only by mail, the novelist will be accompanied by his American painter-wife who "turned writer in self-defense" and has her second book, "To Catch a Man," now in its fourth printing.

Metro Accountancy Into Updated Building in '58; Foresee Many Savings

Hollywood, Dec. 17.
Loew's Inc. plans to erect a new accounting building at the Metro studio this spring. The new structure, which will be erected at the cost of \$117,000, will be equipped with the most modern business machines and accounting equipment.

New operation should result in a considerable savings in the long run and will do away with a lot of bookkeepers currently on the company's payroll.

Understood that one of the old buildings on the Metro lot will be razed to make way for the new structure.

WALDORF FETE JAN. 21 FOR JACK L. WARNER

Testimonial dinner for Jack L. Warner, prez of Warner Bros., in recognition of his "valuable contributions to human welfare," will be held in New York at the Waldorf-Astoria Jan. 21, with proceeds going to the N. Y. March of Dimes.

According to Gerald M. Loeb, partner of E. F. Hutton & Co., Warner will receive the annual March of Dimes Humanitarian Award. Prior recipients have been Spyros P. Skouras and Leonard Golden-son.

Ex-VARIETY Staffer
Col. Barney Oldfield
now Director of Information, National Air Defense Command
recalls more frivolous times in
Those 'Location' Premieres
another Editorial Feature
in the upcoming
52d Anniversary Number
of
VARIETY

L.A. Off Pre-Xmas But 'Peyton' Wow \$50,000; 'Wind' Sockeroo 11G, 'Nelson' Fast 18 1/2G, '80 Days' Boff 22G, 52d

Los Angeles, Dec. 17. Local first-runs are mainly off this week despite start of school vacation because of seasonal drop-off, continued bus strike and rainy weather. However, "Peyton Place" is smash opening week with \$50,000 in sight at three theatres. "Baby Face Nelson" also is fating remarkably well, with a fancy \$18,500 in three houses.

"Wild Is Wind" also is socko \$11,000 at small Four Star. Balance of openers are doing only fair or worse. These include "Jamboree" in two spots, "Aomnible Snowman" in three; and "Escapade in Japan" in two sites.

Two hard-tail pix are doing well. "Around World in 80 Days" landing \$22,000 in 52d week, and "Seven Wonders of World" heading for \$18,000. "10 Commandments" is pacing regular holdovers with \$16,700 in view for three locations. "Pal Joey" and "Les Girls" also are holding nicely on longruns.

Estimates for This Week
Beverly, Loyola, Vogue (WC) (1,170; 90-150) \$25,400—Peyton Place" (20th) \$50,000. Last week, Beverly 2d run, others in units.

Four Star (UATC) (868; 90-150)—"Wild Is Wind" (Par). Sock \$11,000. Last week, "Doctor at Large" (U), \$2,300.

Orpheum, Hawaii, Ritz (Metropolitan-G&S-FWC) (2,213; 1,106; 1,320; 90-150)—"Baby Face Nelson" (UA) and "Iron Sheriff" (UA). Fast \$18,500. Last week, Ritz, with Hillstreet, New Fox, "Slaughter 10th Ave" (U), and "Criss Cross" (U) (reissue), \$11,500. Orpheum, Hawaii, with Uptown, "Walk Into Hell" (Indie) and "Guns Don't Argue" (Indie), \$11,300.

Los Angeles, Uptown, Iris (FWC) (2,097; 1,715; 825; 90-150)—"Aomnible Snowman" (20th) and "Ghost Diver" (21st). Mild \$11,000. Last week, in other units.

Downtown Paramount, New Fox (ABPT-FWC) (3,300; 965; 90-150)—"Jamboree" (WB) and "Green Eyed Blonde" (WB). Lean \$7,500. Last week, Downtown Paramount, with Vogue, "Bombers B-52" (WB) and "Black Patch" (WB) (2d wk), \$5,800. New Fox in other unit.

State (UATC) (2,404; 90-150)—"Hell Canyon Outlaws" (Rep) and "Panama Ship" (Light) \$5,500. Last week, State, with Iris, "Invisible Boy" (M-G) and "Decision Against Time" (M-G), \$10,500. Hillstreet, Hollywood (RKO) (Continued on page 17)

'Nelson' Nice at \$15,000 In Cleve.; 'Godfrey' OK 11G, '80 Days' Fat 7G

Cleveland, Dec. 17. Pre-Xmas influences are taking a toll here this round but some pix are okay. "Baby Face Nelson" looms fancy at State, for best showing of newcomers. "Graf Spee" is just okay at Stillman. "My Man Godfrey" also is doing fairly well at Hipp. "Around World in 80 Days" still is rep in 27th session at the Onie.

Estimates for This Week
Allen (S-W) (3,800; 70-1)—"Land of Lawless" (U). Mild \$7,000. Last week, "Story of Mankind" (WB) and "Jamboree" (WB), \$9,000. Embassy (Community) (1,200; 70-90)—"Street of Sinners" (UA) and "Ride Back" (UA). Light \$4,800. Last week, "Valerie" (UA) and "Gunsite Ridge" (UA), \$5,800.

Hipp (Telemt) (3,700; 70-1)—"My Man Godfrey" (U). Okay \$11,000 or near. Last week, "Pal Joey" (Col) (5th wk), \$10,500.

Heights Art (Art Theatre Guild) (925; 1,215)—"Four Bags Full" (Indie). Fair \$1,900. Last week, "Last Bridge" (Union), \$2,500.

Lower Mall (Community) (500; 50-90)—"Fruits of Summer" (Indie) and "Sorocross" (Indie) (reissues). Poor \$1,700. Last week, "Perri" (BV) (2d wk), \$2,800.

Ohio (Loew) (1,240; 1,25-52.50)—"Around World" (UA) (27th wk). Hep \$7,000 after \$8,000.

Palace (SW-Cinera) (1,523; 1,25-52.40)—"Cinera Holiday" (Cinera) (24th wk). Trim \$8,500. Last week, \$11,100.

State (Loew) (3,500; 70-90)—"Baby Face Nelson" (UA). Fast \$15,000. Last week, "Les Girls" (M-G) (2d wk), \$9,000.

Stillman (Loew) (2,700; 70-90)—"Pursuit of Graf Spee" (Rank). Barely okay \$5,000. Last week, "Devil's Hairpin" (Par) and "He Me Good" (Par), \$4,000 in 5 days.

Broadway Grosses

Estimated Total Gross
This Week \$496,300
(Based on 23 theatres)
Last Year \$559,300
(Based on 22 theatres)

'Nelson' Nice 9G, L'ville; 'Spee' 5G

Louisville, Dec. 17. First-run biz is just moderate this week reflecting the Xmas shopping habits of customers in downtown area. Weather has been normal, with exception of couple days when temperatures dropped to nine above. "Raintree County" in 11th week at the Brown is beginning to sag somewhat. "Baby Face Nelson" at Loew's looks passable for top coin in city. "Graf Spee" also is okay.

Estimates for This Week
Brown (Loew Fourth Ave.) (1,000; 2,232)—"Raintree County" (M-G) (11th wk). Down to mild \$5,500 after 10th week's \$6,500.

Kentucky (Switow) (1,200; 50-85)—"Love Slaves of Amazons" (U) and "Monolith Monsters" (U). Fair \$4,000. Last week, "Omar Khayyam" (Par) and "Short Cut to Hell" (Par), \$5,000.

Loew's (Loew-U.A.) (3,000; 50-85)—"Baby Face Nelson" (UA) and "Hell Bound" (UA). Looks to lead the city at okay \$9,000 or near. Last week, "Pal Joey" (Col) (2d wk) \$6,500.

Mary Anderson (People's) (1,200; 50-85)—"Pursuit of Graf Spee" (Rank) and "3rd Key" (Indie). Okay \$5,000 or near. Last week, "Jamboree" (WB) and "Raiders of Old California" (Rep), same.

Rialto (Fourth Avenue) (3,000; 50-85)—"The Deerslayer" (20th) and "Forty Guns" (20th). Fairish \$7,000 or less. Last week, "April Love" (20th) (2d wk), \$8,000.

**'Nelson' Neat at \$8,000,
Seattle; 'Sorority' 7 1/2G**

Seattle, Dec. 17. Not much b.o. excitement here this round. "Sorority Girl" is doing well at Coliseum while "Around World in 80 Days" still continues to amaze in its 25th week at the Blue Mouse. "Baby Face Nelson" is rated fine at Orpheum while "Seven Wonders of World" still is hot in 17th round at Paramount.

Estimates for This Week
Blue Mouse (Hamrick) (800; 1,150-52.50)—"Around the World" (WB) (25th wk). Nice \$5,900. Last week, \$6,800.

Coliseum (Evergreen) (1,870; 90-150)—"Sorority Girl" (AA) and "Motorcycle Gang" (AI). Okay \$7,500. Last week, "Last Paradise" (UA) and "Hell Bound" (UA), \$7,800.

Fifth Avenue (Evergreen) (2,500; 1,150-50)—"Pal Joey" (Col) (3d wk) (Continued on page 17)

**Cincy Thaws Out; 'Nelson' Fairish
\$9,000, 'Spee' OK 8G, 'Joey' 7G, 4th**

Cincinnati, Dec. 17. Pix biz is thawing out this week of the windup Xmas shopping after Cincy's coldest snap for some time. Grosses generally are in fairish trend, "Baby Face Nelson" at the Albee passes to lead the newcomers, including "Pursuit of Graf Spee" at Palace and "Girl in Black Stockings" at the Grand. "Pal Joey" still is lively in fourth round at Keith's. "Search for Paradise" is the town topper in third week.

"Around World in 80 Days" is rebounding after reaching 26-week low at suburban Valley, which felt the sting of zero wave more than downtown houses.

Estimates for This Week
Albee (RKO) (3,100; 90-125)—"Baby Face Nelson" (UA). Fairish \$9,000 or near. Last week, "Les Girls" (M-G) (2d wk), \$7,500.

Capitol (SW-Cinera) (1,376; 1,20-22.65)—"Search for Paradise"

'Nelson' Robust 10G, Denver; 'Russia' \$3,000

Denver, Dec. 17. Christmas shopping again is taking its toll at the boxoffice here this round. One of few newcomers doing anything is "Baby Face Nelson", good at Paramount and pacing the city. "This Is Russia" also is rated good at Aladdin. "Around World in 80 Days" is the only pic holding. It is going into 32d week at the Tabor after a fair 31st round.

Estimates for This Week
Aladdin (Fox) (1,400; 70-90)—"This Is Russia" (U). Good \$3,000 or near. Last week, "Loser Takes All" (DCA) and "Scandal in Sorrento" (DCA), same.

Centre (Fox) (1,247; 70-125)—"April Love" (20th) (4th wk). Mild \$4,000. Last week, \$8,500.

Denham (Cockrill) (1,428; 70-90)—"Zero Hour" (Par). Sad \$5,000. Last week, "Tin Star" (Par) (2d wk), \$6,000.

Orpheum (RKO) (2,596; 70-90)—"Escapade in Japan" (U) and "Daughter of Dr. Jekyll" (AA). Dim \$5,000. Last week, "Les Girls" (M-G) and "Hell Canyon Outlaws" (Rep) (3d wk), \$6,000.

Paramount (Wolfberg) (2,200; 70-90)—"Baby Face Nelson" (UA) and "Jungle Heat" (UA). Good \$10,000. Last week, "Tall Stranger" (AA) and "Affair in Havana" (AA), \$11,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Two Loves Had I" (Indie). Fair \$1,000. Last week, "Naked Eye" (2d wk), \$1,000.

Tabor (Fox) (930; 1,25-52.50)—"Around World" (UA) (31st wk). Fair \$2,500. Last week, \$3,000. Holds for 32d week.

Mpls. Laggard Albeit 'Days' Good \$8,500, 23d; 'Years' Okay at \$4,500

Minneapolis, Dec. 17. The traditionally worst boxoffice period of year finds a large dependence on holdovers of proved strength and pictures with special teenager appeal main effort to overcome the adverse pre-Christmas influence. Aside from the crux-damned "Story of Mankind", fresh entrants are confined to twin bills of "Pal Joey" and "Around World in 80 Days".

Even the holdovers are suffering, of course, but they're putting on brave front. It's the 71st and 23d weeks, respectively, for the hardticket "Seven Wonders of World" and "Around World in 80 Days", the sixth for "Les Girls", fourth for "Pal Joey" and first moveover week for "Baby Face Nelson".

Estimates for This Week
Academy (Mann) (947; 1,50-2.65)—"Around the World" (UA) (23d wk). Considering it's just before Christmas, there's nothing to complain about here. Good \$8,500 or near. Last week, \$9,000.

Century (SW-Cinera) (1,150; 1,75-52.50)—"Seven Wonders" (Cinera) (71st wk). Close to a year and a half, and still no announcement of opening for "Search for Paradise". Okay \$6,000. Last week, \$6,500.

Gopher (Berger) (1,000; 85-90)—"I Was a Teenage Frankenstein" (A-1) and "Blood of Dracula" (A-1). Okay \$4,000. Last week, "Bombers B-52" (WB) (3d wk), \$2,000.

Lyric (Par) (1,000; 85-90)—"Caress" (UA) and "Jungle Heat" (UA). "Years" sold daringly and effectively and counted upon for whatever draw. Satisfactory \$4,500. Last week, "Black Patch" (Continued on page 17)

**Cincy Thaws Out; 'Nelson' Fairish
\$9,000, 'Spee' OK 8G, 'Joey' 7G, 4th**

(Cinera) (2d wk). Okay \$14,500. Last week, \$15,000.

Grand (RKO) (1,400; 75-110)—"Girl in Black Stockings" (UA) and "Enemy From Space" (UA). Oke \$6,000. Last week, "Chicago Confidential" (UA) and "Street of Sinners" (UA), \$5,500.

Guild (Vahce) (500; 50-90)—"Stella" (Indie) (3d wk). So-so \$1,000 after \$1,300 second stanza.

Keith's (Shor) (1,500; 75-125)—"Pal Joey" (Col) (4th wk). Eight days. Good \$7,500. Last week, \$8,000.

Palace (RKO) (2,600; 75-110)—"Pursuit of Graf Spee" (Rank). No complaint at \$8,000. Last week, "April Love" (20th) (2d wk), at 90c-125 scale, \$7,000.

Valley (Wiethe) (1,300; 1,50-52.50)—"Around World" (UA) (27th wk). Rebound \$7,000, favorable level after last week's \$4,500, low for half-year run.

H.O.'s Pacing Hub; 'Graf Spee' Lofty \$18,000, 'Sorority' 16G, 'Joey' 22G

Key City Grosses

Estimated Total Gross
This Week \$1,838,100
(Based on 20 cities and 219 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,147,200
(Based on 23 cities and 230 theatres.)

'Sorority' Slick \$9,000 Paces Prov.

Providence, Dec. 17. Majestic's "Sorority Girl" is lively this week but other stands are down to just average or below. Now hitting just okay take is 10th week of "Around World" at the Elmwood. State's "Decision at Sundown" shapes drab. "The Tin Star" is mild at Strand. RKO Albee is fairly good with "Graf Spee".

Estimates for This Week
Albee (RKO) (2,200; 60-85)—"Graf Spee" (RI) and "Hell Canyon Outlaws" (Rep). Fairly good \$7,500. Last week, "Unholy Wife" (RKO) and "Under Fire" (20th), \$4,500.

Elmwood (Snyder) (745; \$2-\$2.50)—"Around World in 80 Days" (UA) (10th wk). Okay \$7,000 after \$7,500 in ninth.

Majestic (SW) (2,200; 60-85)—"Sorority Girl" (E) and "Motorcycle Gang" (E). Likely \$9,000, fine for here. Last week, "Kiss Them For Me" (20th) and "Ride A Violent Mile" (20th), \$8,000.

State (Loew) (3,200; 60-85)—"Decision at Sundown" (Col) and "World Was His Jury" (Col). Drab \$6,000. Last week, "Long Haul" (Col) and "Hard Man" (Col), ditto.

Strand (National Realty) (2,200; 60-85)—"Tin Star" (Par) and "Affair in Havana" (AA). Mild \$8,500. Last week, "Pal Joey" (Col) (3d wk), \$7,500.

H.O.s Bolster Det. Biz; 'Nelson' Bangup \$14,000, 'Joey' Fine 10G, 6th

Detroit, Dec. 17. Pace slackens somewhat this week with four newcomers doing only fairish biz. Holdovers are mostly good. "Noah's Ark" shapes fair at the Fox. "Story of Mankind" is slow at the Michigan. "Jamboree" looks below par at the Broadway-Capitol. "Baby Face Nelson" holds fancy in second round at the Palms. "Pal Joey" remains strong in sixth stanza at Madison. "Around World in 80 Days" is good in 51st week at the United Artists as is "Seven Wonders" in 72d week at Music Hall.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 90-125)—"Noah's Ark" (Indie) and "Frontier Gambler" (Indie). Fair \$17,500. Last week, "April Love" (20th) and "Deerslayer" (20th) (2d wk), \$13,000.

Michigan (United Detroit) (4,000; \$9-\$12.50)—"Story of Mankind" (WB) and "Woman in Dressing Gown" (WB). Okay \$12,000. Last week, "Bombers B-52" (WB) and "Gunshot Ridge" (UA) (2d wk), \$12,500.

Palms (UD) (2,981; 90-125)—"Baby Face Nelson" (UA) and "Hell Bound" (UA) (2d wk). Fast \$14,000. Last week, \$20,000.

Madison (UD) (1,900; 90-125)—"Pal Joey" (Col) (6th wk). Fine \$10,000. Last week, \$9,000.

Broadway-Capitol (UD) (3,500; 90-125)—"Jamboree" (WB) and "Green-Eyed Blonde" (WB). Below average at \$10,000. Last week, "Rolan" (Indie) and "Disembodied" (Indie), \$18,000.

United Artists (UA) (1,667; 1,25-53)—"Around World in 80 Days" (UA) (51st wk). Good \$9,000. Last week, same.

Adam (Balaban) (1,700; 90-125 to \$1.50 weekends)—"Les Girls" (M-G) (6th wk). Mild \$5,500. Last week, \$6,500.

Music Hall (SW-Cinera) (1,205; \$1.50-2.65)—"Seven Wonders" (Cinera) (72d wk). Hep \$9,600. Last week, same.

Krim (Krim) (1,000; 1,25)—"Silken Affair" (Indie) and "Doctor in House" (Rep). Slim \$5,000. Last week, "Perri" (BV) \$5,000 in fourth wk.

Boston, Dec. 17.

Clear, cold weather and pre-Xmas shopping are sloughing trade this round. Five newcomers but few mean much. "Eighteen and Anxious" is biggest flop at the Met. "Pursuit of Graf Spee" shapes stand-out at the Memorial with heavy-exploitation boosting to a solid total. "Sorority Girl" is good at Paramount and Fenway. "Girl in Black Stockings" looms slick at Pilgrim.

"Search for Paradise" continues with big take at the Boston. "And God Created Woman" is still amazing at the Gary in seventh week. "Around World in 80 Days" continues way up there in 36th time around.

Estimates for This Week
Astor (B&Q) (1,372; 1,65-2.75)—"Raintree County" (M-G) (9th wk). Eighth week was ok \$8,500. Last week, \$11,000.

Beacon Hill (Sack) (678; 90-125)—"Perri" (BV) (4th wk). Slick \$5,000. Last week, \$6,000.

Boston (SW-Cinera) (1,354; 1,25-2.65)—"Search for Paradise" (Cinera) (4th wk). Solid \$18,000. Last week, \$20,000.

Copyied (Indie) (961; 90-125)—"Marcello" (UMPO) (13th wk). Oke \$2,000. Last week, \$2,300.

Exeter (Indie) (1,200; 60-125)—"Novel Affair" (6th wk). Good \$3,500. Last week, \$5,500.

Fenway (NET) (1,378; 60-110)—"Sorority Girl" (AI) and "Motorcycle Gang" (AI). Modest \$3,500 or less. Last week, "Jamboree" (WB) and "The Green Eyed Blonde" (Indie), \$7,500.

Pilgrim (Ate) (1,100; 65-95)—"Girl in Black Stockings" (UA) and "Hell Bound" (UA). Smooth \$8,000 or near. Last week, "Baby Face Nelson" (UA) and "Satchmo The Great" (UA), \$6,000.

Saxon (Sack) (1,100; 1,50-53.30)—"Around World in 80 Days" (UA) (36th wk). Sock \$18,000. Last week, \$22,000.

Memorial (RKO) (3,000; 75-125)—"Graf Spee" (Rank) and "Unknown Terror" (UA). Solid \$18,000 or close. Last week, "Kiss Them For Me" (20th) and "Ride A Violent Mile" (20th), \$8,000.

Metropolitan (ET) (1,357; 90-125)—"18 And Anxious" (AB-PT) and "Girl in Woods" (Col). Sad \$7,000 or close. Last week, "April Love" (20th) and "Restless Breed" (Indie) (2d wk), \$8,000.

Trans-Lux (T-L) (724; 75-125)—"Street of Shame" (Indie) and "Too Bad She's Bad" (Indie). Sock at \$6,200. Last week, "Bride Muo. Everything else down.

"The Sorceress" (Indie), \$6,000. Orpheum (Loew) (2,900; 75-125)—"Pal Joey" (Col) (4th wk). Great \$14,000. Last week, \$17,000.

State (Loew) (3,500; 75-125)—"Pal Joey" (4th wk). Lively \$8,000. Last week, \$10,000.

'80 DAYS' HEP \$8,000, D.C.; 'WOMAN' SOCK 7G

Washington, Dec. 17. Main stem biz continues at low ebb, with the average seemingly worse than usual even for this perennially slow season. Much solid product is being held back until Christmas week. "Land Unknown" and "Slim Carter", dueler at RKO Keith's, is rated sluggish. Despite slump, "God Created Woman", in 6th stanza at the Plaza, continues to amaze with its solid take. Everything else down.

"Rolan" looms okay in two spots. **Estimates for This Week**
Ambassador, Metropolitan (SW) (1,490; 1,100; 85-110)—"Rolan" (Indie). Okay \$11,000. Last week, "Battle Stripe" (WB) and "Armored Attack" (WB) (reissues), \$12,000.

Capitol (Loew) (2,434; 85-125)—"Les Girls" (M-G) (4th wk). Oke \$12,000 in final 9 days. "Peyton Place" (20th) bows Friday (20).

Columbia (Loew) (1,154; 85-125)—"April Love" (20th) (3d wk). So-so \$6,500 after \$8,500 last week. Stays.

Keith's (RKO) (1,850; 70-90)—"Land Unknown" (U) and "Slim Carter" (U). Sluggish \$6,500. Last week, "Monmouth Monsters" (U) (Continued on page 17)

Chi on Skids; '10th Ave.' Loud 13G, 'Russia' Lusty \$9,000, 2d; 'Hunchback' Big 10G, 3d; 'Days' Whopping 22G

Chicago, Dec. 17. With product flow at a virtual standstill currently, Chi screens look none too good. Despite wishful thinking by distributors, most major screens downtown are reflecting season of year.

"Spanish Gardener" at Esquire looks okay \$4,200. "Slaughter on 10th Ave." at Roosevelt shapes nice \$13,000.

"This is Russia" is fancy in second week at the Loop. "Hunchback of Notre Dame" still is big in third session at United Artists while "Sad Sack" is just so-so in third at the Chicago.

"Baby Face Nelson" has enjoyed an unusually long run for an action pic at the Garrick now being in fourth frame. Nothing particularly bright shows on other venerable reels, although arties are well above last year at this time.

Roadshows are tempering but most of them still are big.

Estimates for This Week
Carnegie (H&E Balaban) (485; 1.25) "Bed of Grass" (T-L) (3d wk) Gentle \$2,000 in 5 days. Last week, \$3,000.

Chicago (B&K) (3,900; 90-\$1.50) "Sad Sack" (Par) (3d wk). Okay \$12,000. Last week, \$21,000.

Esquire (H&E Balaban) (1,350; 90-\$1.25) "Spanish Gardener" (Rank). Oke \$4,200 in 6 days. Last week, "Stowaway Girl" (Par) (1st wk), \$5,300.

Garrick (B&K) (850; 90-\$1.25) "Baby Face Nelson" (UA) (4th wk). Not so bad \$4,500. Last week, \$7,000.

Grand (Indie) (1,200; 90-\$1.25) "Ride Violent Mile" (20th) and "Apache Warrior" (20th). Par \$5,000. Last week, "Two Years Mast" (Par) and "Virginian" (Par) (reissues), \$5,500.

Loop (Carmat) (606; 90-\$1.50) "This is Russia" (UA) (2d wk). Neat \$9,000. Last week, \$9,500.

McVickers (JL&S) (1,580; \$1.25-\$3.30) "Raintree County" (M-G) (8th wk). Mild \$10,000. Last week, \$15,000.

Monroe (Indie) (1,000; 57-79) "Valerie" (UA). "Jungle Heat" (UA). Snappy \$4,500.

Oriental (Indie) (400; 90-\$1.50) "April Love" (20th) (4th wk). Light \$6,000. Last week, \$6,800.

Palace (SW-Cinerama) (1,484; 20th). Mild \$10,000. Last week, \$10,000.

(Continued on page 17)

Pre-Xmas Bops K.C. Biz; 'Hour' Light at \$5,000, 'Wonders' \$6,500 in 17

Kansas City, Dec. 17. Shopping season is exerting its traditional pressure on boxoffices, with biz generally light all around here. Only newcomers showing any merit are "Zero Hour" at Paramount and "Amenable Showman" at three Fox Midwest first-runs, but they are mild. "Bob and Sally" in second week at the Grand continues big, and will hold awhile. Weather turned to pleasant temperatures over the weekend, after bitter cold last week.

Estimates for This Week

Glen (Dickinson) (700; 75-90) "Bob and Sally" (Indie) and "She Shoulda Said No" (Indie) (2d wk). Big \$3,500; holds. Last week, \$5,000.

Kimo (Dickinson) (504; 75-90) "Royal Affairs in Versailles" (Indie). Moderate \$1,800. Last week, "Cocktails in Kitchen" (Indie) and "Will Any Gentleman" (Indie) (2d wk), \$800.

Midland (Loew) (3,500; 75-90) "Teenage Bad Girl" (DCA) and "Teenage Wolf Pack" (DCA). Sad \$4,000. Last week, "Les Girls" (M-G) and "Hell Ship Mutiny" (Rep) (2d wk), \$5,500 in 9 days.

Missouri (SW-Cinerama) (1,194; \$1.25-\$2) "Seven Wonders of the World" (17th wk). Slow \$6,500. Last week, \$7,500.

Paramount (UP) (1,900; 75-90) "Zero Hour" (Par) and "Hear Me Good" (Par). Mild \$5,000 or near. Last week, "Jamboree" (WB) and "Green-Eyed Blonde" (WB), 6 days, \$5,000.

Rockhill (Little Art Theatres) (750; 75-90) "3 Feet in a Bed" (Indie). So-so \$1,000. Last week, "Night on Baldy" (3d wk), \$1,000.

Roxy (Durwood) (879; 90-\$1.25) "Pal Joey" (Col) (7th wk). Feeling effects of season, but still good at \$4,000. Last week, \$5,000.

Uptown (Paramount) (700; 75-90) "Abominable Snowman" (U) and "Ghost Diver" (20th). Slight \$7,000. Last week, "April Love" (20th) (2d wk), \$10,000.

Uptown (Paramount) (700; 75-90) "Abominable Snowman" (U) and "Ghost Diver" (20th). Slight \$7,000. Last week, "April Love" (20th) (2d wk), \$10,000.

Uptown (Paramount) (700; 75-90) "Abominable Snowman" (U) and "Ghost Diver" (20th). Slight \$7,000. Last week, "April Love" (20th) (2d wk), \$10,000.

Uptown (Paramount) (700; 75-90) "Abominable Snowman" (U) and "Ghost Diver" (20th). Slight \$7,000. Last week, "April Love" (20th) (2d wk), \$10,000.

Uptown (Paramount) (700; 75-90) "Abominable Snowman" (U) and "Ghost Diver" (20th). Slight \$7,000. Last week, "April Love" (20th) (2d wk), \$10,000.

Uptown (Paramount) (700; 75-90) "Abominable Snowman" (U) and "Ghost Diver" (20th). Slight \$7,000. Last week, "April Love" (20th) (2d wk), \$10,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

'Japan' OK \$4,500, Balto; 'Rodan' 6G

Baltimore, Dec. 17.

The usual pre-Xmas dip and more snow will spell a low take for exhibs here this round. For the second time in two weeks, some houses shut down when the snow arrived. With all this, though, "Rodan" looked mild at the Stanley with the juve trade that braved elements to get there. Also, "And God Created Woman" was still great in fifth stanza at the Cinema.

"Man in Shadow" shapes slow at Century but "Escapade in Japan" at Mayfair is okay.

Estimates for This Week

Century (Fruchtman) (3,100; 50-\$1.25) "Man in Shadow" (U). Slow \$5,000. Last week, "Baby Face Nelson" (UA), \$6,500.

Cinema (Schwaber) (460; 50-\$1.25) "God Created Woman" (Kings) (5th wk). Great \$6,000 or near after same in fourth.

Film Centre (Rappaport) (890; \$1.25-\$2.25) "Around World in 80 Days" (UA) (52d wk). Okay \$4,500. Last week, \$5,000.

Five West (Schwaber) (460; 50-\$1.25) "Lost Continent" (Lopert) (3d wk). Nice \$3,000 fater \$4,000 in second.

Hippodrome (Rappaport) (2,300; 40-\$1.25) "Les Girls" (M-G) (3d wk). Tepid \$5,500 after \$7,000 in second.

Mayfair (Fruchtman) (980; 50-\$1.25) "Escapade in Japan" (U). Okay \$4,500. Last week, "Perrit" (BV) (3d wk), \$3,000.

New Fruchtman (1,600; 50-\$1.25) "April Love" (20th) (4th wk). Okay \$5,000. Last week, same.

Playhouse (Schwaber) (400; 50-\$1.25) "Spanish Gardener" (Rank) (2d wk). Okay \$2,600 after \$3,700 opener.

Stanley (SW) (3,200; 50-\$1.25) "Rodan" (DCA). Mild \$6,000. Last week, "Eighteen and Anxious" (AB-PT), \$7,000.

Town (SW-Cinerama) (1,125; \$1.25-\$2.25) "This is Cinema" (Cinerama) (16th wk). Slow \$5,500 after \$6,500 in previous week.

Omaha Drags; '10th Ave.'

Fair \$6,000, 'Young' 4G

Omaha, Dec. 17.

Nothing is even close to being big this week at downtown first-runs, with some of pix not strong. "Slaughter on 10th Ave." is biggest thing in town, at the Tri-Sixes' flagship Orpheum. "Slim Carter" is okay at the State while "Young and Dangerous" is only fairish at the Omaha. Reissues of "Silver Chalice" and "Helen of Troy" are a slow parlay at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,000; 75-90) "Silver Chalice" (WB) and "Helen of Troy" (WB) (reissues). Dull \$2,500. Last week, "3 Faces of Eve" (20th) and "Hell Devil Island" (20th), \$3,000.

Omaha (Tristates) (2,066; 75-90) "Young and Dangerous" (20th) and "Rockabilly Baby" (20th). Fairish \$4,500. Last week, "April Love" (20th) (2d wk), \$4,500.

Orpheum (Tristates) (2,980; 75-90) "Slaughter on 10th Ave." (U) and "Deerslayer" (20th). Fair \$6,000. Last week, "Stopover Tokyo" (20th) and "Restless Breed" (20th), \$5,500.

State (Goldberg) (850; 75-90) "Slim Carter" (U) and "Tammy and Bachelor" (U) (reissue). Okay \$3,000. Last week, "Les Girls" (M-G) (2d wk), \$3,000.

Uptown (Paramount) (700; 75-90) "Abominable Snowman" (U) and "Ghost Diver" (20th). Slight \$7,000. Last week, "April Love" (20th) (2d wk), \$10,000.

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'BOMBERS' OK \$7,000, PORT.; 'DAYS' BIG 5G

Portland, Ore., Dec. 17. First-run biz is on the skids this week. Holdovers look best of the lot. "Around World in 80 Days" in 35th smash week at Broadway still is big. "Joey" stays for a fourth hefty session at the Fox. "18 and Anxious" looms sad at Paramount. "Bombers B-52" is best new entry at the Orpheum, with an okay take.

Estimates for This Week

Broadway (Parker) (980; \$2-\$2.50) "Around World" (UA) (35th wk). Fine \$5,000 or near. Last week, \$7,600.

Fine Arts (Foster) (425; 90-\$1.25) "Diabolique" (Indie) and "Holliday for Henrietta" (Indie) (reissues). Oke \$1,500. Last week, "The Bed" (Indie) (2d wk), \$1,200.

Fox (Evergreen) (1,536; \$1-\$1.50) "Pal Joey" (Col) (4th wk). Loud \$6,000. Last week, \$6,600 after two great sessions.

Guild (Foster) (400; \$1.25) "Perrit" (BV) (4th wk). Trim \$3,200. Last week, \$3,900.

Liberty (Hamrick) (1,890; 90-\$1.25) "Monolith Monsters" (U) and "Love Slaves of Amazon" (U). Dull \$4,000. Last week, "Les Girls" (M-G) and "Triple Deception" (Rank) (2d wk), \$4,400.

Orpheum (Evergreen) (1,600; \$1-\$1.50) "Bombers B-52" (WB) and "Johnny Trouble" (WB). Okay \$7,000. Last week, "April Love" (20th) and "Under Fire" (20th) (2d wk), \$7,200.

Paramount (Port-Par) (3,400; 90-\$1.25) "18 and Anxious" (AB-PT) and "Girl of Woods" (Rep). Drab \$4,000. Last week, "Baby Face Nelson" (UA) and "Lady of Vengeance" (UA), \$5,500.

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N.Y. on Pre-Yule, Rapid Transit Slide, But 'Peyton' Potent 80G, 'Wind' 26G, 'Sayonara' 165G, 2d

This is the week before Christmas, and all Broadway managers will be very happy when it is over. About the only bright angle is the fact that the 6-day subway stoppage was ended early Monday (16) night, with every house helped somewhat. Always one of the worst weeks of the year, the decline probably is more severe this year because of the prolonged subway disruption coupled with severe cold and icy streets following a second snow within a week.

Biggest money is going to "Peyton Place" with stageshow at the Roxy where a sturdy \$80,000 is in prospect opening stanza 13.

"Wild Is Wind" looks socko \$26,000 or over in first session at the Astor. All three had to open in the middle of the subway strike, which hurt.

Boxoffice champ is "Sayonara" with annual Christmas stageshow at the Music Hall in its second week. This first holdover stanza roots to top the opening week with a smash \$165,000. Biz started picking up Monday (16) night and was really rolling yesterday (Tues.), first day of regular subway service.

"This is Russia," playing the bandbox Embassy on Broadway, hit a great \$9,000 opening week.

All first-runs were sloughed by the subway walkout. One was a complete blow to all transportation.

"Sad Sack" was off to \$14,500 at the State where the regular run of "Raintree County" opens Friday (20) day-date with the Plaza.

"Operation Mad Ball" dipped to an okay \$11,000 in fourth round in fourth week at the Victoria while "Paths of Glory" replacing Christmas stage \$21,000 in current (8th) week at the Capitol. "Legend of the Lost" replaces Saturday (21).

"And God Created Woman" held with fancy \$13,500 in eighth round at the Paris.

Despite the b.o. adversities, "Around World in 80 Days" was terrific in 81st week at the Rivoli with \$26,700. "Searched For Paradise" dipped to a nice \$27,800 in 12th stanza at the Warner, pic now being in 13th week. "10 Commandments" also retreated some in present (58th) round at the Criterion.

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2) "Wild Is Wind" (Par). Initial stanza ending today (Wed.) looks like great \$26,000, which is remarkable in view of season. In ahead, "Slaughter on 10th Ave." (U) (5th wk 8 days), \$8,000.

Little (Carmegie) (550; \$1.25-\$1.80) "Crazy in No. 6" (Times). Opened Monday (16). In ahead, "Smallest Show on Earth" (Times) (3d wk-10 days), mild \$5,400 after \$8,400 in second regular week.

Baronet (Reade) (430; \$1.25-\$1.70) "Gervaise" (Cont) (6th wk). Fifth session finished Sunday (15) was big \$8,800. Fourth was \$10,000. "Capitol (Loew) (8th wk), \$12,500.

"Pal Joey" (Col) (8th wk). This round concluding Friday (20) is heading for a fair \$21,000 or near. Seventh week was \$24,000. "Legend of Lost" (UA) opens Saturday (21).

Criterion (Moss) (1,671; \$1.80-\$3.30) "10 Commandments" (Par) (58th wk). This round finishing tomorrow (Thurs.) looks like fancy \$24,000 or near. The 57th week was \$27,500.

Embassy (Guild Enterprises) (578; 75-90) "This is Russia" (U) (2d wk). First stanza ended Saturday (14) soared to great \$9,000, biggest here in many months.

Fine Arts (Davis) (468; 90-\$1.80) "Admirable Crichton" (Col). Opened Monday (16). In ahead, "Cabrera" (Lopert) (7th wk), was okay \$5,500. Sixth hit \$6,500.

55th St. Playhouse (Moss) (300; 90-\$2) "Bolshoi Ballet" (Rank). Opened yesterday (Tues.) on three-day strike, with no seats reserved. Schedule calls for five shows on Saturdays, including two afternoon matinees and one in the morning plus usual two nightly performances. Sundays and holidays will have one extra show or four per day.

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THE GREAT SAHARA ADVENTURE!

John Wayne • Sophia Loren • Rossano Brazzi



“Legend of the Lost”

THRU
UA

with KURT KASZNAR • SONIA MOSER • ANGELA PORTALURI • IBRAHIM EL HADISH • Screenplay by ROBERT PRESNELL, JR.
and BEN HECHT • Produced and Directed by HENRY HATHAWAY • A BATJAC Productions, Panama, Inc. Presentation.

'10 C's' Big News in London, Mighty 19G, 'Holiday' Wow \$15,500 in 97th, Days' Fat 14G, 23d, 'Bolshoi' 6 1/2G

London, Dec. 10.

The smash start by "10 Commandments" at the Plaza was the highlight on the first-run scene last week. The Cecil B. DeMille opus opened with a giggle \$19,000 in its first Plaza session, where it's running on a two-day basis, with only a single performance on Sundays. The return is for 13 shows with an orchestra playing each presentation. This qualifies the theatre for a cut-rate in admission taxes.

Other top results for the last stanza came from among the hold-overs, with "Around World in 80 Days" hitting a price \$14,000 in its 23d Astoria sess. "Cinéma Holiday" is still amazing with \$15,500 in its 97th Casino week. "Bolshoi Ballet," in its eighth Gaumont frame, looms fancy \$6,500. "Stopover Tokyo" shapes a modest \$5,000 at the Carlton in second week. "Man on Fire" looms mild \$7,500 at the Empire in second. "Until They Sail" looks moderate \$6,000 at the Leicester Square Theatre, also on first holdover frame.

Estimates for Last Week

Astoria (CMA) (1,474; \$120-\$215) — "Around World in 80 Days" (UA) (23d wk). Stout \$14,000. Carlton (20th) (1,126; \$20-\$215) — "Stopover Tokyo" (20th) (2d wk). Moderate \$5,000. Last week, \$5,600.

Casino (Indie) (1,337; 70-\$215) — "Cinéma Holiday" (Robin) (97th wk). Wow \$15,500.

Empire (CMA) (3,099; 55-\$1,700) — "Man on Fire" (M-G) (2d wk). Below average at \$7,500. First was slow \$8,200. "Barnacle Bill" (M-G) follows Dec. 11.

Gaumont (CMA) (1,500; 50-\$1,700) — "The Bolshoi Ballet" (Rank) (8th wk). Stout \$6,500. Seventh was \$7,200. "Blue Murder at St. Trinian's" (BL) opens Dec. 19.

Leicester Square Theatre (CMA) (1,376; 50-\$1,700) — "Until They Sail" (M-G) (2d wk). Moderate \$6,000. Opener was \$7,000. "Windom's Way" (Rank) preems Dec. 19.

London Pavillion (UA) (1,217; 50-\$1,700) — "Tarzan and Lost Safari" (M-G) (2d wk). Mild \$4,500 or near. First was \$5,000. "Careless Years" (UA) follows Dec. 13.

Odeon Leicester Square (CMA) (2,200; 50-\$1,700) — "Tarnished Angels" (Rank) (3d wk). Modest \$4,200. Second was \$4,500. "Dangerous Exile" (Rank) bows Dec. 11.

Odeon, Marble Arch (CMA) (2,200; 50-\$1,700) — "Tin Star" (Par) (3d wk). Fair \$5,400. Second round was \$5,800. "The Sad Sack" opens Dec. 12.

Plaza (Par) (1,902; 95-\$2,800) — "10 Commandments" (Par). Terrific \$19,000 in opening frame for 13 performances. In for indefinite run.

Rialto (20th) (592; 50-\$1,300) — "Anastasia" (20th) (2d wk). Average \$3,900. Opener was \$4,200.

Ritz (M-G) (432; 50-\$1,300) — "Flash Is Weak" (Eros) (3d wk). Solid \$3,400, same as previous sess. Holds.

Warner (WB) (1,785; 50-\$1,700) — "The D.I." (WB) and "The Explosion" (WB). Slow \$6,700.

Sees Blockbusters As Boost to Short Films

Tokyo, Dec. 10.

Universal short subject director Arthur Cohen feels the blockbuster feature will prove a boon to the abbreviated film making them a natural coupling. Cohen, who completed two short subjects in Japan before moving out to Hong Kong yesterday, declared that the long and short of film lengths offer a more attractive package than the double feature. He added that shorts should be light in subject matter.

Cohen, who has had some 90 shorts to his credit since 1946 when his "Brooklyn, U.S.A." netted an Oscar, thinks travelogues can supply at least part of the answer. In Japan, Cohen made one short called "Honorable Myrtle" with the definite Brooklyn accent that is his stamp, and another with a slightly more serious cultural approach. He'll swing through Southeast Asia doing the same at various stops.

No Ulcers in Spain?

Madrid, Dec. 17.

Ignacio de Montes-Jovellar, film columnist and critic for p. m. daily Madrid and Radio Espana, has two additional assignments, taking over film section for news weekly Actualidades and heading cinema department for the local television station.

In his free time (a novel?)

'Okla.' Sets New Hamburg Mark

Frankfurt, Dec. 10.

"Oklahoma," in Todd-A-O has broken all records for any picture on its Hamburg run. During 16 weeks at the Savoy Film Theatre it grossed \$55,000 German marks (about \$137,000), which is even more business than the exceptional run of "Gone With the Wind" (M-G) here. The film broke another record at Munich's Royal Palast, where it played 18 weeks. It's been re-booked at the same house for a minimum of four added weeks.

In both Hamburg and Munich, film rates as the biggest RKO picture since the war for any one theatre.

In view of its exceptional business here in Germany, RKO is using it for added Christmas grosses. Its opening the new 750-seat Scala Theatre in Mannheim, in the Todd-AO version, for Christmas. Similarly, it's set for holiday openings at the Admiral Palast in Nuernberg, the Rivoli in Hannover and the Scala in Cologne.

As another record-breaker, it's booked to open Dec. 6 day-date in 25 Hamburg theatres. Cinema-Scope.

Many Comedie-Francaise Reforms Loom Shortly

Paris, Dec. 17.

The series of strikes by technicians, the many actors and actresses quitting to go into private theatre and film work, plus intramural rivalries between the old and new guard, have so weakened the state subsidized Comedie-Francaise that a sweeping reform is expected in the near future. Governmental economic troubles have made the growing C-F deficit more of a problem. The two C-F theatres cost \$1,257,000 annually.

Among the new steps envisaged are to divide the two C-F houses completely with the Salle Richelieu, giving only classics under the direction of Pierre Descaves, and the Salle Luxembourg given over to the progressive Jean Myer and the younger element for new plays. This would mean new crop of readers for the C-F instead of only one. Wages will be hiked all around and C-F actors will be allowed more outside work. The C-F might even start making films on its own. A more intensified publicity setup will be inaugurated to win more public interest.

West Pakistan Bans Four 'Rough' Yank Pix

Karachi, Dec. 10.

The West Pakistan Board of Film Censors has declared four American films as unsuitable for exhibiting. They are "Storm Rider" (Indie), "Desperados in Town" (Indie), "Gunfight at O.K. Corral" (Par) and "Stagecoach To Fury." All these had previously been shown at Karachi after obtaining an okay certificate from the Karachi censors.

West Pakistan Board of Film Censors is much more strict in censoring films than the Karachi board. It objects to most gangster films and pix which depict too much quick-gun drawing and killings.

CUBAN STAR TO RUSSIA

Alicia Alonso to Perform With Russian Ballet Companies

Mexico City, Dec. 17.

Ballerina Alicia Alonso, who lives and conducts a school in Havana with her husband Fernando Alonso, flew directly from Mexico to fulfill dates in Russia. Husband accompanies to Moscow, Leningrad and Kiev.

After the Soviet dates Miss Alonso teams up in Helsinki, Finland, with Igor Youskevich for a six-month tour of European metropolises.

Ex-M.P. Blasts Sunday Entertainments Law in Britain As Hypocrisy

London, Dec. 17.

The Sunday Entertainments Act, which compels exhibitors to pay "conscience money" for the privilege of opening their theatres on Sunday, was described as "the most disgusting piece of hypocrisy that has ever disgraced the Statute Book." Such comment was made by Sir Alan Herbert, playwright, novelist and poet and former Member of Parliament, when speaking as guest of honor at the annual dinner of the London branch of Cinematograph Exhibitors Assn.

Either it was a good and proper thing to exhibit moving pictures on Sunday, or it was not. He appealed to exhibitors to take militant action and to make a bid to get rid of the legislation by "shutting their cinemas on Sunday and see what happens."

He also lashed out at the admission tax toll and suggested there was nothing in the Act which compelled exhibitors to collect the tax for the treasury.

On this issue he gave this advice to the industry: "Tell the Chancellor to let the treasury put its own men inside the cinemas and to stick their filthy stamps on the tickets themselves."

Rank Obtains Mex City Showcase for His Pix

Mexico City, Dec. 10.

Anglo-Mexican reciprocal film exhibition pact starts rolling here soon as the J. Arthur Rank Organization has obtained a showcase, the Cine Metropolitan, a local first-run. British side of deal involves 15, pix, already here. Agreement remained dormant because of difficulty, aggravated by the July 28 earthquake that shuttered 27 cinemas here, in getting the right kind of showcase.

Setting of the Met will make three local cinemas which play Europeans exclusively.

'Charley' Headed For London Via Scotland

Manchester, Dec. 10.

"Where's Charley?", musical based on "Charley's Aunt," which has opened here on pre-London tuneup, is set for two more engagements before starting at Palace, London, Feb. 20.

Currently at Opera House here on a three-week stint, it is skedded for six weeks at King's Glasgow, over the holidays. It will then play two weeks starting Feb. 4 at the Shakespeare Memorial Theatre, Stratford-on-Avon. The musical stars Norman Wisdom, English film comedian. It was presented by H. M. Tennent Ltd. and Bernard Delfont.

Now a UFA Distributor

Berlin, Dec. 10.

Herzog Filmverleih, top West German film distributing company, has been given the name UFA Filmverleih here. Herzog became UFA property last May.

Pix and cinemas now are riding under the old UFA setup.

NEW BANGKOK HOUSE

Will Play Chinese Features: Made In Hong-Kong

Cathay Organization has opened its first theatre in Thailand. It's the Cathay Cinema in Bangkok and it premed Nov. 21 with many dignitaries in attendance.

The Cathay has 1,238 seats and is airconditioned. It will play exclusively Chinese pictures made by Cathay in Hong-Kong.

French, Encouraged by Recent Film Hits, Predict Wider Distrib in U.S.

Paris, Dec. 17.

'Salad' Tops 1875 Mark

London, Dec. 17.

"Salad Days," the British musical which has been running for over three years and four months, set up a new record at the Vaudeville Theatre last Wednesday (11) when it became the all-time champ to play that house.

On that day it notched 1,363 performances, thus overtaking the record previously held by "Our Boys" which was staged in 1875.

BFPA to Pass On Pix for TV Soon

London, Dec. 10.

A special meeting of the British Film Producers Assn. has been called for Jan. 13 to discuss televising of British feature pictures in the United Kingdom. The meeting, it is hoped, will pave the way for an industry policy and at the same time, end the rift which is now dividing the trade.

The controversy began over a year ago when the BFPA and the other trading associations came to an understanding with the state tele outlet, whereby the BBC would be supplied with a maximum of 20 pictures a year for airing. That deal went cold without a single film being offered.

The dispute was sparked again more recently when it was disclosed that Ealing Films were dickering a deal with one of the commercial tv programmers for the sale of its pre-1945 backlog. This brought a threat from exhibitors that they would boycott all future Ealing films if the deal went through.

Reds' Performing Hippo Scores in Circus Ring

Glasgow, Dec. 17.

A performing hippopotamus is earning plaudits in a Moscow circus, according to a Scot miner, William Taylor, newly returned from the Soviet Union. He saw the act when he attended the Moscow and Rostov-on-Don Circuses as part of Soviet miners' hospitality.

"The hippo lay down, knelt and rolled over at bidding of its trainer," he said. "The act was quite brief, but it drew much applause, mainly because the hippopotamus was such an unusual animal to see in a circus ring."

At Rostov-on-Don, the most memorable act was the one in which a number of lions rode round the ring on horseback.

Rank's New Pinewood Publicity Alignment

London, Dec. 10.

Major changes are announced in the publicity division at Pinewood Studios by the Rank Organization. Theo Cowan has relinquished his post of publicity controller and appointed to the newly-created position of director of artists' publicity, in which position he will carry overall responsibility for the provision of material and facilities in connection with artists' publicity.

Succeeding him is Norman Hardy, who joined the studios earlier in the year as press officer. Hardy, in turn, is succeeded by Gerry Lewis.

Song Hypos Tourist Biz

Kingscourt, Dec. 10.

The song hit, "Doonaree," cleft by local girl Eilish Farrelly, has parlayed tourist biz of this town, population 700, from nil to around 6,000 in one season. The song's title is based on the town's Irish name Dun-na-Ri (King's Fort) and tells of a local wishing well in nearby Cabra River.

Regular bus trips brought the visitors, the local hotel has expanded to meet the new biz, and new industry is making souvenir models of the well.

French film circles are elated over recent Gallic pic clicks in the U.S. Many foresee that the long-awaited millennium of depth distribution in the U.S. is at hand. They feel that even a moderately successful pic on more extensive playdacting could bring back to France in actual cash as much as it can hope to draw on the Continent or via the distant Common Film Mart.

However, one drawback may be the difficulty in getting the Code Seal for some Gallic pix which stand to cash in on the increased interest in French pix Stateside. But this may be a false fear. Filling needed exhibit demands for more film fare, which Hollywood is not providing currently, is another plus in favor of the French film.

So film people are now pressing the Centre Du Cinema to try again for that coveted U.S. Production Code seal for offshore pix. The sexy Gallic pix, as well as the better ones, in their franker treatment of morals, may come into censorial conflicts in the U.S. The recent Chicago victory on "Game of Love" is acclaimed as a heartening happening by most filmites here.

The socko success of "And God Create a Woman" (Kingsley), which is mainly on the loose virtues and photogenic qualities of Brigitte Bardot, also has led some to realize that the smaller-capacity theatres in the U.S. can still run up big grosses. Payoff is that "God Create a Woman" may get 4,000 playdates in America. The click of "Gervaise" is also an indication that more intellectual fare can also be served to the U.S. general audience.

So the French will put the extra coin, from upped visa taxes on U.S. films and on grosses, into a big try for becoming a generally accepted product in American cinemas.

Big returns from "The Hunchback of Notre Dame," which had an Anglo version made here by Allied Artists, and the dubbed versions of "Rififi" and "Silent World," are also convincers here that big income will soon be rolling in from the U.S. to give the whole French film the needed fiscal balance it has not quite achieved so far.

'80 Days' Set for Run In Amsterdam Cinema

Amsterdam, Dec. 10.

Contrary to his first decision, when Mike Todd visited Holland several months ago and said that none of the existing cinemas were worthy to show his "Around World in 80 Days," this opus prems Dec. 20 at the comparatively small (600 seats) Noggerath Theatre. Same house first showed Disney's "Snow White," a sensation in 1939.

Advance sale has begun with 50c-\$1.25 scale against usual scale at Noggerath Theatre of 25c-50c prices. "Around World" will not be projected in the Todd-AO system but in the 35m used when it was presented at the Cannes Film Festival.

Int'l Newsreel Assn. Blasts Soccer Setup

Rome, Dec. 10.

The International Newsreel Assn. at its local annual meet voted a protest against the organizational committee for the 1958 football world championships (soccer) to be held in Stockholm in 1958. Beef is based on the fact that the committee already has sold out film rights to the event to a private company. Newsreelers feel this an infringement on "right of information," which is the basis of all newsreel activity.

The International group admitted that recent developments in news release means, notably in the video sector, have made the immediate 24-hour impact of the old-style newsreel obsolete. Therefore, it suggested that newsreels in the future present its fare in more developed and elaborate form, with an editorial content not covered by tv editors.

Central de Compras End May Be Aid To MPEA Return

Madrid, Dec. 17.

A general assembly of the Spanish distrib association under the aegis of the Sindicato Nacional del Espectaculo, after deliberations lasting a day and a half (Dec. 11 & 12), voted dissolution of the Central de Compras (film purchasing unit). Vote climaxed a showdown conflict brewing for weeks between the Central companies and remaining local distributors outside the bloc.

General assembly was invoked when government authorized a half-million dollar currency allowance to a Central buying commission scouting for some 20 U. S. pix in London and Paris while withholding 14 import licenses and dollar payment for U. S. films contracted by other indie distributors.

Central de Compras had planned to extend scope of purchases by invading U. S. shores but were forestalled by emergency distrib sessions paneled by incensed indies.

Successful assault on Central was spearheaded by Jose Luis de Navasquez, director of producer-distrib-film studio combine Charrmartin; Alvarez Villamayor and Enrique Aguilera, chairman of U. S. distrib toppers here. American companies are distrib association members but were fundamentally neutral in the dispute.

First resolution voted was prohibition of all distrib groupings within the association, soliciting official or semi-official government aid or concessions or having direct dealings with government bodies on matters affecting the industry branch as a whole. Second part of this resolution accepts alignment of two or several companies for pic purchases in the normal trade manner, provided tie is strictly commercial and visualizes no privileged bloc designs detrimental to others.

In another vote, distributors opposed extension and incorporation of bloc-buying principle for the distrib association as a whole on the grounds it was contrary to liberty of commerce and ran counter to basic individualism pertinent to all distrib dealings.

Final vote (all three unanimous) asked competent government authorities to issue specific regulations and quotas for the importation and exploitation of foreign pix in Spain, without which the distrib wing cannot conduct business with method and stability.

Since Spain has formal agreements with Italy, France, Germany and England which clearly indicate distrib modus operandi, with these countries, final resolution in effect asks government to define a clear policy with respect to Yank pix.

Prior to votes, several distributors asked RKO-purchaser Jose Garcia Ramos how come his Radio Films received eight Yank import licenses when other indie companies formed several months earlier had been denied import documents for U. S. product already signed for and, in many cases, already in Spanish customs.

Trade reaction to the marathon distrib meet were varied. At least three U. S. agency managers had thought showdown sessions had cleared the air for a more favorable reconsideration of the Motion Picture Export Assn. position. For them, meeting proved distrib conditions in Spain will continue maladjusted and harmful to industry as a whole until a pact is forthcoming.

A prominent industry participant interpreted the first resolution banning group dealings with government officials as affecting MPEA too. MPEA spokesmen, he felt, will henceforth be obliged to negotiate with distrib leaders with results subject to final government approval.

He nevertheless went on to say dissolution of Central de Compras had created a new climate within the distrib-association by eliminating a major obstacle to an MPEA pact and to normal film relations with the U. S.

Other trade sources cited failure of Central buyers on their initial junket to London and Paris and empty-handed return to Madrid.

Films Arrive in Spain Madrid, Dec. 17.

The eight RKO features about which so much ink has been spilled in recent weeks have reportedly arrived in Spain. That fact was hailed as something of a national victory via billboard and newspaper display ads by Jose Garcia Ramos.

Latter informed VARIETY here that RKO's Tom O'Neil had fully honored the contract. Films in question are "Jet Pilot," "The Conqueror," "Bundle of Joy," "The Bold and the Brave" and four not identified here.

Ramos refused all comment on tactic employed to get O'Neil to cancel cancellation. He did say only change initiated since takeover was substantial wage increase to all employees and that he hoped to release RKO product in the years to come.

Commonwealth's Cham Now 102

Kansas City, Dec. 17.

Theatres of Mid-Central Theatres, Inc., have been acquired by Commonwealth Theatres, Inc., in a deal that took effect Sunday (15). Switch now gives Commonwealth a total of 102 theatres of both indoor and drive-in types and makes it probably the biggest circuit headquartered here, at least in number of theatres.

Most of the theatres involved in the change are in Kansas, although two are in Chillicothe, Mo. Biggest center of Mid-Central operation was Manhattan, Kansas, where the circuit had five theatres and Parsons, Kansas, where it had three. Two theatres each are involved in Beloit, Hiawatha, Junction City and Lawrence, Kansas, a total of 18 which are now in the Commonwealth fold.

Commonwealth operations fan into six states, including Missouri, Iowa, South Dakota, Nebraska, Kansas and Arkansas. Its territory is divided into two districts, one being handled by Doug Lightner, who formerly had his office in Columbia, Mo., but recently moved to the headquarters here.

The other is headed by Roy Tucker, who has just been made district manager. He had been supervising the other district jointly with M. B. Smith, who also handles advertising and will continue as advertising chief. Announcement of the change was made by Richard Orear, Commonwealth vice-president, and Louis Higdon, Mid-Central president.

No Cure for MPEA's Embarrassment Due To O'Neil's Walkout In Spain

The Motion Picture Export Assn. will "never again" undertake embargo moves of the sort instituted in Spain unless the arrangement includes penalties against defaulting companies, Eric Johnston, prez of the Motion Picture Export Assn., said in Gotham last week.

Without actually saying so, Johnston implied he was unhappy with the situation created in Spain, where RKO, despite American pleas, now appears set to sell eight films as a starter, thus breaking the MPEA "united front." He plans to see RKO prexy Thomas F. O'Neil sometimes this week, but there is slight hope that the sale of the pix can be averted.

As a matter of fact, the Johnston-O'Neil parley probably will revolve to a greater extent around RKO's future-MPEA status, specifically O'Neil's whole attitude towards RKO's responsibilities within the association in the light of its diminished status. Company at the moment isn't producing, it isn't in domestic distribution, and it's beginning to close up its exchanges abroad.

Whatever his eventual attitude may be, Johnston for the moment is for unity and against any move to toss RKO out of MPEA. This became clear late last week at a

IF NEWER FILMS GO TV, PETRILLO'S 6% BIG ISSUE TO PRODUCERS, OTHER UNIONS

SUE COBER PARTNERS

Actors Carey, Dailey, Sterling
Claim Contract Breach

Los Angeles, Dec. 17.

Three breach of contract suits, seeking a total of \$254,800, were launched in Superior Court here by MacDonald Carey, Dan Dailey and Jan Sterling over the unproduced "Ride the West Wind." Named defendants were Cobler Productions, sued as both a corporation and as a partnership, and Earle C. Manning, John Ward, David S. Garber and William D. Coates.

Suits allege the plaintiffs signed contracts last June to make the film in Hawaii with payments to be made in installments, beginning in August. Dailey said he was to receive \$75,000 plus 20% of the net profits, which he estimated would be \$500,000, so he asked for \$100,000 in addition to the salary. Carey asked for \$50,000, representing \$25,000 salary and a promised 5% of the net. Miss Sterling sued for a salary of \$25,000 plus \$4,800 she laid out to buy back summer stock commitments.

Some Par Oldies Seen Okay For Theatre Re-Sale

Chicago, Dec. 17.

Even Edwin Silverman said he doubted that theatre operators would tackle the job of raising the sum being asked for Paramount's backlog of films to keep them off tv. However, certain indie distributors in key cities are being sounded out to establish a distribution setup for these pix through which theatre men could recoup some of the cost of keeping them off tv.

It is contended that a considerable number of the 700 films are suitable reissue product, which could mean a substantial relief in meeting the \$40,000,000 asking price attributed to Barney Balaban. By an assessment of three dollars per week per theatre, the price could be met for the purchase of these films opined one distributor, and this would make it worthwhile to keep even a few of them off video. However, it is admitted that unless the big theatre circuits come through in this purchase scheme, there is little chance of its success.

Hawaiian Admissions

Honolulu, Dec. 17.

In an effort to spark Saturday attendance, Mammo Theatre in Hilo, Hawaii island, is providing bargain rates for its morning matinee.

Children are admitted for 5c and adults for 20c. Program consists of an action feature and cartoons.

90 Weeks; 18 Nabes For '10 C's'

Minneapolis, Dec. 17.

Record-smashing "The Ten Commandments" will have chalked up in the Twin Cities by the end of this month more than 90 weeks playing time in 18 neighborhood houses to by far the largest total uptown gross and distributor rental return in all Minneapolis and St. Paul film industry history.

This is on top of its local downtown 13-week hard-ticket run and St. Paul loop eight-week initial showing.

In the neighborhoods percentage accruing to Paramount here is reported to have started at a minimum of 60%. From all sources in this territory to date the local Paramount branch's yield from theatre engagement is conservatively estimated to be well in the six figures.

Picture will reopen Dec. 18 in its third Minneapolis and second St. Paul round of neighborhood houses—four more here and three additional in St. Paul day and date. Houses getting it on their winning competitive bids this time are United Paramount's Uptown and the independent Richfield, Heights, Uptown and Broadway here and the St. Paul independent Faust, Hollywood and Mound.

In distributing "Commandments" under a new and novel plan Paramount divided Minneapolis and St. Paul into four and three, respectively, widely separated neighborhood areas. It has been going to one house in each area on competitive bids. A uptown theatre landing it in one round isn't eligible to bid again.

The plan thus has it playing at not more than four Minneapolis and three St. Paul neighborhood houses day and date at one time. On the third Minneapolis round it'll be going into its ninth, tenth, eleventh and twelfth theatres; in the second St. Paul round, in its fourth, fifth and sixth.

By HY HOLLINGER

Possibility exists that one, or more than one, major film company may sell several post-1948 pictures on television without making a deal with James C. Petrillo, head of the American Federation of Musicians, over payments to the Music Performance Trust Fund. This action, if it takes place, will have the purpose of testing exactly what Petrillo would or could do under the circumstances.

The film companies have long been unhappy with the 6% cut that goes into the fund under their contracts with the AFM. Some industry types feel that actors, writers and directors will not support Petrillo in any strike action since they believe that their take from the tv runs has been considerably cut down because of the amount that goes to the musicians' fund.

A major deterrent in making deals for the post-1948 backlog has been the inability to reach an agreement with the various guilds. There is currently a move afoot among the film companies to cut down the musicians' percentage. If Petrillo demands can be reduced, it's felt that a better deal could be made with the actors, writers and directors groups. Thus the post-48 pictures would be free for tv exposure. It's estimated that on the basis of the present amount paid the musicians plus the demands of the other guilds, the film companies would have to pay out 40% to 45% of their income on post-48 pix.

So far Loew's and Columbia have held out in making any deal with Petrillo. In computing its income from tv licensing of old films, Loew's deducts the 6% demanded by the musicians and holds it in escrow in case it ever has to pay it. Some months ago, however, Loew's feared that Petrillo might call out the musicians at the studio or possibly go after the tv stations playing the Metro films. As a result, Loew's paid into the fund \$150,000 on account, but made no contract with the AFM. This was about one-third of the actual money due the fund.

Loew's position, as far as could be ascertained, remains the same. Meanwhile, film company presidents have had meetings with Petrillo in an effort to reduce the 6% take.

Other film companies have either made deals with Petrillo or when they make an agreement with a tv outfit they deduct the sum that goes into the fund and the tv firm pays it directly to the musicians fund.

ALLIED ARTISTS GUNS 4 PIX IN JANUARY

Hollywood, Dec. 17.

Allied Artists will usher in the New Year with another production spurt—gunning four films during January, the second biggest monthly production effort at the studio in two years. Figure is topped only by the current month's activity with five films launched.

January starters are "Queen of the Universe," "The Al Capone Story," "Joy Ride" and "Frankenstein, 1960." Currently shooting are "Tucson," "Hell's Five Hours," "Teen-Age Mother," "War of the Satellites" and "Dateline Tokyo." Studio currently has a backlog of 16 films.

COLUMBIA PASSES

But Votes 2 1/2% Dividend In Stock

Columbia Pictures board at a New York meeting yesterday (Tues.) voted to omit the regular quarterly dividend of 30c on the common stock because of "business conditions at this time." Board, however, declared a 2 1/2% stock divvy on the common and the regular \$1.08 1/2 per share on the preferred.

It was also disclosed that Col had a net loss after taxes of \$425,000 for the quarter ended Sept. 28, compared with a profit of \$943,000 for the corresponding period of last year.

luncheon meeting of the board which preceded the MPEA discussion of the business building program. Powwow at the Harvard Club heard a report from four company prexies on RKO. Many opinions were voiced, including several strongly advocating that MPEA expel RKO.

However, Johnston spoke out strongly for maintaining unity despite the RKO defection. He stressed that, under current conditions abroad, such unity was more important than ever. Implication was that MPEA, which has just lost Republic, couldn't afford to split its ranks further.

This is definitely not a unanimous view among the companies. Some feel that, because of upsetting the appeacrat in Spain despite a firm agreement to abide by the embargo resolution, RKO should no longer remain as a member of the MPEA. These executives feel that RKO has demonstrated its contempt for common agreements and that, for the future, it has everything to gain and little to lose via MPEA membership. The association, on the other hand, may well be embarrassed again at some future date by RKO's desire to take individualistic action. Speaking to VARIETY, Johnston

pointed out the lack of legal sanctions against RKO, but made it emphatically clear that he thought such a lack of "teeth" in the Spain resolution had been a mistake. Asked what he thought MPEA should do now in Spain, he replied that he was still hopeful of an agreement benefiting both the Americans and the Spaniards.

The companies aren't sanguine. In fact, they see the availability of the RKO films as a heavy blow. There is fear, too, that some of the United Artists independents may decide to go their own way in Spain. In any case, the MPEA members have nixed any thought of going for the RKO plan, i.e. to pay \$1,000,000 to "settle" the demands of Jose Garcia Ramos who has purchased the RKO setup, along with the pictures, in Spain. Of the \$1,000,000, Ramos reportedly was willing to accept \$750,000 in lieu of releasing eight films.

The Spanish purchasing commission with \$500,000 is expected in the States soon. One of its objectives will be to obtain a picture from Universal. This is the only film that was committed under pre-embargo arrangements, but was never delivered. Now, with a license and dollars to cover it, the Spaniards can legally call on U to make the film available.

THE MOMENT IS AT HAND...

the eyes of the industry are on Los Angeles
for tomorrow's

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ACADEMY, Inglewood
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Amusement Stock Quotations

Week Ended Tuesday (17)

N. Y. Stock Exchange

1957	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Net Change for wk.
17 1/2	11 1/4	ABC Vending	83	15 1/2	13 1/8	14 1/2	+1 3/4
24 1/8	11 1/8	Am Br-Par Th	35	15 1/8	11 1/4	14	+ 1/4
36 1/8	23 1/2	CBS "A"	107	25	24	24	+ 1/4
35 1/2	22 1/8	CBS "B"	58	24 1/4	24 1/8	24 1/8	+ 1/4
20 1/2	12 1/4	Col Pix	51	13 1/2	12 1/8	13	+ 1/4
19 1/8	13 1/8	Decca	89	14 1/4	13 1/8	14	+ 1/4
15 1/2	13	Disney	139	15 1/2	14 1/8	14 1/4	+ 1/4
11 1/2	8 1/4	Eastman Kdk.	123	9 1/4	9 1/8	9 1/2	+ 1/4
4 1/2	3 1/8	EMI	227	3 1/8	3 1/4	3 1/4	+ 1/4
10 1/2	7 1/4	Loew's	65	8 1/8	7 1/4	7 1/4	+ 1/4
22	11 1/2	Loew's	683	12 1/2	11 1/8	12 1/2	+ 1/4
9 1/2	7	Nat. Thea.	100	7 1/2	7	7 1/4	+ 1/4
36 1/8	28	Paramount	191	35	32	32	+ 1/4
18 1/8	11	Philco	84	13 1/4	12 1/2	12 1/2	+ 1/4
53 1/4	30	Polaroid	1361	53 1/4	45	45 1/2	+ 1/4
40	27	RCA	511	32 1/4	28 1/4	28 1/4	+ 1/4
8 1/4	4 1/2	Republic	58	5 1/4	4 1/2	4 1/2	+ 1/4
13 1/8	9	Rep., pfd.	8	10	9 1/2	9 1/2	+ 1/4
18 1/2	13 1/8	Stanley War.	48	50	14 1/2	14 1/2	+ 1/4
29 1/4	19 1/2	Storer	50	20 1/4	19 1/2	19 1/2	+ 1/4
39 1/4	21 1/8	20th-Fox	117	22 1/2	21 1/2	21 1/2	+ 1/4
25 1/4	15	United Artists	48	15 1/2	15	15 1/4	+ 1/4
30 1/8	20 1/4	Univ. Pix	2	21 1/4	21 1/4	21 1/4	+ 1/4
73	65 1/4	Univ. pfd.	90	68 1/2	65 1/8	65 1/8	+ 1/4
28 1/8	18 1/4	Warner Bros.	37	19 1/4	18 1/4	18 1/4	+ 1/4
140	91 1/4	Zenith	48	134 1/4	121	121	+ 1 1/2

American Stock Exchange

1957	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Net Change for wk.
4 1/2	2 1/2	Allied Artists	131	3 1/4	2 1/8	3 1/4	+ 1/4
10 1/2	6 1/8	Al'd Art., pfd.	4	7 1/2	7 1/8	7 1/8	+ 1/4
11 1/4	6 1/4	Assoc. Artists	661	8 1/2	7 3/4	8 1/4	+ 1/4
1 1/4	3/4	C. & C. Tele.	549	1 1/2	3/4	3/4	+ 1/4
6 1/8	3	DuMont Lab.	94	3 1/2	3 1/4	3 1/4	+ 1/4
4 1/8	2 1/4	Gulf Films	98	2 1/2	2 1/8	2 1/8	+ 1/4
9 1/4	5 1/8	Nat'l. Telefilm	32	6 1/4	6 1/4	6 1/4	+ 1/4
9	3 1/4	Skiatron	90	6 1/4	5 1/4	5 1/4	+ 1/4
8 1/4	3 1/2	Technicolor	200	3 1/2	3	3	+ 1/4
5 1/8	3 1/8	Trans-Lux	25	4 1/8	3 3/8	3 3/8	+ 1/4

Over-the-Counter Securities

	Bid	Ask	Net Change
Ampex	44 1/4	47 1/4	+2 1/2
Chesapeake Industries	1 1/4	2 1/8	+ 1/4
Cinerama Prod.	1 1/4	2 1/4	+ 1/4
DuMont Broadcasting	6 1/8	7 1/4	+ 1/4
Magna Theatre	1 1/4	1 1/2	+ 1/4
Official Films	1 1/4	1 1/2	+ 1/4
U. A. Theatres	3 1/4	4	+ 1/4

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Tax Rap Remains Unresolved; U.S. In Filipino Plea

Though the Philippine gold deal, looking to the partial liquidation of accrued American film funds there, has gone through, the problem of tax assessments remains. An American industry delegation probably will have to go to Manila in the spring to deal with it.

The Motion Picture Export Assn., which had its secretary and tax expert, Herbert Erlanger, in Manila during the past several months, has filed an appeal in court against the claims of the Philippine tax collector who wants the companies to pay some \$16,500,000 in back taxes.

Actually, the tax rate hasn't changed, the collector wants to apply the tax on a different basis, disallowing the companies' past policy of deducting the proportionate share of negative cost. Also, he wants a 24% withholding tax on the New York share. Assessments have been issued against both the New York companies and the Philippine subsidiaries, so that the total tax amount actually represents a certain overlap.

There's a dispute, too, over the retroactive tax claim, with the Americans holding that the statute of limitations precludes any earnings going back more than three years. The tax collector says it's five years. In any case, MPEA figures the total assessment can't come to more than \$8,750,000, which still is prohibitive. There is a strong expectation that the tax claim, which includes penalties, will be sharply reduced in the end on a compromise basis.

This still leaves the question of the future tax rate, which probably will have to be settled by legislation. Under the gold deal, frozen earnings of the companies can be used to purchase "raw" gold from Philippine mines which, in refined form, can then be sold to the Philippine Central Bank.

Nick Schenck's Family Out, Loew's Itself May Operate Candy Stands

Loew's Theatres may handle the candy concessions of its theatres on its own when the company's present contract with People's Candy Co. expires on Dec. 31. People's contract is not being renewed because of stockholder complaints relating to nepotism in awarding contracts to outside firms. Principals of People's Candy are relatives of former Loew's Inc. prexy Nicholas M. Schenck.

When Joseph R. Vogel assumed the presidency of Loew's, one of his first acts was to terminate all contracts with suppliers who had any association with Loew's executives, past or present.

Loew's Theatres has been negotiating with ABC Vending Corp. to take over the candy concessions in the theatres. However, officials of the theatre chain are understood to feel that ABC's offer is not enough. As a result, Loew's Theatres has just about decided to take on the concession management on its own.

EMMICK'S DAUGHTER TO GET \$200,000

San Francisco, Dec. 17. The 16-year-old daughter of Eugene Emmick apparently will get a settlement of \$200,000 from the \$2 million estate of the late co-founder of the 100-theatre United California (Naiyf) circuit.

Lawyers for Marilyn Wilson, of Culver City, said tentative agreement had been reached on settlement and that all 27 other heirs are being asked to sign legal papers before settlement goes to San Mateo County Superior Judge Edmund Scott for approval.

She is the daughter of Emmick's second marriage and was put out for adoption at birth because Emmick, then in his 60's, said he was "too old to have a child around the house." She never knew Emmick was her father until after his death in January, 1956. Her mother, 25 years Emmick's junior, later divorced the showman.

Four of Emmick's nieces and nephews have contested his will, and the will contest brought out the fact that he had a daughter,

Munio Podhorzer Thinks Germans Foolishly Hold Back Best Films From U.S.

Refusal on the part of the German industry to make available some of its best pictures for distribution in the U. S. was scored this week by Munio Podhorzer, prez of United German Film Enterprises, which devotes itself to promoting the German product in the States.

Noting that 1957 was the first year of real progress for the Germans in the American market, Podhorzer said future advances depended largely on a changing attitude among the German producers. Some of them simply don't seem to care whether their pictures are shown in the States or not, and others demand impossible terms, he said.

Podhorzer cited the example of the 72nd St. Playhouse which, he held, should have gone into its presentation of German product with the best available pictures. Instead, the theatre had to be content with average releases. House has been building its attendance, but is still losing money. Its policy aims at attracting the "Art" audience.

Also the Export-Union representative in the States, Podhorzer said he was convinced that the current German effort to get behind the German films in the U. S. was insufficient. "The German industry will have to make up its mind on whether or not it wants to take advantage of current conditions which are favorable to the foreign film," he maintained. "This is a crucial point. I am convinced that we can go up from here, but it's largely up to the producers, because without the top product we can't do much more than preserve the status quo."

Podhorzer pointed to several significant advances during '57, such as the German Film Week at the Museum of Modern Art, the acquisition of several German pictures by the distributors, the rise of some German stars (Maria Schell, Curt Jurgens) in U. S. films and the stepped-up release of German product.

BUNCHED 'HUNCHBACK' RACKS UP \$352,000

That saturation bookings can provide important payoffs is evidenced anew by Allied Artists' experience with "Hunchback of Notre Dame," according to Morey R. Goldstein, film company's sales v.p.

Seven-day run of "Hunchback" at 83 theatres in the New York area brought \$352,000 in total gross, claimed Goldstein. He said this represents the best kind of business of recent months, with a saturation policy. Film in most situations played with AA's "Naked in the Sun" as lower part of the bill.

Kermit Carr in Damage Action Vs. Mrs. Goldberg

Omaha, Dec. 17. Kermit Carr, former general manager of the Ralph D. Goldberg theatre chain here, last week claimed damages totaling \$230,500 from his former employers. Carr filed two lawsuits in U.S. District Court, naming as defendants Mrs. Hermine Goldberg, widow and executrix of the estate of the late Ralph D. Goldberg; the theatre company and the Esther and Hermine Goldberg Foundations.

The petitions alleged that Carr was hired by the company on Oct. 15, 1956, on a five-year contract at \$350 a week plus bonuses but that he was discharged Nov. 19 of this year.

Carr also accused Mrs. Goldberg of slandering him in oral statements to persons in Des Moines, Chicago and New York.

Carr held one of the key executive positions in the Tri-States Theatre Corp. in Des Moines prior to taking the Goldberg job. He was succeeded as the Goldberg g.m. by Jack Gelfand, who owns and operates the Muse Theatre in Omaha.

The Goldberg chain includes the State, Town, Dundee, Avenue, Military and Ames theatres in Omaha and the Broadway in nearby Council Bluffs, Ia. Ted Emerson held the general manager's post following Goldberg's death in the summer of 1956 until Carr was hired.

'Strike at Theatre, Not Films,' New Advice Given to Priests

Under-16's Curfewed

Manchester, N. H., Dec. 17.

A new curfew law which has become effective here bars minors under 16 years old from any public street or public place between 10 p.m. and 6 a.m., unless accompanied by a parent, guardian or other responsible adult.

The ordinance, adopted by the Board of Mayor and Aldermen, provides for fines or imprisonment or both for adults who permit violations of the new regulations.

Exceptions will be made in the case of youngsters sent on emergency errands or legitimate business after curfew time.

An oral campaign by priests, urging parishioners to stay away from theatres that play "B" or "C" rated films, is urged in the forthcoming December issues of the Roman Catholic magazine, the American Ecclesiastical Review.

In an article on "Pope Plus XII and The Legion of Decency," Father Francis J. Connell says the Catholic campaign for a "clean screen" should be directed "against the theatres that regularly show such pictures" rather than against individual films. "To make this campaign successful we must follow the procedure adopted by advertisers, bringing our admonition over and over again to our people. The written word is not nearly so effective as the spoken word," he writes.

The Ecclesiastical Review goes primarily to priests. What Father Connell is suggesting is the type of "boycott" which has been imposed in the past by individual bishops and which infuriates some non-Catholics who claim that this sort of economic pressure goes beyond the permissible realm of Church activity.

"I do not hesitate to say that if such a process were carried on in our country, at least in places where the Catholics are sufficient in numbers to make a considerable difference in the patronage or non-patronage of the theatres, there would soon be a nationwide cleanup of the screen, and the percentage of 'B' pictures would speedily diminish," says the author.

The article makes two other points. "The positive approach of the Sovereign Pontiff [in his latest Encyclical] to the problem of motion pictures, radio and television should serve to remind those who write or speak on these subjects that they should not content themselves with merely condemning objectionable movies or programs. A positive effort to encourage the production of good pictures and programs should be the primary Catholic attitude."

And the priest further speaks out against the attendance by priests of "B" rated films. Many lay people, when they see a priest going to see a "B" picture will argue that this excuses them in their attendance of "B" films. "Of course, it is an illogical wry to argue, but in many cases it will outweigh completely the direction of the Legion," Father Connell writes. "It is surely inconsonant for a priest, a leader in the Church, to cast a vote for a pictures that has been disapproved."

Act of Obedience

The piece discusses the question of whether it is a question of an act of obedience on the part of Catholics to follow the Legion's ratings, and comes to the conclusion that "this does not follow necessarily from the words of the Pope." However, says the article, the obligation to obey becomes evident when an individual bishop directs that the Legion ratings be followed.

Catholics across the country were asked last Sunday (15) to take the pledge of loyalty in supporting the Legion ratings. Pledge-taking has been an annual routine for more than 20 years.

Father Connell says that "not only as Catholics, but also as Americans" should the faithful do something decisive and nationwide to "clean up the screen." He complains that "So many Catholics are afraid that they will become the object of the charge of the 'liberals' that we are destroying freedom by imposing our notions of decency on our fellow citizens." And he goes on to say:

"It is incredible how diffident we Catholics are to use our power and influence in our land toward the good of morality and the good of our nation." Non-Catholics frequently will agree that Catholic morality in effect represents general and accepted morality. What the "liberal" element has been charging is that the Church tends to ignore divergent views in areas where such agreement does not exist, and that Catholic "morality" campaigners see nothing wrong in imposing their views in dogmatic fashion on the rest of the community without concern or regard for various freedoms of expression guaranteed under the Constitution.

Max Fogel Loses; Ct 'Unconvinced' In Antitrust Suit

Albany, Dec. 17.

Federal Judge James T. Foley last week tossed out a \$370,566 antitrust suit brought by the Webster Rosewood Corp. against the eight majors, Schine Chain Theatres Inc. and three of its subsidiaries as well as J. Myer Schine and former Schine treasurer John A. May. In a 15-page opinion the jurist held that the plaintiff corporation, headed by Max Fogel, had failed to prove the defendant distributors had discriminated against the Webster Theatre, Rochester, in favor of Schine's nearby State.

Critical of plaintiff's "simplified" approach and of portions of Fogel's testimony, Judge Foley held that there was "not sufficient showing" that the defendants, by the unlawful use of monopoly buying power of film with the alleged co-conspirators (the major distributors), had "conspired" in the 1942-50 period to "arbitrarily deprive plaintiff from its first neighborhood run, or the right to compete for first neighborhood run in the city of Rochester."

The conduct of the defendants during the two periods they were involved in operating the Webster, and the circumstances surrounding their operations, as well as the evidence as a whole, "rebuts any presumption or inference of conspiracy afforded by the consent decree in the Government case (against the Schines) particularly during the claimed period 1942-50," Judge Foley wrote.

The jurist, whose mild courtroom manner belies a lively, and sometimes humorous, literary style, held that "there was no demand or request by the plaintiff for first-run neighborhood pictures, and the evidence indicates a willingness and contentment to follow the State... with a lower rental."

No "credible" evidence had been presented, Judge Foley continued, to "convince" that the Webster was rated a better theatre, from the distribution point of view, than the State, and that "a different pattern of the distributors" would have produced more revenue for them. In fact, Judge Foley thought the opposite was the case, citing testimony by "top men of the movie industry" (chiefly E. K. (Ted) O'Shea and Charles Boasberg), that the State topped the Webster in grossing possibilities.

Swedish 'Smiles' Radiates

In U.S. From Rank Org

Rank Film Distributors of America has acquired the Swedish comedy, "Smiles of a Summer Night," for distribution in the U.S. Picture was written and directed by Ingmar Bergman.

"Smiles" is due to preem at the Sutton Theatre, N. Y. It was produced by AB Svensk Filmindustri and has had successful runs abroad.

Rank is holding a special preview for "Smiles" aboard the Swedish liner Gripsholm, Friday (20).

THE GREAT OF 1958!

You will soon see for yourself the production that is already talked about as a milestone in motion pictures. Love and hate, the sensual and spiritual, rage and repentance...here is life pulsating from the screen!

LEFT:

One of the ads in the mammoth campaign.

MGM presents
The Brothers
KARAMAZOV
starring
YUL BRYNNER
MARIA SCHELL · CLAIRE BLOOM
LEE J. COBB
ALBERT SALMI
and RICHARD BASEHART
co-starring WILLIAM SHATNER
From the Novel by FYODOR DOSTOYEVSKY • AN AVON PRODUCTION • In METROCOLOR
Screen Play and Direction by RICHARD BROOKS • Produced by PANDRO S. BERMAN

HAIL KING "KARAMAZOV"

Film Research Surveys reports one of the highest ratings of all time at first theatre Preview in New York, confirming every forecast of its greatness from Coast Previews. The famed novel has now become a memorable motion picture.

Picture Grosses

'Spec' Lively \$11,000, Buff, 'Search' Oke 6G

Boxoffice takes are droopy this stanza. There are very few bright spots as potential patrons crowd the stores doing their Xmas shopping. "Graf Spec" looks as best bet among newcomers, with a good session at the Paramount. "Jamboree" is rated fair at the Center but elsewhere biz is quite light. An exception is "Pal Joey," good in fourth century round.

Estimates for This Week
Buffalo (Loew) (3,500; 70-90) — "Battle Hell" (Indie) and "Hell in Korea" (DCA). Mild \$9,000 in 6 days. Last week, "Les Girls" (M-G) (2d wk), \$11,000 at \$1.75 top in 9 days.

Paramount (AB-PT) (3,000; 70-90) — "Graf Spec" (Rank) and "Brass Legend" (UA). Good \$11,000 or close. Last week, "Sorority Girl" (AI) and "Motorcycle Gang" (AI), \$12,000.

Center (AB-PT) (2,000; 70-90) — "Jamboree" (WB) and "Green-Eyed Blonde" (WB). Fair \$9,000 or less. Last week, "Silver Chalice" (WB) and "Helen of Troy" (WB) (reissues), \$7,000.

Lafayette (Basil) (3,000; 70-90) — "Walk Into Hell" (Indie) and "Guns Don't Argue" (Indie). Good \$6,000. Last week, "Teen-Age Doll" (AA) and "Undersea Girl" (AA) (5 days), \$4,800.

Century (UATC) (2,900; 90-125) — "Pal Joey" (Col) (4th wk). Good \$9,000 or close. Last week, \$12,000.
Teck (SW-Cinarama) (1,200; \$1.20-\$2.40) — "Search For Paradise" (Cinarama) (10th wk). Off to oke \$6,000. Last week, \$7,500.

MINNEAPOLIS

(Continued from page 8)
 (WB) and "Johnny Trouble" (WB), \$3,000.

Radio City (Par) (4,100; 90-125) — "Pal Joey" (Col) (4th wk). Has been a boxoffice house. Good \$6,000. Last week, \$9,000.

RKO Orpheum (RKO) (2,800; 75-90) — "Aomabable Snowman" (20th) and "Ghost Diver" (20th). There's often a following for this kind of stuff in "horrorcore." But NG \$4,000. Last week, "Baby Face Nelson" (UA), \$8,000.

RKO Pan (RKO) (1,800; 75-85) — "Baby Face Nelson" (UA) (m.o.). Here after profitable Orpheum stanza. Satisfactory \$4,000. Last week, "The Virginian" (Par) and "Two Years Before the Mast" (Par) (reissues), \$3,500.

State (Par) (2,300; 85-90) — "Story of Mankind" (WB). Array of cast names apparently insufficient to put this over, but its main competitor is Christmas shopping. Lean \$5,000. Last week, "April Love" (20th) (2d wk), \$6,000.

Suburban World (Mann) (800; 85) — "Game of Love" (Indie) and "One Summer of Happiness" (Indie) (2d runs). Both of these pictures were seen singly previously at this house for good-sized runs. Okay \$1,200. Last week, "Woman of River" (Col) and "Woman of Rome" (Indie) (2d runs), \$1,000.

World (Mann) (400; 85-125) — "Les Girls" (M-G) (6th wk). Still good at \$3,000. Last week, \$3,900.

SAN FRANCISCO

(Continued from page 9)
 and "Love In Afternoon" (AA), \$2,500 for 8 days.

Larkin (Rosener) (400; \$1.25) — "Game of Love" (Times). Okay \$3,000. Last week, "Only French Can" (Indie) (3d wk), ditto.

Clay (Rosener) (400; \$1.25) — "Only French Can" (Indie) (4th wk). Fine \$1,900. Last week, \$2,800.

Vogue (S.F. Theatres) (364; \$1.25-\$1.50) — "12 Angry Men" (UA) "Bachelor Party" (UA) (reissues). Fair \$1,500. Last week, "Panic In Parlor" (Indie) (3d wk), \$1,900.

Bridge (Schwarz) (396; \$1.25) — "Brothers" (Indie). Fair \$2,000. Last week, "Letters From Windmill" (Indie) (2d wk), \$2,400.

Coronet (United California) (1,250; \$1.50-\$3.75) — "Around World" (UA) (51st wk). Hot \$19,000. Last week, ditto.

Rio (Schwarz) (397; \$1.10) — "Letters From My Windmill" (Indie). Okay \$2,000. Last week, "Chatterly's Lover" (Indie) and "Too Bad She's Bad" (Indie) (reissues), \$1,400.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50) — "Happy Roads" (M-G) (3d wk). Good \$2,700. Last week, \$2,800.

BROADWAY

(Continued from page 9)
 Holding eight days in order to open Raintree County" (M-G) tomorrow (Thurs.) night, with regular run beginning Friday (20). Final week of "Sack" looks like nice \$16,000 after \$24,200 for second.

Sutton (R&B) (561; 95-\$1.75) — "Across Bridge" (Rank) (8th wk). Seventh week ended yesterday (Tues.) slipped to slow \$3,500. Sixth was \$4,600.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "Please, Mr. Balzac" (DCA) (5th wk). Fourth session ended Friday (13) was nice \$7,000 after \$8,500 in third. "Old Yeller" (BV) opens Dec. 25.

Victoria (City) (Inv.) (1,060; 50-\$2) — "Mad Ball" (Col) (5th final wk). Fourth session concluded yesterday (Tues.) was okay \$11,000 or near. Third was \$14,500. "Paths of Glory" (UA) opens Christmas Day (25).

Warner (SW-Cinarama) (1,600; \$1.80-\$3.50) — "Search For Paradise" (Cinarama) (13th wk). The 12th stanza ended Saturday (14) was nice \$27,800 for 16 shows. The 11th week was \$31,400 in same number of performances.

World (Times) (400; 95-\$1.50) — "Raz" (Kass) (5th wk). Fourth round ended Sunday (15) was trim \$5,600. Third week was \$6,000.

LOS ANGELES

(Continued from page 8)

FWC (2,752; 756; 90-\$1.50) — "Escapade in Japan" (U) and "Winchester '73" (U) (reissue). Fair \$6,000 or near. Last week, Hill street in other unit. Hollywood, with Los Angeles, Loyola, "April Love" (20th) and "Under Fire" (20th) (2d wk), \$10,600.

Chinese (FWC) (1,908; \$1.25-\$2.40) — "Kiss Them for Me" (20th) (5th wk). Sad \$2,500. Last week, \$4,300.

Fine Arts (FWC) (631; 90-\$1.50) — "Happy Road" (M-G) (5th wk). Dull \$1,100. Last week, \$1,700.

Pantages (RKO) (2,912; \$1.25-\$2) — "Les Girls" (M-G) (6th wk). Nice \$8,500. Last week, \$10,700.

Downtown Wiltner, Hollywood Paramount (SW-F&M) (1,757; 2,344; 1,468; \$1.25-\$2.50) — "10 Commandments" (Par) (8th wk). Solid \$16,700. Last week, \$17,600.

Egyptian (UATC) (1,503; \$1.50-\$2) — "Pal Joey" (Col) (8th wk). Strong \$9,000. Last week, \$11,500.

Warner Beverly (SW) (1,612; \$1.50-\$3.50) — "Raintree County" (M-G) (10th wk). Tepid \$6,000. Last week, \$7,400.

Warner Hollywood (SW-Cinarama) (1,384; \$1.20-\$2.65) — "Seven Wonders" (Cinarama). Started 28th week Sunday (15) after fine \$14,400 last week.

Carthay (FWC) (1,138; \$1.75-\$3.50) — "Around World in 80 Days" (UA) (52d wk). Good \$22,000. Last week, \$18,300.

Canon (Rosener) (533; \$1.50) — "Constant Husband" (Indie) (2d wk). Brisk \$3,000. Last week, \$4,300.

Crest - Sunset (Lippert - Cohen) (800; 540; \$1.25-\$1.50) — "Three Feet in a Bed" (Indie) and "White Sheik" (Indie) (4th wk). Shaky \$2,700. Last week, \$3,400.

CHICAGO

(Continued from page 9)

\$1.25-\$3.40 — "Seven Wonders of World" (Cinarama) (52d wk). Lively \$23,000. Last week, \$27,500.

Roosevelt (B&K) (1,400; 75-90) — "Slaughter on 10th Ave." (U) and "Gun Man Down" (UA). Torrid \$13,000. Last week, "Tin Star" (Par) and "Short Cut to Hell" (Par) (2d wk), \$9,000.

State-Lake (B&K) (2,400; 90-\$1.80) — "Pal Joey" (Col) (8th wk). Mellowed \$11,500. Last week, \$17,000.

Surf (H&E Balaban) (685; \$1.50) — "Game of Love" (Times) (4th wk). Bouncy \$6,500. Last week, \$8,000.

Todd's Cinestage (Todd) (1,036; \$1.75-\$3.30) — "Around World in 80 Days" (UA) (37th wk). Mighty \$22,000. Last week, \$25,200.

United Artists (B&K) (1,700; 90-\$1.50) — "Hunchback of Notre Dame" (AA) (3d wk). Fancy \$10,000. Last week, \$17,500.

Woods (Essaness) (1,200; 90-\$1.25) — "Les Girls" (M-G) (7th wk). Trim \$10,800. Last week, \$12,000.

World (Indie) (606; 90) — "Richard III" (Loptert) (6th wk). Good \$3,000. Last week, \$3,500.

SEATTLE

(Continued from page 8)
 wk). Swell \$8,000. Last week, \$9,400.

Music Box (Hamrick) (850; 90-\$1.25) — "Monolith Monster" (U) and "Love Slaves" (U) (m.o.). Mild \$3,000 in 9 days. Last week, "Bombers B-52" (U) and "Pawnee" (Rep.) (2d wk-5 days), \$3,100.

Music Hall (Hamrick) (2,200; 90-\$1.25) — "Green Eyed Blonde" (WB) and "Jamboree" (WB). Drab \$4,500. Last week, "Les Girls" (M-G) (2d wk), \$6,400.

Orpheum (Hamrick) (2,700; 90-\$1.25) — "Baby Face Nelson" (UA) and "Last of Vengeance" (UA). Fine \$8,000 or close. Last week, "Monolith Monster" (U) and "Love Slaves Amazon" (U), \$5,800 in 5 days.

Paramount (SW - Cinarama) (1,282; \$1.20-\$2.65) — "Seven Wonders of World" (Cinarama) (17th wk). Hot \$8,000. Last week, \$9,700.

WASHINGTON

(Continued from page 8)

and "Love Slaves Amazon" (U), \$6,000.

Palace (Loew) (2,350; 85-\$1.25) — "Man in Shadow" (U) (2d wk). Fair \$8,500 after \$11,000 in first.

Plaza (T-L) (275; 90-\$1.35) — "God Created Woman" (Kings) (6th wk). Only one in town holding its own with sock \$7,000 for third consecutive week. Holds on.

Trans-Lux (T-L) (600; 90-\$1.50) — "Pal Joey" (Col) (6th wk). Oke \$6,500. Ditto last week. Staying over.

Uptown (SW) (1,100; \$1.25-\$3) — "Around World in 80 Days" (UA) (37th wk). Good \$8,000. Last week, \$8,500.

Warner (SW-Cinarama) (1,300; \$1.20-\$2.40) — "Seven Wonders of World" (Cinarama) (51st wk). Slight \$5,000 for second consecutive week, and lowest in 4-year history of Cinarama here. Stays on.

Decry 'Myth' That Europe's Superior At Film Dubbing

Contention that dubbing processes in Europe are superior to those in the U.S. was attacked as "a myth" in New York last week by David D. Horne, v.p. and general manager of Titra Laboratories, the major dubbing plant in the East.

Horne, whose outfit dubs itself and also rents out facilities (it hired Peter Riethoff to direct the "La Strada" sync job there), said American dubbing was technically and artistically superior to anything done on the Continent.

"In dubbing a foreign film into English, we have a tremendous advantage here in New York since we are in a position to call on a file of some 5,000 actors," Horne stated. "In Europe, the pool of available American voices is much more limited. Also, our equipment is the latest and much more modern than anything you find in Europe."

The Titra exec said the price of dubbing the average picture ran between \$14,000 and \$15,000. That's quite a bit more than what it costs to do the job in France or Germany, but he insisted—the end results are worth the greater expense. Furthermore, Horne held, a distributor dubbing on the Continent loses control of the work whereas, if dubbing is done in New York, he can correct tracks and improve them.

Horne said he saw "no real relation" between the amount of dialog in a picture and the question of whether or not it should be dubbed. "La Strada" was dubbed into English, and it had a lot of dialog, he said. The determining factor really is whether a film has universal appeal. If it does, it can and should be dubbed. Horne added that the circuits now definitely were showing a greater degree of receptivity towards dubbed imports.

Nevertheless, he acknowledged that a dubbed film loses and gains. "It loses uniqueness, but it gains wider acceptance," he opined. It's up to the individual distributor to balance out the two. Horne said he had been disturbed by the reported \$25,000 dubbing cost figure for "La Strada." It went up that high because of special circumstances, such as the prescribed use of two actors in the cast, one of whom—Anthony Quinn—could only do the job on the Coast.

Same Town, Same Riotous Kids; This Time Theatre Will Prosecute

Pharmacist-Showmen

Albany, Dec. 17.

Fearon Hust, a local druggist, has taken possession of the former Smalley Theatre in Norwich and will relight it following redecoration and modernization.

Gordon Gypson, formerly associated with Smalley Theatres in neighboring (Coopers-town), is aiding Hust. He conducts a pharmacy, too.

Baytown, Tex., Dec. 17.
 A bombardment of eggs, water-filled balloons, and B-B pellets hurled at the stage & screen of the Brunson Theatre here during a Thanksgiving eve midnight show, by teenagers, has lowered the curtain permanently on local 12 a.m. showtimes.

Rufus Honeycutt, area manager for East Texas Theatres (Beaumont), said the ban covers not only the Brunson, but Bay Theatre and Decker Drive-In as well.

Latest outbreak of rowdiness will result in prosecution of the teenagers responsible, if he has any say in the matter, Honeycutt added.

"A year ago, something similar happened, and more than 50 youngsters were charged," he said. "But the parents paid the damages, and nothing ever came of it. This time, we have the names of about seven boys who are considered adults under Texas law, along with several dozen juveniles. We're definitely going to follow this to the end."

Juvenile explosion took place when 1,200-seat Brunson had the S.R.O. sign out. Film, "Disembodied," shared bill with hourlong stage show out of Houston called "Sheiks In The Night," featuring gag hypnosis bit & magic acts. Rain of eggs started immediately & continued thru stage offering and film.

"The stage was a mess after the show. It was covered with eggs, pickles, and B-B's," Honeycutt said. "Some of the stuff the kids threw went through the screen. We're going to have to replace it. They also cut up the seats and tied ropes in the aisles."

Honeycutt said total damages will run to \$1,500—a big bite considering 90c top for show. He said this is the second time in recent weeks the Brunson screen has taken a beating. The first time, a patron threw a cowbell through it during unrelenting of Presley's "Jail House Rock."

Kramer's UA Extension; Will Produce Six and Personally Direct Three

Hollywood, Dec. 17.

Stanley Kramer has signed a new releasing deal with United Artists calling for two pictures a year for the next three years, beginning with "Inherit the Wind," film version of the long-run Broadway play by Jerome Lawrence and Robert E. Lee. Kramer will produce all six films and will personally direct three of them.

In addition to "Wind," Kramer also is preparing "On the Beach," based on Nevill Shute's best-selling novel, and "Invitation to a Gunfight," suspense melodrama originally done on CBS-TV's "Playhouse 90." Kramer currently is negotiating for three other top properties.

New Kramer-UA contract is an extension of the producer's deal with the distributor which has Kramer as "The Pride and the Passion" in current release. Producer has been closely associated with UA since launching his career. His first five releases were under the UA banner, "Champion," "Home of the Brave," "The Men," "Cyrano de Bergerac" and "High Noon." He produced "Not as a Stranger" for United Artists release after "The Caine Mutiny" for Columbia.

German 'Dreaming Lips' Set in States Via DCA

Distributors Corp. of America, which already has acquired a number of German films for the U.S., has now added another—"Traumder Mann" (Dreaming Lips). Film stars Maria Schell and O. W. Fischer. It was made in 1945.

Deal was negotiated by Emile J. Lustig, who's also in negotiating with DCA re Real Film's "Hauptmann von Koepenick." "Traumder Mann" is a remake of the film that first made Elizabeth Bergner famous.

According to Lustig, DCA may dub the picture, but first will release it in its original version.

20c PASSES TO OZONERS AT GROCERY CHECK-OUT

San Antonio, Dec. 17.

Statewide Drive In Theatres, operators of the Alamo, Mission, Rigby and South Loop 13 Drive-In Theatres are giving 20c passes to the ozoners via Handy Andy Food Stores here. Passes are had for the asking at the check-out counters. They are good Monday through Friday.

Most of the other local ozoners are accepting passes from other ozoners so this means that the passes are practically good at more than 11 of the 18 local drive-ins.

MALICIOUS MISCHIEF TRIAL

Ozone Operator Accuses IATSE Of Throwing Spikes

Dallas, Dec. 17.

Frank Gillespie, owner of the Linda Kay Drive-In Theatre at Kleberg, Tex., testified here that wire spikes were thrown on his ozone property after he refused to hire a union projectionist. Gillespie said the spikes damaged about 150 auto tires at his drive-in on Aug. 17 and six tires on Aug. 31.

He testified at the malicious mischief trial of Joseph B. Parnell of San Antonio, a member of the stagehand's union. Parnell was arrested Aug. 31 at the ozone after Gillespie said he saw the spikes being thrown from an auto.

Gillespie testified a representative of union projectionists of Dallas talked to him twice about hiring a union operator.

Despondency Complex in Films

Continued from page 4

of the theatre circuits in 1957 and their applications to the Dept. of Justice for consent decree exemption in order to buy or build in choice situations. None of this suggests a withering away. Nor did the delegates to the Miami convention of the Theatre Owners of America resemble sad sacks.

Despondency Talk
Yet despondency talk is heard predicting the reduction of Chicago to 50 of fewer film houses, or the nation presently served by but 2,000 theatres in all, implying the extension of 14,000 properties.

Recent efforts to offset despondency have not been fortunate. Nor have they perhaps been very original in concept. Apart from that, "divorcement's" influence is apparent. No alliance between studios and theatres, no block booking has meant the rise of the freelance producer and the freelance star. Each for himself today to start with; and after that whatever industry-wide thinking remains is haunted by a fear of the Dept. of Justice.

Flying as it is by the seat of its private pants, film showmanship is desperately interested in the weather ahead and fears itself "sucked in" above terrain suddenly become unfamiliar. The old tribal rites of ballyhoo, when invoked of late, too often have lacked the magical powers. Is there a new sophistication in the American film-going public? Again, very little information is available.

Comment* reaching VARIETY clearly suggests that the despondency cries of recent weeks are causing many traders to stir uneasily, reluctant to accept a "terminal illness" diagnosis of their industry, and certainly unwilling to drink the hemlock of despair.

Why Over Budget?

Meanwhile, what to do? At the very time when distress is expressed in term notable for their lack of restraint, the number of films going over-budget in production constitutes a perverse mystery. It almost seems that there is an awful recklessness among certain producers. Related to this is the fantastic participations and salaries of the two-handfuls of stars who today dominate all production thinking. The other day VARIETY alluded to "Hollywood's 'Suicidal' Vanity" in the sense of demands based on actor pride and agent aggression rather than economic sanity.

Almost any issue of this publication contains, sometimes side-by-side stories indicative of financial mop-up and morale breakdown. If the "negative" stories were dropped out one week and only the "prosperity" news were printed, the reader would suppose movies a booming industry indeed. Writers might surely think just that if reading the "Happy Days For Novelists" story which detailed the lush terms for some 44 books set for filming in 1958.

Confusion in the news has marked 1957. The once-greatest company, Metro, was in the most trouble. An upstart firm founded by an actor and a literary agent, Hecht Lancaster, was stretching its arms in every direction like a teenage octopus. Some stars were Hollywood tyrants. Other stars were Hollywood fugitives, on the make in telepix, in Europe, on Broadway. Seldom has personal uncertainty been so widespread.

Some of the present atmosphere in the industry can be traced to the less-than-top personnel of the

companies. They have been circulating extensively, singing the blues, waving their pink slips and thick with pessimism.

Hundreds of employees, many veterans, were wiped out at RKO. It was not just Hollywood and Manhattan. On every Film Row in the exchange centres of the country the withdrawal of RKO from among the majors to become, in RKO's own words, "the new major independent" left behind dismay and anxiety. A VARIETY headline on an interview with the head of RKO read: *O'Neill Concedes Drastic Action Seems Cruel; Argues Stark Need.*

Republic went idle completely during the year and groups of stockholders readied to unseat Herbert Yates, if they could. That was a minor key version of the snarling battle in the den of Leo the Lion. Compounded of such elements as the foregoing, the film trade hardly could call its soul, or its future, its own. There was a feeling that forces greater than showmanship, vast tides of economic shift and technological threat, were altering the map of public entertainment trends.

Voices have been raised to soothe the worried. Barney Balaban said he was "confident" rather than "optimistic." Al Daff declared that "Hollywood is not moribund" despite of crepe-hanging in that sector. There were those who said that the "false prosperity" of the war years had ever since misled the industry's own pundits who were constantly taking the artificial criteria of success to prove today's film business in irreversible decline.

The American community, according to the psychologists, has two overwhelming, morbid, personal dreads—cancer and unemployment. The last-named affliction, abrupt severance from payroll, has characterized the film business during 1957, and now in these last weeks before the "peace on earth, goodwill to all men" Yuletide.

Firings, and rumors of firings, do not, however, account for the prevailing uncertainty in the motion picture industry, but are side-effects. It is hardly a discovery that the film business has always been nervous, and frequently neurotic. There is an ingrained habit of screaming. The mental anguish is sometimes greater than the actual fever. Walter Wanger put it beautifully not long back when he commented, "Semi-annual hysterics is no way to run any business."

STEVE COCHRAN SUES BRITISH 'THE WEAPON'

Los Angeles, Dec. 17. Suit to establish its rights in the British-made film "The Weapon," was filed in Superior Court here by Steve Cochran's indie, Robert Alexander Productions. Cochran starred in the film.

Action names Filmmakers Releasing Organization and attorney Marshall H. Sevin as defendants, contending that under the original contract Cochran was to receive \$20,000 in cash and \$30,000 deferred for his role in the film. Subsequently a controversy arose over the pact and negotiations were begun to settle all claims. Complaint said Sevin offered to buy all of Robert Alexander Productions' rights in the film and later claimed that he owned those rights.

Plaintiff contended it has not assigned any rights and asked the court to declare the original contract in full force and effect and to order an accounting to determine how much is due on the defendants.

LOCAL B.O. TAXES

Relief Granted Theatres In Richmond and Lancaster

Local exhibitors have succeeded in obtaining reductions in municipal amusement taxes in Richmond, Va. and Lancaster, Pa.

In Richmond, the city council by a vote of seven to two removed the city amusement tax of 5% on tickets up to 91c. It becomes effective July 1, 1958.

In Lancaster, the admission tax will be reduced from 10% to 5% beginning Jan. 6, 1958.

Film Execs

Continued from page 1

working on a partnership basis with the company, rather than the studio's own properties.

It's understood that Freeman himself will have a major voice in how the new modus operandi will be blueprinted and who's to be given what duties.

The Pickman elevation would be another "first," there being no precedent for an ad-pub director taking over a worldwide sales organization. However, he's not without experience. And, as a practical thing, all advertising and publicity bally is closely linked to sales.

Pickman has worked closely with the distribution end for some time and has had a particularly strong role in the marketing of "Ten Commandments." And in recent months he has traveled around the world acquainting himself with the operation.

Changeover will mean, of course, need for a replacement in the top ad-pub post and no decisions have been made as yet.

Herb Steinberg, in another important move, is being given the job of head of publicity at the studio, moving up from exploitation director. In the Coast spot he'll be replacing Teet Carle who, it's believed, will shift to unit work.

Pickman and Steinberg have worked closely for some time, having been together at Eagle Lion before they both went to Par.

Lipton's Status

Changes are in the offing or already have taken place in other directions. David A. Lipton, veteran head of Universal's ad-pub department, headquartered on the Coast, is reported seeking a new position elsewhere (separate story). Herbert L. Golden has shifted from Bankers Trust v.p.-ship to United Artists' top echelon (details in television section).

Warners is contemplating a new (as yet undetailed) type of promotional operation under v.p. Robert Taplinger.

On the exhibition front, Harry Mandel, ad-pub director of RKO Theatres, is now being given a broader assignment. In addition to the promotion job, he's been named exec assistant to president Sol A. Schwartz and as such will take part in top management affairs more so than in past.

Other significant changes around the industry appear forthcoming; it's difficult to distinguish the fact from rumor at this time.

TV-Bird-In-Hand

Continued from page 5

flatly stated that if the big oldies were not available on tv, theatre business would not have fallen off as disastrously as it did this year. The TOA chieftain added that he had been told by representatives of all the film companies that the biggest mistake the industry made was selling its backlog to television.

Stellings voiced the hope that further sales to tv would be withheld "until they are acquainted with, and have had the opportunity to study the facts which will be contained in a report to be presented next month." He said that TOA is certain that this report "will conclusively substantiate the economic soundness of our position."

The TOA spokesman also predicted that by Feb. 20 all organizations associated with the Joint Committee on Toll TV will take positive action that will result in a statement from the committee registering its opposition to all forms of toll tv, both broadcast and cable. TOA is already on record in taking such a position. Answering the charge that some TOA members had filed for toll tv franchises, Stellings maintained that these actions were "only protective measures" and that the majority of exhibitors are opposed to pay tv "in any and every form."

Stellings also reported that TOA is ready to proceed with its business building program pending the action of the Motion Picture Assn. of America. TOA has pledged to put out half of the \$3,500,000 proposed cost of the campaign. As soon as the MPAA gives the green light, TOA will proceed with its fund collection, Stellings stated.

'Realignments' at Warners

Realignment in the Warner Bros. sales department, involving a number of executive promotions, goes into effect Jan. 1.

According to Charles Boasberg, the new WB general sales manager, Jules Lapidus, now Eastern and Canadian division manager, becomes assistant general sales manager under Boasberg. Norman Ayers, who is Eastern sales manager, succeeds Lapidus.

Ralph Ianuzzi, midwest division manager, shifts to become Eastern division topper. Ed Williamson, now southwest district manager, is promoted to become midwest division sales manager, and Grover Livingston, southeast district manager, becomes assistant southern division sales manager under Ollie Williamson who is the southern sales topper.

Roy Haines, former western division sales manager who had been shifted into New York to become sales head, now returns to his western division.

Johnston On Ups 'n' Downs

Continued from page 5

very well, and some years we haven't. A lot of factors influence conditions. But the years when we haven't done well, even if we had to let some people go, didn't mean to we'd go under and close shop. It's plain silly to figure that way."

Need Faith

Johnston said what was needed was a greater faith in the industry and in motion pictures as purveyors of superior entertainment. He also doubted reports of attendance hitting rock bottom: "I get reports from the companies and they don't indicate anything like the 'disaster' notices being sent out," he said. "When an industry gets over \$200,000,000 net from abroad, and maintains a weekly audience of some 40,000,000 at home, you can't call that a bad showing."

Of course, he added, the film business had to dip and rise with the general economy of the country. And there was no question that it was hurt by television and other competition. Furthermore, Johnston felt, readjustments would probably be made during the coming years on the distribution and production levels.

He had no direct comment on the interview of Edwin Silverman, circuit operator of Chicago, last week, in which Silverman predicted the closing of all but one of the studios within the next six months. Johnston said he hadn't fully read the story, which broke in both the trade and the lay press. He did not think, however, that the Silverman statement constituted "good public relations" for the business which relies to such a large extent on public confidence in the quality of its products.

Skouras' Scolding

Another statement of "faith in the industry" came last week from Spyros K. Skouras, 20th-Fox prez. Skouras said he was "surprised and shocked" at the Silverman statement. "A man with such a large investment in our industry should give facts concerning a matter of this kind. He ought to tell all he knows and advise everyone of any details he may know which are so vital to all of us," Skouras held. He went on to cite the top films coming from the 20th lot.

It was noted that Skouras was the only one of the presidents to respond promptly to Silverman's contention. This created comment inasmuch as many felt that, in citing his single exception re studio closings, Silverman probably was referring to 20th.

Even those who proclaim their faith in the business and deplore what they maintain are exaggerated reports of downward conditions within the film biz are conscious of the deep concern about the future that has seeped into the rank-and-file. This negative feeling gains added fuel from reports such as the closing of the Universal studios and the firing of publicists.

It is picked up by the general press and columnists who now freely refer to the "waning" film industry. There is a strong belief that the next two years will see thoroughgoing changes in the film business, particularly on the administrative level, as the companies contract to adapt to present market conditions. Inevitably, this implies a reduction in staffs due to mergers, etc.

Men like Johnston point to the fact that "the good pictures still are doing big business." However, there are those who counter that only some of the top quality product really has evoked that sort of b.o. response, and that some very good films have performed disappointingly. What

very few will admit publicly is that, with the advent of tv, with the current high price levels, and the new demands on individuals' time, the entertainment business is undergoing revolutionary changes.

Whether the film industry, it stands today, can survive these changes; whether it can adjust to conditions without changing shape, form and approach, the coming two years will establish. The fact is that money is tight on both the producer and the customer level, and the combination of these two factors is turning the film business into one of the greatest risk industries extant.

Ostrich Psychology

Continued from page 4

peak business of the war years, the industry went through a panic similar to the one that exists today. Production was curtailed, some salaries were slashed and a batch of small-fry employees were fired.

With the coming of widescreen and CinemaScope, there was a general business pickup and the industry as a whole returned to its well-known extravagance. Top executives in the industry received annual salaries that were way out of line with other industries whose grossing potential was considerably higher than that of the film biz. However, no attempt was ever made to adjust these astronomical payoffs. While executive payrolls were higher than other industries, the salaries of the lower echelon were frequently lower than other industries and many employees abandoned the film biz as a result.

Despite the many opportunities that have existed for realistic adjustments, the industry as a whole did not take advantage of them. Instead, there are the usual beefs when a story reporting the facts appears in the press. The Wall Street Journal, of course, is not singling out the film industry. As a service to its readers, which includes investors and the investing field, the newspaper reports on the trends of all industries. Not too long ago, it reported on the recession in the automobile industry. The film biz, however, can't seem to understand that reports of its economic position are bound to appear in the press when it commits acts that make such news. It is difficult to find hundreds of people and to shut down studio operations without the trade and lay press finding out about it. It has been suggested that if the industry met its economic difficulties in a more realistic manner, the impression of panic would not be conveyed as it has been in recent weeks.

CHRIS YANILLOS' 10 IMPORTS FROM GREECE

Batch of 10 Greek films has been acquired for U. S. distribution by Norma Associates Inc. Deal also takes in the future product of Philomina Finos Productions in Athens.

Norma, headed by Chris Yaniolos, will release all 10 films with English titles during the middle of January, '58. Deal was signed by Apolon Manglis, Finos production chief; James Paris, v.p. and general manager of Norma, and Chelli Wilson, a Greek film distributor.

Several Greek films recently have come to attention, including "Bed of Grass," "Woman in Black" and "Stella."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-6600
MARLON BRANDO
in **SAYONARA**
Co-Starring BOB HOPE
RICARDO MONTALBAN • JAMES GARNER
in Technicolor and Techniscope
A Warner Bros. Picture
and THE MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW

THEATRE SEATS FOR SALE
All or part of 400 upholstered seats with or without risers and platforms. Excellent condition. Will sacrifice for quick sale. Financing possible.

THE FOOTLIGHTS, INC.
Wayne, Pa.

'Subsequent Runs' Called Victim Of Shifting Biz of Tomorrow

Hollywood, Dec. 17.

The day of the subsequent run neighborhood theatre is at an end, and we must convert and renovate what nabes we intend to keep open into first class first-run houses.

This was stated by B. Gerald Cantor, proxy of the investment banking firm of Cantor, Fitzgerald & Co., and who also is the second largest individual stockholder in the National Theatre circuit. (He holds 85,000 shares, and is on company's board of directors).

Cantor, who considers most of today's nabes to be of the same vintage and practicality as silent flickers, occupies the thought that exhibits "better start cleaning up their houses and where possible, maintain a first-run policy."

"We have disposed of a number of non-profitable houses, and are seeking aggressively to dispose of others to enhance our present cash status. National has had a diversification program underway for some time and will be broadened as we find new opportunities. We are continuing to renovate the most important theatres in each area," he stated.

Cantor definitely sees a situation where it will be "first-run or no theatre." He said, "the neighborhood theatre, showing a third-run or fifth-run, or tenth-run film, is like a man selling ice from door to door. He may find a few customers but he can't hope to put refrigerators and home freezers out of business."

He pointed to the conversion of the Fox Beverly from a subsequent-run to a first-run (for "Peyton Place") as symptomatic of the trend which will be followed in L. A. and elsewhere to upgrade the suburban theatres.

"We have to take a leaf from the merchandising methods of the department and chain stores, which moved to the customers once they discovered the customers weren't coming to them in the metropolitan area," he stated. "The important suburban theatre, like the branch store offer better parking facilities."

National, he advised, is constantly working to better the theatres' physical standards so that patrons will have the ultimate in comfort and viewing.

He expressed confidence in National's new wide-screen process, Cinemiracle, which will be used by Warners next year to film the Max Reinhardt play, "The Miracle."

Most important of National's diversification moves, according to Cantor, was the company's substantial entrance into tv with the \$7 million-plus purchase of radio-TV station WDAF, NBC outlet in Kansas City.

Cantor in May of 1956, took an option on the purchase of Republic at \$10.50 per share, but deal fell through.

14 IN FIRST QUARTER OF 1958 FROM 20TH

Reflecting upped production skeds, 20th-Fox will release a record 14 films during the first quarter of 1958, according to Alex Harrison, general sales manager.

There'll be four releases in January, four in February and six in March. "Farewell to Arms" is listed for February.

Harvard & Censors

Continued from page 7

boozed scenes are the most carefully watched) to \$6,460 in New York where a college degree and knowledge of at least one foreign language are prerequisites for civil service status. For all its superior criteria the N.Y. censorship "has demonstrated that it is responsive to public pressures."

(Authors speak of tendency of states to reappoint censors indefinitely but do not allude to the fact that many are widows of politicians.)

Harvard article devotes most of its text to films because "effective prior restraint on expression in this country has been confined almost exclusively to motion pictures." However, there is interesting addenda on the related questions of magazine, comic cartoon and book suppression.

Land.

Krug Extols Toll

Hollywood, Dec. 17.

Home-toll is only salvation of the major studio lots; biz manager Max Krug told membership of Office Employees International Union Local 174, at membership meeting last week. Recent cut-back of film lot employment was cited by Krug.

At meeting, dues hike was voted in, to range between 25 cents and \$1.25 monthly, to mount an organizational campaign.

TV-Vs.-Theatres Contrast Drawn

Minneapolis, Dec. 17.

Exhibitor leaders here are joining in the national theatreowners' cry for discontinuance of further library film sell offs to television.

One such leader, Martin Lebedoff, is rallying support in the territory for present efforts to induce Hollywood to quit supplying "anti-boxoffice ammunition" for the theatres' all-time stiffest competition.

He and others point out that, for example, on a typical Sunday, the 15th, local film fans, without leaving their homes, had their choice of 14 theatre-films on the four Twin Cities' commercial tv stations, not to mention the "live" shows.

It's further pointed out that while the video feature movies were of pre-1948 vintage, they undoubtedly included a considerable number never seen by many tv set owners or not remembered and some few of high quality with important cast names and worthwhile seeing over.

At the same time, those who were willing to brave the cold, poor, costly and infrequent transportation and driving and parking difficulties, and leave their firesides to patronize a downtown showhouse found that their new comers selections confined to the somewhat weak boxoffice sister, "Story of Mankind," and three twin bills of low budgeted "B" or lesser pictures.

When it's further taken into consideration that downtown theatre attendance involved considerable boxoffice and other expense and the tv entertainment was free in the video sense, the odds against the b.o. should be considered about 100 or more to one, Lebedoff and others felt.

Closed-Circuit TV

Closedcircuit Telecasting System, a firm devoted exclusively to "entertainment" colorcasts, staged a session last week for a greater N.Y. dental meeting. It was the first closed-circuit event for the new company headed by Fanshawe Lindsley.

About 1,500 dentists, gathered in two rooms, at the Hotel Statler, N.Y., actually witnessed mouth surgery on two screens set up in the Statler. The program originated from the Institute of Pathology at the Walter Reed Hospital in Washington, D. C.

Firm has two more closed-circuit colorcasts scheduled. Both will originate at the Walter Reed Hospital and will be piped to Northwestern U at Evanston, Ill. (Jan. 29) and to the American College of Radiology at the Drake Hotel in Chicago (Feb. 8).

Dreiser's 'Titan' As Film

Hollywood, Dec. 17.

Theodore Dreiser's novel "The Titan" will be filmed next Spring by Anthony Mann Productions and Security Pictures in a third co-production venture. Firms previously turned out "Men in War" and "God's Little Acre," recently completed film version of the Erskine Caldwell novel.

Philip Yordan will write the screenplay and Anthony Mann will direct after he completes a directorial chore on "Man of the West," Gary Cooper starrer for the Mirisch Company.

DECLARE PUBLIC DIM TO 'MENACE' OF TOLL

Washington, Dec. 17.

American Citizens Television Committee, a propaganda organization opposing subscription tv, indicated last week that public apathy might prevent action by Congress next session on bills to stop on-the-air tollvision.

With Congress concerned primarily with national defense and the coming elections, said a statement by ACTC, there's little likelihood the legislators would find pay-tv legislation pressing "if the people continue to bask in apathy and complacency."

Committee advocated that the concept of the radio spectrum as a natural resource belonging to the public "must be hammered home so that the people can become aware of their responsibilities to protect their rights." The Federal Communications Commission in its decision to allow pay-tv tests has gone "far afield of its original purposes."

Hungary

Continued from page 3

guarantees in Vietnam, Turkey and Yugoslavia.

"We do, of course, prefer to make our own arrangements and deals, but there are countries where we are very grateful to be able to avail ourselves of IMG," Johnston said. He added that he knew of no "censorship" problems in connection with the IMG operation.

The companies say that IMB exercises censorship in that it definitely has the right to pass on individual titles in countries where its guarantee program applies. This came up recently in Yugoslavia, where the distributors demanded to have access to all American films and not just to a selected list. Under the IMG program, this can't be done and pictures deemed harmful to the reputation of the States automatically are excluded.

It's reported that, in one instance, a company offered to send pictures into one of the IMG countries without taking advantage of the IMG exchange. The State Dept. nixed the idea on the theory that it'd wreck its "program."

No. Feldman

Continued from page 3

to prove his potentials, cancellable by either end at the end of two years. All these details, however, are conjectured and were not officially divulged by either side.

"Head of studio" was also reportedly a misnomer because, in the present climate of film production, that is now a loose term as against the time when an Irving Thalberg or a Louis B. Mayer was the accepted "head" of a studio. Today's setups must be governed by too many independent deals with stars, directors and producers owning interests in their own units.

Screen Actors and Equity Pro-Toll; AFL-CIO Otherwise Favor TV As Is

Atlantic City, Dec. 17.

Second constitutional convention of AFL-CIO unanimously approved a resolution opposing toll video, thereby reaffirming the stand the body took two years ago at its first convale.

The 130 unions comprising AFL-CIO okayed a statement which said that the congress unreservedly opposes pay-tv, and urges that the membership use its efforts to defeat those who are trying to penalize the public and destroy free tv." Issues was raised this time, because AFL-CIO leaders felt that the subscription television issue had become critical since the last time a resolution was passed.

One part of the new resolution was deleted before the delegates voted. Originally, at the suggestion of a delegate from the National Assn. of Broadcast Employees & Technicians, the ABC-NBC union, the words "wired tv" were written in next to "pay tv." They were later withdrawn, as one union official explained, because wired tv was too broad in its implications, touching on things like antenna tv and closed-circuitry. The NABET official, it was said, was really only trying to oppose wired circuits for toll video.

Though the vote was unanimous in favor of the resolution, two AFL-CIO unions, Screen Actors Guild and Actors Equity, opposed it. The Equity and SAG votes, however, only counted as two-fifths of the one full vote that was given to the Associated Actors & Artists of America. The other unions, each with a fifth of a vote cast in favor of the anti-toll resolution, were American Federation of Radio & Television Artists, the American Guild of Variety Artists and the American Guild of Musical Artists.

AFL-CIO also was called upon to notify the FCC "of opposition to pay tv."

LOS ANGELES CANCELS DELAYED HEARINGS

Los Angeles, Dec. 17.

Previous vote of Los Angeles City Council, to put off consideration of pay-tv franchises for 90 days, was reversed the following day, when Council voted 12-3 to consider matter tomorrow (18).

Councilman Ransom Callicott, who introduced reconsideration resolution, said 90-day setback was unfair to franchise seekers, including Fox West Coast Telemeter and Skiatron.

Bitter complaints were voiced by pay-tv reps at earlier meeting, especially from Jerome Doff of Skiatron. He pointed out if franchises were approved 90 days hence, this would give his group little time to install gear before start of 1958 L.A. Dodgers baseball season. Dodger games are expected to be a major source of income for pay-tv here, if deals with Walter O'Zalley management can be finalized.

Opposition to pay-tv within the City Council seemingly follows pro and anti-Dodger divisions. Supporters of deal to give Chavez Ravine area to Dodgers also support pay-tv; opposition, centering around four councilmen headed by John Holland, also seem against tollvision proposals.

Southern California Theatre Owners has injected itself into the controversy. Theatre men said there is no reason to "rush" into tollvision since even if the ordinance were passed at once it would not be possible for the various systems to go in operation in time for the 1958 baseball season.

Theatre organization also cited the results of various polls showing overwhelming public opposition to feevee.

Presley 4th Starts Jan. 20

Memphis, Dec. 17.

Elvis Presley's fourth film, "Sing You Sinners," is skedded to start shooting on location in New Orleans on Jan. 20. Michael Curtiz will direct with Hal Wallis again producing for Paramount release. Dolores Hart, who made her debut with Presley in "Loving You," will co-star.

Presley is currently at home here and will vacation with his family over holidays.

Griffing: 'It's Slow'

Acknowledging that progress in Bartlesville, Okla., pay-tv is slow, Henry S. Griffing, proxy of Video Independent Theatres, writes that it'll be "fully a year to 18 months before we can reach intelligent conclusions."

Bartlesville experiment started Oct. 1.

Washington's TOA Unit Agin Toll

Washington, Dec. 17.

A. Julian Brylawski, of Stanley Warner Theatres here, was reelected last week to his 36th consecutive term as president of the Motion Picture Theatre Owners of Metropolitan Washington. Brylawski also serves as unpaid D. C. lobbyist for Theatre Owners of America.

Also reelected by the Washington MPTO were Marvin Goldman, of K-B Theatres, vice president; Lloyd Wineland Sr., of Wineland Theatres, treasurer; and Jerome Baker, manager of RKO-Keith's Theatre, as secretary. Chosen for the executive committee were Orville Crouch, George Crouch, Bernard Lust, Gerald Wagner, Paul Roth, Frank Storti and Ed Rosenfeld.

The exhibitors passed resolutions to oppose all forms of tollvision, including the wired variety; and to cooperate with the Academy Award telecasts.

3-In-1 Merger

Continued from page 3

ing in co-production deals with American and foreign interests.

Outside 'Consent'

Legal hardships are not anticipated—as would obtain with other of the principal companies—because neither Rep nor AA were party to the decrees in the industry antitrust action. Further, RKO, while having been a defendant in this case, has ceased as a major entity in the motion picture scheme of things.

It's said that talks ament the tripartite get-together have taken place among only a few individuals. In other words the matter hasn't reached the point of formal board of directors action. But those who have engaged in the conversations are in key positions and their recommendations likely will be accepted.

With the exception of Yates, who will continue as a Rep board member after leaving the presidency, no personnel decisions have been made.

Plan Use of Home Area Political Harassment Against Tollvision

The Joint Committee on Toll-TV, the exhibitor group opposing pay-tv, is organizing a nation-wide grassroots campaign so that every legislator will be urged by his constituents to get behind and vote for bills that will ban and outlaw tollvision. Introduction of such bills are contemplated by members of both the Senate and the House.

Plans for the nation-wide drive were outlined at a special meeting in N.Y. under Philip F. Harling of Theatre Owners of America and Trueman Rembusch of Allied States Assn. Leaders and reps of all exhibitor groups attended the meeting.

All at special session were said to have voiced disapproval of "cable theatre" as well. As a result, it was decided that reps of Allied, Metropolitan Motion Picture Theatres Assn. and the Independent Theatre Owners Assn. will take the matter up with their respective groups for appropriate action. TOA has officially taken the position that it is opposed to all form of toll

tv, be it the broadcast or cable variety.

Insofar as "cable" is concerned, consensus of those present at the meeting is that it be fought locally where theatre men can oppose the granting of franchises by municipal authorities. The examples of the fight being conducted in San Francisco and Los Angeles "with much success" were cited.

The Joint Committee will prepare special material for distribution to exhibitors and community organizations. In addition, the committee plans to produce a special film on toll tv for distribution to civic and social organizations.

The committee will also launch a new drive for funds based on the seating capacity of each theatre. The original formula will be followed. Theatres having up to 500 seats will pay \$7.50 annually; up to 750 seats, \$11.25; up to 1,000 seats, \$18.75; up to 2,500 seats, \$37.50; over 2,500 seats, \$75. Drive formula is similar in relation to 300 cars, 500, 600, and over 600. No drive-in, however, will pay more than \$37.50.

CBS News, Sports, Special Events, Pubaffairs Under 1-Big Budgeting Unit to Tip Off a Costly Service

The CBS News & Public Affairs department—which this week changed its official name to merely CBS News—will begin operating on its own budgets the first of the year. In effect, the switchover to a budgeted operation will constitute CBS News as a separate operating division of CBS Inc., though the official word hasn't come down yet on that score.

The move to operate CBS News and its four constituent departments, news, sports, public affairs and special events, under its own budget and accounting setup has a dual purpose. One is to set it up as a powerful public relations and bargaining point for CBS in Washington, with the web able under the new setup to cite actual red-ink figures and chapter & verse in pointing to the real sacrifices made by the web in order to provide informational services to the public.

Dr. Frank Stanton, CBS prexy, tipped this at his recent speech before the Radio-Television News Directors Assn. in Miami, where he said that the webs can't be expected to maintain and improve their news services when Government and others seek to chip away at the economic base of networking (the specifically cited Barrow report). Under the new setup, CBS will be able to make a case on how much it actually puts out in terms of unrecovered expenditures on radio & tv news and public affairs.

Heretofore, there's been no real internal cost accounting setup to determine how much money actually goes down the drain in these sustaining services. Television and radio networks have covered the costs of the news & public affairs services they've wanted and at the end of the year those costs, mainly overhead, not covered in program charges, have been apportioned between the two networks by parent CBS Inc.

Now, the CBS News division under v.p. Sig Mickelson will constitute itself like any outside packager, budgeting its own shows and selling them to CBS-radio-tv networks like a packager. Difference between CBS News and a packager is that exclusive of CBS Newsfilm sales, all package sales will be to only two customers, CBS Radio and CBS Television, so that the program charges will not be able to cover overhead and staff costs. This loss will be carefully accounted by the parent company, as will the sustaining charges carried by the network "customers."

End result will be a complete accounting breakdown on the entire operation, which can and probably will serve as a key weapon of the network in its Congressional and Governmental relations.

A second factor, no less important, is that CBS itself for the first time will have an accurate index to the costs of its new services, something that's of the first importance in terms of corporate operations.

As to the divisional status of (Continued on page 38)

Colgate Scrams 'Eve' Sponsorship

Colgate will pull out of its alternate-week sponsorship of "Mr. Adams & Eve" next month, with skip-week sponsor R. J. Reynolds picking up the full tab at that time. The Colgate cancellation, which has been a long time coming, represents no dissatisfaction with the show itself, but a desire by Colgate to spend the "Adams & Eve" coin on its toothpaste. It wouldn't do this while sharing the tab with a cigaret company.

Idea was to pull out at the beginning of the season, but Colgate had a change of heart and decided to stick with the CBS-TV'er until contract expiration in January. Reynolds will take on full sponsorship, but only because it's committed to do so under its contract. It has asked CBS for relief, that is, for CBS to find a bankroller willing to take over the Colgate portion.

Alan Lipscott

(who is one) soliloquizes

So You Wanna Marry A Comedy Writer

a bright Editorial Feature

in the upcoming

52d Anniversary Number

of

VARIETY

ABC Radio Nixes Mutual Offer To Buy Out Network

American Broadcasting Network has turned down a proffered offer by Mutual to buy out ABN.

The offer was more in the form of an exploratory pitch made by MBS prexy Paul Roberts to Leonard Goldenson, prez of American Broadcasting-Paramount Theatres. No dollar figure was quoted, but it was suggested that both operations set up a committee to explore the takeover and set a figure. The initial Roberts-Goldenson talk was followed up with conversations between execs of the respective nets.

From Mutual's point of view, the buyout would offer it a chance to get into some 150 markets now covered by MBS affiliates. It also was a chance to build the position of MBS, get ABN's current biz and goodwill. MBS, since the Roberts takeover has been building its sponsor support with its accent on news format, and currently is in the stage of feeling its oats, expanding its programming and on-the-air service, and now its rejected bid to take over the ABN operation.

Lorillard Axes 'Legion' To Sponsor 'Diamond' To Even CBS-TV Score

CBS-TV has found a sponsor for its "Richard Diamond, Private Detective" series but at the same time has lost one for "Assignment Foreign Legion." Effective Jan. 2, P. Lorillard switches from the Tuesday night "Legion" to the Thursday night "Diamond," and CBS will turn the Tuesday at 10:30 period back over to its stations for local programming.

"Diamond," which had a summer run on CBS this year, replaces "Harbourmaster," which is switching over to ABC with R. J. Reynolds after the Dec. 26 show. The P. Lorillard deal, set via the Lennen & Newell agency, is an unusual case in that one cigaret manufacturer is replacing another in the same time slot. But Lorillard was unhappy with "Legion" and its Tuesday time slot and welcomed the chance to shift. As for "Legion," that will revert to CBS Television Film Sales following the Dec. 24 telecast.

TUGEND HELMS GOBEL SHOW VICE HANDLEY

Hollywood, Dec. 17. Harry Tugend is the new producer of the George Gobel show on NBC-TV, replacing Alan Handley who resigned last week.

Tugend, who begins his new chores with the show of Dec. 21, is producing a "Suspicion" vidfilm at Revue, and is a former screenwriter.

In 10th Place Or 25th, There's Not Much Difference

One of the more interesting aspects of the ARB November listing of the top 25 tv shows was not so much the way the programs ran but rather the tight point rating difference between the fourth and 25th place. Perched comfortably in fourth place was "Tales of Wells Fargo" while some 21 shows to the rear and rounding out the list of the top 25 shows was NBC's "The Price Is Right." The sum difference between these two shows was a 7.3 rating spread and a total viewing audience of approximately six and one half million viewers.

Rounding out ARB's blue ribbon top 10 was Ernie Ford tied with "What's My Line" and the difference between the 10th placed programs and the 16th, which comes under the also ran category, was a mere nine-tenths of a point.

Give or take a little promotion, or even an added star, and the lineup could be juggled better than even Casey Stengel's on a bad day at the stadium.

All this is seen lending conviction to the recent arguments of the clan that contends ratings taken by themselves as a sole consideration for measuring the success of a show doesn't mean a thing.

Second factor is the promotion angle, recent trend being for the sponsor to plug his tv programs and not solely rely on the network. With a little push the ARB rating would seem to indicate that a tv show could move up from the "also ran" category into the charmed tv winners circle.

WJIM-TV Loves All 3 Networks

First "equal basis" affiliation with all three television networks will be inception on Jan. 1 by WJIM-TV in Lansing-Flint, with the Harold Gross outlet henceforth accepting programming on an equal basis from all three webs. Station is dropping its basic NBC affiliation because "an important part of our audience is limited to single station reception and we feel that in the public interest we should present a well-balanced schedule of the best programs from all the networks."

Station currently schedules 58 hours a week from NBC, 24 from CBS and 14 from ABC under a basic NBC contract and basic options with CBS and ABC. As of Dec. 1, station had orders for the entire NBC schedule, 71% of all CBS programs and 87% of the ABC commercial schedule, amounting to an unfilled order list of 60 programs. Station, incidentally, recently opened new studios in Flint and is originating 30 shows a week from the new Mott Foundation Bldg. site.

Is It On? Is It Off? Latest Scoreboard On 'Dick & The Duchess'

"Dick & The Duchess" is now on CBS-TV to stay its minimum 26 weeks and perhaps longer. That was decided last week when two new films arrived from Sheldon Reynolds Productions in London incorporating the changes discussed with the CBS programming brass during Reynolds' recent visit. On the basis of the two new films, CBS and sponsors Mogen David and Helene Curtis now feel that Reynolds has hit the right formula and have decided to go ahead with the show.

Moreover, the network and sponsors are now arranging to bring Hazel Court, the British star of the show, over to the U. S. after the first of the year for an intensive publicity-promotion tour as part of an overall upgrading of the promotion effort on the show. It's now felt that with the lead-in "Perry Mason" drawing down a big audience (25.3 on the latest Nielsen), and Gale Storm at 9 o'clock Saturday continuing strong, it's just a matter of time before "Dick" builds. That is provided the show is right, which the CBS and sponsor brass feel is happening now in light of the two new episodes.

CBS' Winnah Status on Specials

CBS-TV is beating NBC at its own game. Columbia, never an enthusiast for spectaculars, nonetheless has gone ahead with more of them than ever before in its history, and there's been a double payoff. Not only has the network done extremely well for itself on the rating level, well above the nighttime average, but has had the satisfaction of topping NBC's specs on a Nielsen basis as well.

With the first November report, Nielsen has rated eight specials each for both NBC and CBS. The Nielsen average rating for the eight CBS specs has been 30.8, while the average rating for NBC's eight specials has been 24.0. Difference means that the eight CBS entries have been seen in an aggregate of 21,000,000 more homes than the NBC shows. On a comparative basis, CBS took four out of the top five, with only Bob Hope placing for NBC. Spec lineup, dates and ratings follow:

1. Lucille Ball-Desi Arnaz	11/6	CBS	47.0
2. Edsel Show	10/13	CBS	38.5
3. Mike Todd Party	10/17	CBS	32.5
4. Bob Hope Show	10/6	NBC	32.3
5. Miss America Pageant	9/7	CBS	30.6
6. Standard Oil 75th Anniversary	10/13	NBC	30.5
7. Crescendo	9/29	CBS	27.8
8. Pinocchio	10/13	NBC	27.8
9. Jerry Lewis Show	11/5	NBC	27.4
10. Shower of Stars	10/31	CBS	24.9
11. Prince & the Pauper	10/28	CBS	24.0
12. World Championship Rodeo	9/14	CBS	21.2
13. Texaco Command Appearance	8/19	NBC	20.0
14. Green Pastures	10/17	NBC	18.7
15. Dean Martin Show	10/5	NBC	18.1
16. Eleven Against the Ice	9/30	NBC	17.0

AB-PT Board Meet Leaves Major Radio-TV Issues Unresolved

Carroll Carroll
does
A Little Primary
Thinking

in his Editorial Feature
in the upcoming
52d Anniversary Number
of
VARIETY

Isaacs, Quitting Gisele TV Show, Hits Client, Agcy.

Hollywood, Dec. 17.

Hitting at destructive interference, producer-writer Charles Isaacs, who resigned from the Gisele MacKenzie NBC-TV show last week, took a hefty swipe at MCA, sponsor Scott Paper and agency J. Walter Thompson.

Said Isaacs: "It seems to me MCA and Miss MacKenzie's agents should be out to protect her and the show, which 90% of the press thought was exciting and good. In my estimation, MCA has not protected her and has gone along with everything that has been thrown at the show by Scott. Scott sought to restrict Miss MacKenzie's talents by not letting her do certain things on the show we think show of her versatility. About the only thing we are in accord with is she's a great singer."

"After our second show we got unanimous raves, received calls from JWT and MCA that this was (Continued on page 36)

ABC-TV's Year End News Roundup as Hour Show

ABC-TV is collecting 10 of its staff correspondents in New York Sunday (29) for a year-end news wrapup. ABC news chief John Daly will front the hourlong show, "Prologue 1958," an attempt to the 1957's top news stories to 1958.

Besides Daly in the roundtable will be ABC chief European correspondent Robert Sturdevant from Paris, Yale Newman from London, George Bailey from Vienna, Washington bureau chief John Secord, plus Edward P. Morgan, John Edwards, Robert Fleming from Washington and roving reporter Don Goddard and Quincy Howe from N. Y. Sixty-minute show will be seen at 9 p.m.

Three radio and television issues confronted the American Broadcasting-Paramount Theatres board of directors when it met for the latest of its monthly meetings a week ago. But at least two of the issues, directly concerning the earning power of American Broadcasting Network in radio and ABC-TV, were deferred, seemingly because there was a more pressing area of concern in AB-PT's theatrical division.

Several traders expected an eruption to occur over either the radio or the tv network or both, but official reports of the toplevel session only said that it was "placid." In the face of the anticipated trouble fronts, it was assumed in some quarters that the board put ABN and ABC-TV "on trial." The board members who could be reached after the meeting were vague on the length of the trial period, if it could be deemed a trial.

The third issue apparently never came up formally, although it was reported that it would be a topic during the November board meeting: The entire trade has been speculating for better than two months over whether Oliver Trezy, veep in charge of ABC-TV, would be raised to rank of network president, and also whether program veepee James Aubrey would get the nod as exec veep in charge of administration.

It was widely assumed, on the basis of some fairly authoritative reports, that both names had been put before the board for action weeks ago, even before the November meeting. However, Leonard Goldenson, prexy of the parent AB-PT, said the other day that neither name had been brought up by him for job hikes. (Continued on page 38)

Ax 'Susan's Show' & Schlitz Reruns

CBS-TV is planning a revamp of its Saturday morning structure, with the highly-touted but sponsorless Chicago origination, "Susan's Show," due to be axed in the 11 a.m. time slot, along with the "Schlitz Playhouse" reruns at 11:30. No date set yet for the cancellations.

In their places, CBS will substitute "Heckle & Jeckle," the CBS-Terrytoons series which has ridden the web in the past on Wednesday nights and Saturday afternoons, going in at 11, and "Adventures of Champion," another ex-network package, moving into the 11:30 period. "Champion" is being taken from CBS Television Film Sales, which has the rerun rights but didn't syndicate the series, hoping for a network rerun deal on the show. Of the 26 "Champion" films in the can, only about 18 actually ran on the network, others being first-run.

TV SPONSORS' 1-A-MONTH YEN

4 Westerns in Nielsen Top 10

There's no doubt about the impact of westerns on tv now. The new Nielsens, covering the two weeks ended Nov. 9, place four of the oaters in the Top 10, including two newcomers, "Tales of Wells Fargo" and "Have Gun, Will Travel." Others are the old standby, "Gunsmoke," and ABC's occasional Top 10'er, "Wyatt Earp."

Otherwise, it's a CBS walkoff, with Columbia taking seven out of 10, NBC getting two (Perry Como and "Wells Fargo") and ABC one ("Earp"). Once again, indication of rapid audience shifts shows in the fact that the Monday at 8:30 NBC entry, "Fargo," places third, while the Monday at 9 CBS show, Danny Thomas, is right behind it in fourth place, with only five-tenths of a point separating them.

TOTAL AUDIENCE

Lucille Ball & Desi Arnaz (CBS)	57.5
Gunsmoke (CBS)	44.1
Ed Sullivan Show (CBS)	41.6
Perry Como Show (NBC)	40.9
Tales of Wells Fargo (NBC)	38.6
Danny Thomas Show (CBS)	37.6
Jack Benny Show (CBS)	37.2
Cheyenne (ABC)	37.2
Wyatt Earp (ABC)	36.3
Jerry Lewis Show (NBC)	36.1

AVERAGE AUDIENCE

Lucille Ball & Desi Arnaz (CBS)	47.0
Gunsmoke (CBS)	42.0
Tales of Wells Fargo (NBC)	36.0
Danny Thomas Show (CBS)	35.5
Jack Benny Show (CBS)	34.3
Wyatt Earp (ABC)	36.3
Ed Sullivan Show (CBS)	32.2
Perry Como Show (NBC)	32.0
I've Got Secret (CBS)	31.9
Have Gun, Will Travel (CBS)	31.6

WCBS' 'This Is New York' Built-In Format as 'Newspaper of the Air'

By BOB CHANDLER

While all the other New York stations were covering last week's subway strike via special bulletins, break-in announcements and regular news shows, the CBS Radio flagship, WCBS, was devoting a solid hour each night to the strike story. It was able to do so by dint of having a ready-made full-hour vehicle right on hand in the form of its onetime interview-feature show, "This Is New York."

Without fanfare, the station has quietly converted the old Bill Leonard segment into a solid news vehicle, fully staffed to handle any local story that comes along and so programmed as to follow the CBS network "The World Tonight" with the same kind of treatment for New York news. With Jim McKay as anchor man, a hustling youngster out of Erie, Pa., named Dave Dugan as the legman (with all the word connotes), vet WCBS news director Dave Driscoll as exec producer and Norman Kramer as managing editor and a writing and research staff headed by Leonard's old sidekick, Lee Hanna, program is now handling up to 50% hard news and features on normal nights and throws out the scripts on breaks like the subway strike, the Albert Anastasia murder, etc.

Dugan has been a key to the entire new setup, turning in a gee-whiz job with his portable tape units. Unnumbered by anything

(Continued on page 34)

'Person to Person' Gets Florist Coin

"Person to Person" has landed an alternate-week sponsor in Florists Telegraph Delivery Service, which moves into the Ed Murrow stanza the first week in April, following the expiration of the split-network sponsorship by Amoco and Hamm's Beer. This is the first series sponsorship in tv by the service, which in the past has sponsored part of a couple of Tournament of Roses Parade telecasts and has had a couple of one-shot relief deals.

"P to P" is considered a natural for Florists Telegraph Delivery in that Murrow's remotes to homes of top personalities suggest an atmosphere of good living which ties into the floral sales pitch. Service was repped in the deal by Grant Advertising. Time-Life has the "P to P" skip-week.

COULD CREATE HAVOC AT WEBS

By GEORGE ROSEN

What may mature into a full-blown trend next season (and create economic turmoil insofar as the networks are concerned) is the growing sponsor yen for once-a-month exposure with full hour or 90-minute tv specials instead of weekly or alternate-week shows.

It's reported that at least half a dozen major advertisers currently riding the tv networks with weekly or alternate-week programming have been making overtures in recent weeks toward embracing the new sponsorship formula—and under circumstances which even bypass the networks on discussion, for the talks have been with outside packagers who have been responsible for turning out most of the hour and 90-minute productions.

The idea, of course, is not new. Hallmark, for one, has long been a devotee of once-a-month pattern on specials. There are a number of others, such as Warners, manufacturers of foundation garments. This season Ford has come into the picture with its monthly Lucille Ball-Desi Arnaz hour series on CBS. Plymouth has now joined the parade with its one-a-month Bob Hope entries (replacing Timex). In the 90-minute area of once-monthly programming, duPont has put its entire tv budget in the CBS-TV series of 10 productions.

Any wholesale invasion into the formula at the expense of weekly or alternate-week sponsorship would raise havoc with the networks, not only by virtue of the fact that the weekly bread-and-butter shows represent the bulk of network income, but invariably the slotting of "specials" add up to a loss for the networks.

In the case of duPont, for example, CBS recognizes the need to slot the monthly shows as prestige items. It's also sound thinking in terms of Nielsen-Trendex payoffs. But there's no money in it. What duPont pays for the shows

(Continued on page 36)

'Tonight' (An Oldie in New Dress) As TV 'Sleeper' of the Season, But Not a Standout New 30-Min. Click

Hey, Lookit 'Lassie'

The top ten Trendex ratings for evening programs for Dec. 1-7, 1957, are as follows:

Gunsmoke	CBS	33.6
Lucille Ball-Desi Arnaz	CBS	32.2
Perry Como	NBC	31.5
Person to Person	CBS	27.8
Dinah Shore	NBC	27.2
Lassie	CBS	27.0
\$64,000 Question	CBS	27.0
What's My Line	CBS	26.7
Danny Thomas	CBS	26.4
I've Got a Secret	CBS	26.0

Godfrey Audience Wanes But Client Status Still SRO

Arthur Godfrey, once in a class by himself as television's top personality, is now just another performer in terms of his audience appeal. For years the most powerful of television's talents by virtue of his week-by-week Top 10 status of all his various shows, Godfrey not only no longer sports a Top 10 standing but doesn't even come close. In fact, he's now being soundly beaten by the competition on each of his television shows, and even his radio status is being threatened for the first time.

Tipoff came last week, when the new Nielsen ratings, covering the two weeks ending Nov. 9, showed NBC-TV's "Tales of Wells Fargo" as the No. 3 rated show in the country. "Wells Fargo" is on opposite Godfrey's longrunning Monday

(Continued on page 36)

Apropos the new sponsorship yen toward once-a-month exposure on tv specials (see separate story) among advertisers presently or in the past committed to weekly identification, it is particularly significant to note that not a single new half-hour entry of major hit proportions has emerged this season. This is unquestionably a factor in sparking some client disillusionment in the 30-minute program sweepstakes. (There are, of course, some surefire Top 10 Nielsen entries in 30-minute form, particularly among the westerns, but it's interesting to note that in each instance they're holdovers from previous seasons.)

On the other hand, most of the "big noise" has been generated by the occasionally-spotted full hour or 90-minute presentations and the old concepts in programming that had their inception in tv way back when Pat Weaver flourished. Perhaps the closest thing to a "sleeper" this season; for example, is the "Tonight" show, which is nothing more than an old Weaver-inspired formula in new dress, new faces. The only Sunday afternoon "commercial success" is another old, "Wide World" (and it's no deep secret that the sponsor orders or the alternating "Omnibus" were a contingent on NBC's "WWW" sale to General Motors).

But primarily it's the "coming alive" again of the special (or spec) rather than the conventional half-hour advertising pattern that's provoking new-found respect up and down Madison Ave. Just as duPont scrambled the weekly half-hour exposure for its 90-minute monthly CBS series, Pontiac, an ex-devotee of the weekly or bi-weekly pattern, is now going for such occasional items as "Annie Get Your Gun" or Victor Borge. Plymouth abandoned Betty White in weekly half-hour form for the one-a-month Bob Hope displays. Monsanto Chemical bowed out of the biweekly "Cheyenne" for the less frequent "Conquest" scientific. United Motors, which previously pledged allegiance to "conventional tv," now subscribes to the occasional Lowell Thomas travel segments. National Dairy, ex-champion of the weekly formula, is now riding with the one-a-month "Shirley Temple Story Book" series. Etcetera & etcetera.

ABC's 'Maverick' Dethrones Benny

"Maverick" topped Jack Benny for the first time and beat its combined competition again; Steve Allen topped Ed Sullivan for the third week out of four; "Hallmark Hall of Fame," with its "Twelfth Night" production, hit an alltime rating low. That's the weekend Trendex story in a nutshell.

ABC's western moved in front of Benny for the first time with a 25.6 to Benny's 21.1, with "Twelfth Night's" last half-hour down to a 4.1. At 8, "Maverick" dropped to a 22.7, vs. 18.7 for Sullivan and 17.0 for Allen. But at 8:30, Allen jumped to a 26.2 while Sullivan rose to a 22.7, so that the hour average was 21.6 for Allen and 20.0 for Sullivan.

The Hallmark spec averaged out to a 5.1 for its 90 minutes, getting swamped at 6:30 with a 5.0 to 17.0 for "Twentieth Century," then being clobered by "Lassie," which pulled down a 26.3 vs. 18.6 for "You Asked for It" and 6.2 for "Twelfth Night."

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Dearth of Pilots Available For Quick Sponsor Replacements

There is only a comparative handful of pilots kicking around for possible January replacements for axed shows. Those networks and sponsors seeking quick substitutes won't have too much in television quantity to choose from.

Among the available pilots are some which didn't make it during the spring selling season, augmented by a few fresh ones. The pilot pool includes: CBS Film Sales' "Firefighters," and "Colonel Flack"; Metro TV's "Min and Bill"; Television Programs of America's "New York Confidential" and "Tugboat Annie"; Goodson-Todman's "The Quill and the Gun"; ABC Film Syndication's "Exclusive" and a few properties from National Telefilm Associates, which is in production on at least three series.

The dearth of pilots is reflective of things to come, according to most telefilm operators, who say there will be far fewer pilots for spring pitching in 1958, compared to the previous year. In the spring and summer of 1957, there were about 165 pilots being peddled, only a small fraction registering a national sale. There is less risk money around this year from both domestic and foreign sources and many of the burned syndicators who came in last year with a potful of pilots are now playing it more cautiously.

'Cochise' Red Hot South of Border

The sale of Spanish-dubbed "Sheriff of Cochise" in all Latin American markets with the exception of Dominican Republic and Columbia has been racked up by Sam Gang, National Telefilm Associates foreign sales exec, who recently returned from a south-of-the-border tour.

NTA's "20th Century-Fox Package" of features also was sold in Puerto Rico and Cuba, as well as cartoons in seven Latin-American markets. Two Far Eastern countries recently also inked for NTA's cartoons.

"Cochise" first year production skein is scheduled for telecasting in Puerto Rico, Cuba, Mexico, Guatemala, El Salvador, Panama, Venezuela, Argentina, Peru and Bermuda. The second series of 39 "Cochise" episodes now are being dubbed in Spanish and will be ready for Latin-American telecasting shortly. NTA's "Official Detective" also is being prepped for Spanish dubbing.

The package of 20th-Fox features, for which NTA has confined foreign rights in some Latin-American countries, includes "How Green Was My Valley," "The Ox-Bow Incident," and "Lifeboat." Gang said that as Latin American markets grow in their tv coverage and programming, they are using additional American programming. Gang is slated to leave for a tour of the Far Eastern tv markets next month, with scheduled stopovers in Japan, Hong Kong, Korea, the Philippines and Australia.

Medallion Gets Rights To Pine-Thomas Pix

Medallion Pictures, which has been distributing the 35 Paramount Pine-Thomas features to tv, has acquired all rights to the package. Medallion bought out Wintre Productions, which early this year purchased the Pine-Thomas features, now sold in over 80 markets.

Medallion also purchased seven features from William A. Broidy Corp. These seven, all 1953-'54 releases, are currently in distribution by Allied Artists and will be available for tv in the near future.

Medallion at its annual board of directors meeting elected the following as directors: Ben Schiff, Medallion prexy; Fred Moritt, Nat Gassman, Dr. Franco Colombo and Wilton Jaffee.

Desilu's 'Grand Jury'

Hollywood, Dec. 17. Desilu Productions is readying a new vidseries, "Grand Jury," based on a grand jury's activities and investigations. L. A. is locale of the new project.

In disclosing the project, Desilu prexy Desi Arnaz said he has assigned Mort Briskin as producer-writer on the series and the pilot will probably roll the end of January.

Syndicators Now Bullish on Hour Rerun Prospects

Many syndicators have changed their views favorably regarding the handling of one-hour filmed shows such as "Maverick" and "Wagon Train," as rerun properties. The network rating successes of the 60-minute filmed shows have been a prime reason for their altered position.

It's now felt that with the track record established by the prime 60-minute telefilm series on the networks, the one-hour series once they come off the network will readily find an available place in syndication. Most syndicators feel that the 60-minute filmed shows will be slotted by local station in their feature programming periods.

Syndicators, in the main, in their pilot preparations for the spring network selling season are sticking closely to the 30-minute format. At this stage, only MCA, Metro TV and Warners appear heavily involved in the 60-minute filmed format.

But accepting a one-hour "Maverick" for a rerun syndication ride is another matter, with most syndication houses eager to get their feet wet in the upcoming development. A few syndicators feel that the 60-minute telefilms, being specially made for tv, as opposed to old feature, will demand heavier participation coin — an opinion challenged by the pro-feature execs.

As for making a first-run 60-minute filmed series for syndication, it's economically unfeasible at this point, bogged down by lack of sufficient clearances, and insufficient station and sponsor monies.

Preem of WHDH-TV In Hub Intensifies 'Battle of Features'

Boston, Dec. 17. With three commercial stations now going, latest addition WHDH-TV, Channel 5, emphasis is on pictures and battle is underway as to who can come up with the biggest array of films for late night auds.

WNAC-TV, Channel 7, which has a big backlog of films, bought another heavy package this week, a batch of 58 feature films from the David O. Selznick, Stanley Kramer and 20th-Fox outfits.

The films, set to start early in February, include "High Noon," "Bells of St. Mary's," "Rebecca," "Spellbound," "The Third Man" and "To the Shores of Tripoli." WNAC-TV has in its vaults a hefty collection of Metro films.

In a new wrinkle here, WHDH-TV breaks into its film at 11:15 p.m. for a presentation of the news, then returns to the film.

WBZ-TV, Channel 4, has made its selection of its late evening film for New Year's eve. It's "The Horn Blows at Midnight," with Jack Benny.

Wax Hot on Tussaud

London, Dec. 17. Cashing in on current vogue in Britain for "horror" entertainment, producer Sydney Box is contemplating a series of tv pix based on London's Madame Tussaud's Museum and the Chamber of Horrors.

Box is confabbing with Robert Siodmak on this deal.

TV Film Chatter

Reuben Kaufman, Guild prexy, back at desk after a short bout with minor surgery... Edward E. Hewitt, formerly an account exec with KGO-TV, San Francisco, has been appointed manager of CBS Film Sales San Francisco office.

Hewitt will replace Glenn H. Ticer, who is retiring after 16 years with CBS... National Television Film Council will hold its annual Christmas party tomorrow (Thurs.) at the Warwick... ABC Film Syndication has raked up additional sales on "26 Men," including WEWS-TV, Cleveland; KWTW, Waco; ZBM-TV, Bermuda and to Drewry's Beer on WMT-TV, Cedar Rapids... Sterling Television has sold "Abbott & Costello" to KFJZ, Ft. Worth and KSIX, Corpus Christi... WPXI, N.Y., telecast an industrial film "This Way Up," produced by Marathon TV Newsreel, dealing with helicopters, as a booster for its "Whirlybirds" series... WOR-TV, N.Y., will present a special 15-minute film on the meaning of Chanukah, titled "A Time for Valor" today (Wed.).

Beefs by Cincy Exhibs Over Drumbeating Of Features by WKRC-TV

Cincinnati, Dec. 17. Bowing to protests of Cincy exhibitors, WKRC-TV has halted its billboard advertising spurge on late night feature films after the second week.

Theatre operators griped about the station's claim of 1952-1957 releases of 20th-Fox, Warner Bros. and United Artists product, alleged to be untrue.

Ruben Shor, former president of National Allied, carried the ball for Cincy area exhibs in talks with David G. Taft, WKRC-TV general manager. He is also one of several theatre owners who advertise on the station.

According to Shor, he was told someone in the WKRC-TV advertising department "got too much of a competitive urge" for copy to vie with the late night movie advertising campaign of WLWT. The competitive Crosley station's theme, "Big M-G-M Hits," has been extended to a series of full-page newspaper displays.

Taft, in a statement in the affiliated Times-Star, said: "It was never our intention to hurt the theatres in any way. Our features do not start until 11:15 p.m., when movie boxoffices are closed."

Then he added this station plug: "Anyway, accredited rating reports tell us we had the lion's share of the late night tv audience, almost doubling our competitors."

Shor said he was given to understand that word of the clarification will be spread by WKRC-TV to its viewers. And that he has dropped intentions of carrying the matter to the Better Business Bureau or to court.

'MIGHTY JOE YOUNG' HITS RATING JACKPOT

Another horror pic has made the rating grade. "Mighty Joe Young," telecast by WOR-TV, N.Y., on its "Million Dollar Movie" multiple showcase almost equaled the record set by "King Kong" on the station during the first two nights of its one-week showing.

According to advance figures on a special Teletype survey, "Joe Young" registered a cumulative 41.6 for the first four evening showings, almost near the 42.2 established by "King Kong" in '56 for the same comparable telecasts.

Radio-TV Veteran

Alan M. Fishburn

in a neo-Savoyard mood

Sings A Song Of
Nightmares

another Editorial Feature
in the upcoming

52d Anniversary Number

of

VARIETY

Inside Stuff—TV Films

Eight-month association of teleblurb Robert Lawrence and animator Ernest Pintoff has been busted up, and Lawrence will begin his own animation branch after the first of the year. Frequent clashes broke up Pintoff-Lawrence animators, it is said.

Lawrence, who apart from his own telefilm commercial production company in New York has ties with four other outfits (including Grant-Lawrence for Hollywood animation), feels his org needs a Gotham cartoon branch, hence the establishment of the new animation unit at his studio. Other Lawrence companies are Robert Lawrence Productions (Canada) Ltd., Lawrence-Schnitzer, for live Hollywood production, and Loucks & Norling, in N.Y., for industrials and special effects.

How Many Spots Should TV Feature Have? Chi Has 12-Per-Pic Pattern

Second Regional Brewer Buys Ziv 'Target' Skein

Drewrys Ltd., buying a 14-market spread, became the second major regional brewer riding on Ziv's "Target," starring Adolphe Menjou, slated on airing in March.

The markets which Drewrys will use include Detroit, Chicago, Indianapolis, and other markets in Indiana, Illinois and Michigan. Drewrys currently is sponsoring "New Adventures of Martin Kane," another Ziv show.

The first regional buy sewed up on "Target" was to Olympia Brewing for 35 Coast markets. "Target," an anthology, is keyed to different types of adventures weekly, suspense, mystery, westerns and detective stories.

Resolve Pattern For TV Feature Supply in Britain

London, Dec. 17.

A formula for the presentation of feature films on tv, which, it is generally regarded, presages a climbdown over the dispute on the sale of the Ealing Films backlog to commercial tv, was agreed by the general council of the Cinematograph Exhibitors' Assn. last week. The Association is asking other trade bodies to agree a pattern for complete control on the screening of motion pictures over the airwaves.

Originally, the CEA had threatened to impose a boycott on Ealing, or any other production outfit, which sold its features for television. For more than three months the deal between the studio company and ABC-TV had been delayed pending negotiations between the exhibitors and the production company.

Right from the outset Ealing intimated that the company was not proposing an outright sale, but were only licensing their pix for a single screening at times to be agreed with the network. Now, after weeks of deliberation, the CEA "unwillingly" concedes that fresh thoughts are necessary and that it is prepared to consider the controlled supply of films for tv.

Ellis Pinkney, general secretary of the Association, after the general council meet, said that original boycott resolution of 1952 was still on the statute book and they were not taking it off until it had a replacement. Their new proposal might prove to be an amendment to it and not a substitute.

Schulke to Par TV

James A. Schulke, former talent and advertising exec, has joined Paramount to assist in the development of the film company's television activities, according to Paul Raibourn, v.p. of the parent organization and key officer in the tv field.

Schulke has been associated with the James L. Saphier and Rosenberg-Coryell agencies along with Young & Rubicam, latter as manager of account planning for radio and tv.

Chicago, Dec. 17. For some time stations here have been taking a rap from viewers and local press for over-commercializing their feature film shows, albeit all have been running well in bounds of the NARTB quota of a one-minute blurb per five minutes of show. While the code rule of thumb has proved tolerable on participation shows of general nature, it has reflected darkly on feature films because of a need for double and triple spotting and because of the consistent rupturing of the storyline.

Viewer objection to the overcrowding of spots in the cinematics precipitated a formal announcement from WGN-TV veeep Ward Quaal last week that his station was voluntarily reducing the code allowance by one-third. Henceforth, he said, WGN-TV's films would take no more than 12 one-minute participations per feature, not counting 10-second IDs.

Actually Quaal's move did not start a trend here but completed one, making the 12-spot feature unanimous. WBBM-TV for nearly a year has had a 12-spot limit on its latenight films of ordinary length (i.e. around 90 minutes) but has expanded it proportionately on longer films like "Great Ziegfeld," which ran over three hours. WNBQ and WBKB sales departments both revealed that they had settled on the voluntary 12-spot quota in recent months.

Since the viewer-press criticism has not been directed only at Quaal's station but at all of them, the 12-spot plan evidently isn't solving the whole problem, for it has been tested already. The viewer, let's face it, doesn't care how the film is paid for as long as he can see it without interruption.

With the 12-spot plan in effect, and the brokers of old pix now dickering in five figures per, new film packages may become harder and harder for the stations to afford. (Continued on page 36)

WGN-TV Shells Out 600G for Features

Chicago, Dec. 17. National Telefilm Associates this past weekend sewed up a combination deal with Chicago indie WGN-TV for its "Champagne Package" of 20th-Fox features and for a pair of half-hour telefilm skeins, "Official Detective" and "Combat Sergeant." It's understood the Chi Tribune-owned station shelled out nearly \$600,000 for the threesome, with slightly over \$500,000 of that figure going for the package of 56 cinematics.

According to Jonny Graff, mid-west NTA topper, the average of \$9,000 per feature is the highest yet paid by a Windy City station for film, despite the brouhaha surrounding previous film buys here. WGN-TV got cut rates on the vidpix in the combined deal, with two runs of "Official Detective" going for around \$1,750 per episode and "Combat Sergeant" around \$500 per installment for two runs in the 13-episode series.

NTA also sold the "Champagne Package" to WWJ in Detroit and to KMOX-TV, new CBS outlet in St. Louis.

WGN-TV had outbid both WBBM-TV here, which had cash offer, and WNBQ, the NBC station. Likelihood is that the biggies in the package, such as "Bells of St. Mary's," "High Noon" and the like, will be played in the Sunday night "Courtesy Theatre" slot at 10 p.m.

SYNDICATORS ACT CAUTIOUSLY

All That Barter & No Butter

Guild Films owns an approximated \$5,000,000 worth of barter time and has no sponsor to buy it, it's understood. The distributor got the time in return for giving free telefilm stanzas to stations. Apparently, there have been no takers for the time for some weeks, since anxious stockholders are getting into the act of trying to sell it off to some manufacturers. A few of the major stockholders, who are not officers of Guild, have been contacting friends for possible leads as to bankrollers.

Scripters Heartened by Upbeat In Gotham Telefilm Production

Many tv drama scripters headquartered in New York who just a few months ago felt that the bottom had dropped out with the exodus of network shows to the Coast and the shrinkage of live net drama shows, have found a windfall in the upbeat of New York telefilm production.

Agent Flora Roberts reports additionally that many of the net live drama showcases although produced at the Coast draw their writing talent from New York, bringing the scripter to the Coast for about a five-day stint for teleplay polishing. In that category are such showcases as "Playhouse 90," "Climax" and "Matinee."

N. Y. scripting talent out of the Roberts house now working in telefilms includes David Davidson, employed on a CBS telefilm project "Front Office." CBS-TV also is reviving the "Suspense" series on telefilm for production in New York. Scripters Mel Goldberg and Lillian Andrews are working on "Decoy," with Goldberg also doing "Big Story" episodes. Both "Decoy" and "Big Story" are being produced by Pyramid Productions for syndication. Scripter Doug Taylor also is engaged in the "Big Story" skein.

Screen Gems also is prepping a telefilm project to be shot in Florida, with scripters to be taken from New York. SG project is titled "The Law."

Other projects for which pilots have been completed which would be produced in New York if a national or a large regional sale is concluded, includes CBS Film Sales' "Firefighters" and "Colonel Flack" and Television Programs of America's "New York Confidential." Official Films is planning to do a series based on the exploits of the New York police force, which, of course, would be shot in New York. Additionally, there are a number of other telefilm projects, still in the formative stage slated for New York production.

Reluctance of many scripters to join the trek to the Coast stems from other than personal reasons. Many scripters like to be close to Broadway and in the center of the publishing world, two alternative outlets for their work. Others don't want to be confined to the Hollywood celluloid treadmill.

'Mama's' 36-City Insurance Payoff

Major regional sponsors of syndicated product can come up with a cost per thousand equal to some of the most economic buys on network television.

That was shown by a 36-market study conducted by CBS Film Sales on "I Remember Mama." The series, consisting of 16 new episodes and 10 reruns off network, was purchased for a 52-week ride by Nationwide Insurance Co. in 36 major eastern markets for about \$800,000, the figure including program and time charges.

According to a recent American Research Bureau study, the show has cost a per thousand of \$1.94, a cost per thousand comparable on the networks to the \$64,000 Question.

In the 36 cities, "Mama" had an average rating of 12.4, reaching an estimated 2,526,027 of the potential 20,371,195 homes in the 36-market area.

LEVELLING OFF IN ECONOMY

By MURRAY HOROWITZ

Despite generally good business, a new note of caution has hit syndication, stemming from what is felt to be the levelling off in the economy, the mark of softness in network television, and other reasons, depending on which particular syndicator is sounding off.

The caution mainly is reflected in the go-slow policy of many syndicators in releasing new product for January-February, a period in which about 12 new properties had been slated by a variety of telefilm houses. Instead only about three properties will be brought out in that January-February period, with another three still in the questionable area.

The stop-look-and-listen attitude does not encompass all syndicators, but even some of the bullish ones coming through with a new entry shortly, wonder privately whether they'll be loved just as warmly in winter as they were in the late spring-summer season, when the market had 12 new entries launched for fall airing.

Taking a hiatus until next spring or summer in the release of new product are CBS Film Sales, Screen Gems, MCA TV, and a few others, all of which had said in the fall that they would have a new mid-winter show for sale.

Some of the individual syndicators claim internal reasons for foregoing the planned release of new series. Others say that in addition to the general feeling of caution, there aren't too many large regional deals around. The latter argument though is challenged, one sales exec pointing to the recent regional deal on MCA TV's "Mickey Spillane" as an example of the many breweries in the market for fresh properties which they like.

Whatever the reasons though, the fact remains that syndication as a whole is reappraising its sights to what it thinks to be a more realistic level, somewhat lower than what had been forecast in the fall heyday of optimism, but still at a higher level, when compared to previous years.

The winter sales push will encompass Television Programs of America's "Tugboat Annie," Ziv's "Target," and California National Productions' "Union Pacific." It's doubtful whether ABC Film Syndication will come up with a series for sale in that period. National Telefilm Associates may have "George Jessel's Showbusiness," but nothing definite has been decided. There's one or two from other houses in the indefinite category, leaving the scoreboard with three nods, and about three maybes, as compared to the 12 forecast in the fall when the outlook was more bullish.

TPA probably will kick off "Tugboat Annie," now being telecast in Canada, in this country in the second week of January, at one of the outfit's sales clinic. CNP will release "Union Pacific" in syndication Jan. 2. The NBC subsid also is in the final stages of negotiations for the release into syndication of "Medic" which went off the net in '56. Ziv has done some preliminary selling on "Target," its new show, but the big push will fall in the January-February period.

Kearney Exits ABC Films for Corinthian

Don L. Kearney has resigned as v.p. in charge of sales for ABC Film Syndication, effective Jan. 1, moving over on that date to the Corinthian Broadcasting Corp., as director of sales.

His successor at ABC Film Syndication will be named shortly. Kearney had been sales v.p. at ABC since the organization of the company, reporting to prez George Shupert.

UA Eyes APP Takeover Via \$8,400,000 Majority Stock Deal by Dummy Corp.; Golden-Eells Team Keys Expansion

Sol Saks

humorously recalls a scripter's medical advice

'Don't Worry Or Eat Highly Spiced Foods'

another Editorial Feature in the upcoming

52d Anniversary Number

of VARIETY

Six New Roach Pilots & Public Stock Offering

Hal Roach Jr., in N.Y. in connection with his first public offering of stock in Hal Roach Productions, said his company will film six new pilots for the upcoming season.

He is also seeking studio facilities in N.Y. for the outfit's growing commercial film operation, which now accounts for 25% of the company's gross revenues. S. D. Fuller & Co. is leading the underwriting of 375,000 shares of common stock in Hal Roach Productions, offered at \$3 per share.

Roach waxed optimistic about the future of telefilms, pointing to the good year enjoyed by the industry in 1957, and the future potential in the growing field. Citing the growth of his own company, Roach said that his Coast studios now employ about 550 persons in various departments. Besides preparation of new pilots, the Roach organization is presently producing "The Gale Storm Show" and "Telephone Time" for the nets.

A new phase of Roach activities is the preparation for theatrical release and subsequent showing on tv of "The Golden Age of Comedy," a feature compiled from the old comedies produced by Roach's father.

'57 Olympics Tintpic For Hub's WHDH-TV Prior to Theatres

Boston, Dec. 17.

WHDH-TV inked for first tv rights to "Melbourne Rendezvous," color film story of the 1957 Olympics, for unreeling Sunday (22) at 2 p.m.

Pre-theatrical exclusivity was bought by the new station, Channel 5. Joe Levine, film buyer, who closed the deal, said it took 10 months to score and edit the film. "Melbourne Rendezvous" world premiered in Philadelphia. The WHDH-TV purchase, first of its kind, has the film playing tv before Boston theatres. The Hub station has the only 16m color print of the film which will be telecast in compatible color.

Reagan's New GE Ticket

Hollywood, Dec. 17.

For fourth consecutive year, Ronald Reagan has been pacted as host-program supervisor-occasional star of Revue "General Electric Theatre" series.

New ticket with GE allows two outside ptx assignments annually for Reagan, in place of one one feature, previously.

A deal looking toward United Artists' acquisition of stock control of Associated Artists Productions has been consummated in Canada.

Board chairman Louis Chesler and his group, principal stockholders in AAP, have agreed to sell their 51% holdings in AAP to a newly created corporation, described as "friendly" to UA. It was the same Chesler group that made and then refuted a similar deal with National Telefilm Associates, generating a dispute now being fought in New York Supreme Court.

The newly-organized corporation, understood to be a "dummy" fronting for UA, will pay \$6 in cash and \$6 in debentures for each of some 700,000 shares of AAP stock involved. The debentures, it's understood, are guaranteed by UA. The cash involved amounts to \$4,200,000. Identified with the Chesler group are Max Goldhar, exec v.p. of AAP, and M. Mac Schwebel, secretary and general attorney of AAP. It's understood that Chesler will bow out as board chairman, and Goldhar will resign as a director. Eliot Hyman, under the new setup, will continue as AAP prexy, and Ray Stark, a principal AAP stockholder, will continue on the board.

The \$6-in-cash and \$6 debenture deal also will be offered to other AAP stockholders. The UA deal represents more dough for the Chesler group than the NTA deal, which provided for \$4.375 in cash, \$4.4 in debentures and one-tenth share of NTA stock for each share of AAP stock.

In apparent anticipation of the new deal, trading of AAP stock has been very active on the New York Stock Exchange, with AAP stock selling at 8 3/4 (Tues.).

Appointment of Herb Golden as prexy of UA TV last week appears to tie in with the Chesler & Co. buyout. Golden, as Veep over motion picture investment at Bankers Trust, had reportedly helped in engineering many AAP deals, including the original tieup of Chesler and Hyman, and hence became deeply aware of the distributery's internal operations. Golden is a friend of Dr. Willem Zwilling, financier and close associate of Hyman in various celluloid dealings. Reportedly he figured in finalizing the Chesler deal.

In the midst of the Canadian deal, Bruce Eells, the newly-appointed exec v.p. of United Artists Television subsid, outlined UA-TV telefilm plans. The first project of the newly-activated branch will be a half-hour anthology series, tentatively titled "UA Playhouse." UA hopes to get motion picture (Continued on page 36)

'Not a New Trend In Sight': Shupert

A portfolio of possibly eight projects for 1958, repping the total for both network and syndication, is foreseen for ABC Film Syndication by prexy George Shupert.

He made the forecast after a Coast visit, where he conferred with telefilm producers on new projects. He didn't set any deals though, saying that negotiations with a number of producers are continuing. On the type of programming offered on the Coast, Shupert reported that there doesn't seem to be any definite trend, with high adventure formats most plentiful, followed by suspense, mystery and comedy.

With the success of syndicated properties this fall such as "26 Men," more producers are more favorably inclined toward syndication than heretofore, Shupert reported.

idea Impresario
Max Liebman
In a somewhat quizzical mood ponders
What Does It Take To Win?
another Editorial Feature in the upcoming
52d Anniversary Number of
VARIETY

Four Star Preps Batch of Vidpix Entries for '58

Hollywood, Dec. 17.

Four Star Productions, indie telefilmery headed by Dick Powell, David Niven and Charles Boyer, is upbeating its production program with preparations to launch from seven to 12 new vidpix series. Company, which currently has five network series before the cameras, has in various stages of production, the following new pilots: "The Tall Man," and "Doc Holliday," two western properties which Aaron Spelling, former story editor of Dick Powell's Zane Grey Theatre, is scripting. "Wanted, Dead or Alive," another oater, is the project of Vincent M. Fennelly, who now produces "Trackdown" and "Turn of Fate" for Four Star. Other projects include "I Love A Mystery," "Night Court," "Battleflag," and "The Adventures of Mike Scott." Latter show toplines Eddie Albert, who essays a freelance writer.

According to Four Star toppers, it will be their biggest simultaneous production boost since company's formation. All the new pilots will be completed in time for the upcoming buying season.

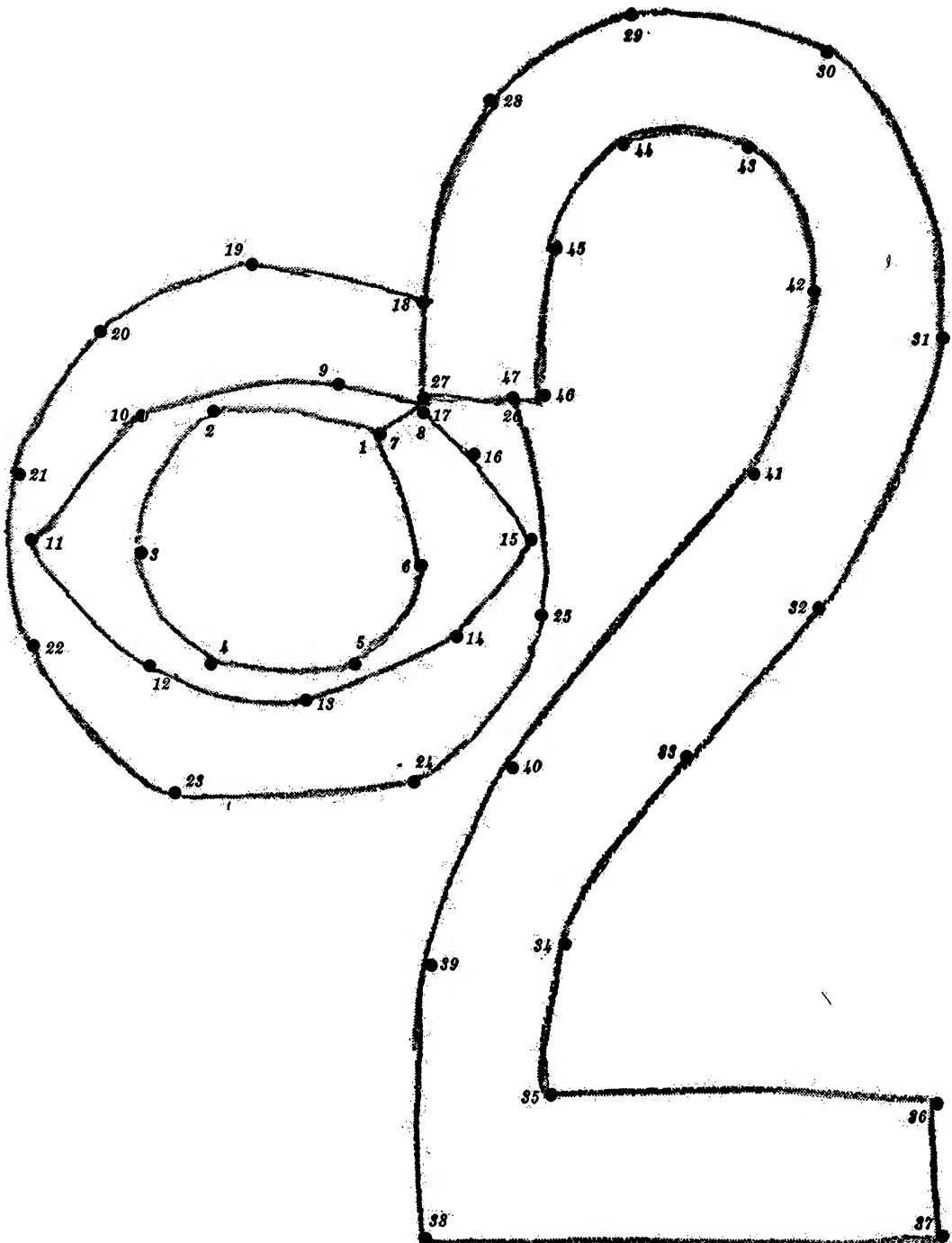
Four Star's current production includes "Dick Powell's Zane Grey Theatre," "Trackdown," "Richard Diamond, Private Detective," "Alcoa-Goodyear Theatre," "Turn of Fate," and "Mr. Adams and Eve," a Bridget production which uses telefilmery's facilities.

'U. S. Marshal' Series On Desilu Schedule

Hollywood, Dec. 17.

On Desilu schedule for next year is proposed skein entitled "U.S. Marshall," based on modern-day adventures of the Federal officers in Western U.S. Mort Briskin has been set to produce, with location lensing to commerce shortly.

Meanwhile, exec Bernard Weitzman, scripter Frank Moss and publicist Ken Morgan from Desilu heirarchy trekked to Washington over weekend to firm up Air Force cooperation for another Desilu series "United States Air Force," pilot for which is already in the can. Briskin also is producing this series, with Beirne Lay the scripter on the initialer.



Draw your own conclusions

As television's biggest season gains momentum, clearly-drawn nighttime viewing habits are taking shape. In New York, they follow a familiar pattern.

The WCBS-TV average nighttime audience is 44% greater than the next-best network station's —209% greater than the third!

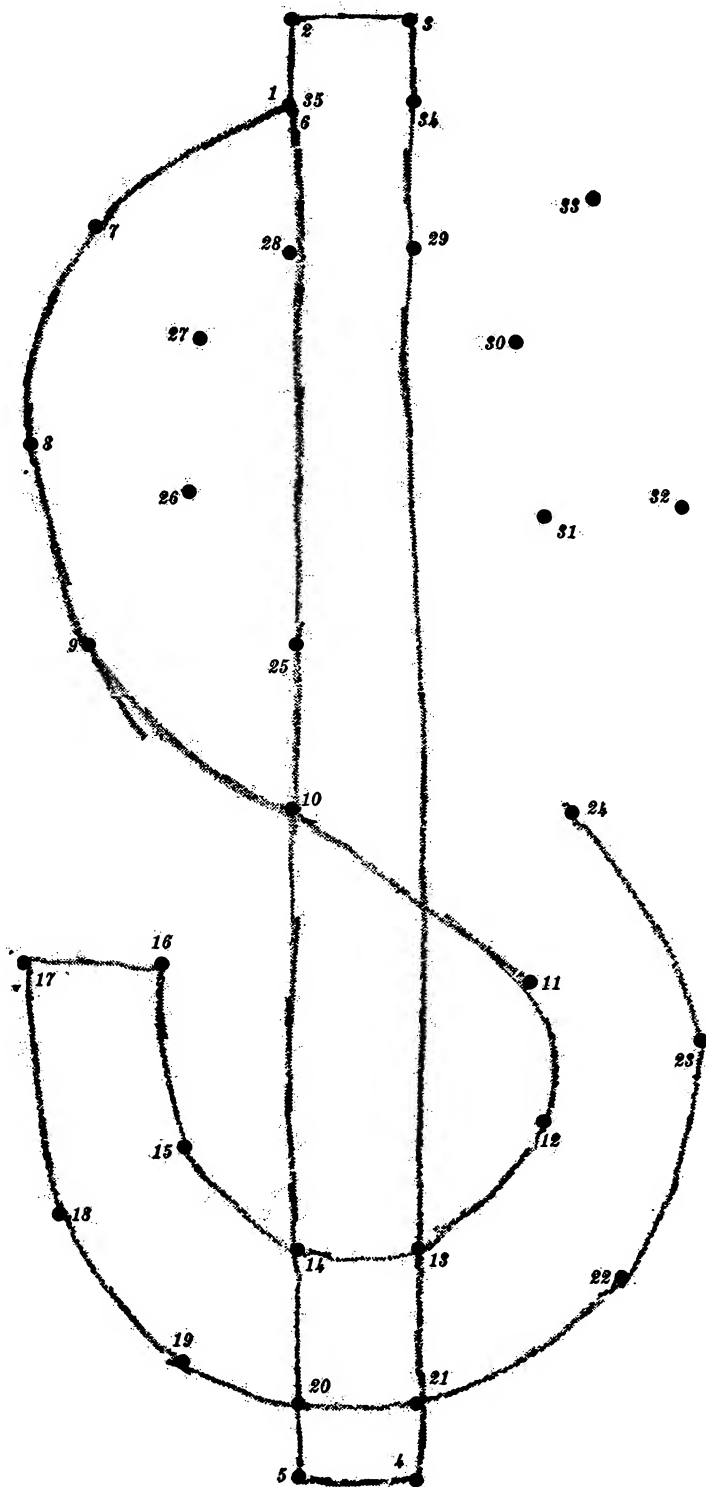
WCBS-TV's nighttime audience growth over a year ago is *more than double* any other station's!

WCBS-TV delivers the biggest audience more than 75% of the time (Sunday through Saturday, 7:30 to 11:00 pm)!

And WCBS-TV's early and late evening *local* programs are matching network originations in commanding notably larger audiences this year: *The Early Show*, up 30%; *The Late News*, up 45%; *The Late Show*, up 47%!

Where can you get the biggest dollar return on your advertising investment in New York? Draw your own conclusions...

CBS Owned WCBS-TV
Channel 2 in New York
Represented by CBS Television Spot Sales



Around the Ad Agencies

By JACK BERNSTEIN

Grey Advertising Agency lost \$300,000 worth of Whitehall Pharmaceutical business over l'affaire Kolyon but what is more important is that ad men say the agencies have lost their right to tell their unheeded story to the public.

There are not too many people in the field who won't admit that the agency men run gunshy and after the latest incident it's considered a good bet that an agency man has made his last appearance before the tv cameras. "Like the turtle, individual agency men will in all respects again hide under their shell and the trade feels that any pronouncements that come from the agencies will no doubt be screened by a battery of top execs and pass through the legal corps.

Agency men themselves will tell you that they have done a poor job of selling themselves to the public and they feel that when a leading figure in the field consents to the crossfire about the slick hucksters from Madison Ave. and explains in a creditable way that his business is not much different from any other type of business, and gets burned in the process, then it's more than a shame.

Fatt himself never commented publicly after the affair with the feeling by agency men that it was not a slip of the tongue but rather a forthright honest statement.

Those close to Fatt state that he sincerely feels that he should try a lot of products and what's more important than that, he felt that it was his duty to tell the advertising story. It is known that the 4 A's backed Fatt's position and felt that he did a service to the industry.

Terry Clyne, v.p. in charge of tv-radio for McCann-Erickson has been named a senior vice president of the agency and will be in charge of the agency's worldwide radio and tv activities.

George Haight, vice president in charge of program service will move into Clyne's slot and will be vice president in charge of radio and television programs. Haight has also been elected to the Plans Review Board.

Clyne will continue his duties as chairman of the home office review board and as management service director of the Liggett & Myers and Bulova Watch account.

Compton this week acquired the business of the Western Advertising Agency of Los Angeles and will bring their combined billings in the Los Angeles and San Francisco office to approximately \$4,000,000 a year. Edward E. Keeler, prexy of the Western, will join Compton as a v.p.

BBD&O, which earlier this year picked up the ballpoint account from the W. A. Sheffer Pen Co., is scheduled this week to announce that they have acquired the remainder of the \$3,000,000 account. Business was formerly handled by Keyes, Madden & Jones.

Fletcher D. Richards has made its second international "union" in recent months by joining with Dillon-Cousins Assoc. Richards agency bought stock in Dillon-Cousins which does \$9,000,000 in Latin American billings. The joint union represents over \$30,000,000 in total billings.

A saturation schedule of participations has been purchased by 20th-Fox to hypo its new feature, "The Enemy Below." The 100 participations were purchased over ABN for the week of Dec. 23.

Bristol Myers and Carter Products have inked contracts for NBC-TV's Saturday's pro basketball sessions for the 1958 season.

Trushay, made by Bristol-Myers, has a year's campaign mapped out over NBC Radio. The company has also signed for six weekly 7½-minute units of CBS Radio Soap operas.

Lost and Found Accounts: Hilton & Riggio has picked up the Minute Maid Snow Crop line of frozen orange juice. Other products of the firm continue to be handled by Ted Bates.

Fuller, Smith & Ross have netted the Lufkin Rule Co. account.

BBD&O has acquired the Lilly Dache, Lucien Le Long and Marie Earle lines packaged by General Beauty Products.

McCann-Erickson broke even for the week having gained the Georgia-Pacific account and having

lost the Vat Dye Institute business which was housed at Marshchalk & Pratt, a division of the agency.

Erwin Wasey, Ruthrauff & Ryan appears to have lost the \$3,000,000 Sun Oil account.

Shifts: Julian L. Watkins moves over to the Leo Burnett Agency as a vice president in the copy department and as a member of the plans board. He was formerly associated with Campbell-Ewald in Detroit.

Mark Byrne, v.p. of William Esty, has been appointed director of media.

Franklyn Ferry has left Paris & Peart to join Hilton & Riggio as a vice president and as a member of the executive plans board.

Anderson E. Hewitt, senior vice president and director of Kenyon & Eckhardt has been elected to the agency's executive committee.

Dan Potter has been selected to head up Norman, Craig & Kummel's corporate media planning and analysis department. He was formerly director of broadcast media.

William R. Henderson takes on the new title of vice president at Smith, Hagel & Knudsen.

Robert J. Brewster has been appointed senior group head of radio and tv in the Chicago office of J. Walter Thompson. He had been a veeep in charge of radio and television in the Chicago office of McCann-Erickson.

Eldon Sullivan joins Cunningham & Walsh as v.p. and account exec on the Jergens-Woodbury account.

Charles E. Coe has shifted over to Reach, McClintock as vice president and director of marketing research. Coe was client service supervisor of Communication Counselors.

Standard Oil Ind. TV Hoop-De-Do

Chicago, Dec. 17. Standard Oil Co. (Indiana) again is underwriting 13 Big Ten basketball games this season on a regional network of 30 stations in Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri and Wisconsin.

Saturday afternoon telecasts started last weekend (14) at 3:30 p.m., two hours later than last year.

Wesley I. Nunn, Standard Oil ad manager, said he believed the new hour would increase viewership by about two million additional homes inasmuch as the college cage games are now out of direct competition with hockey and pro basketball.

Twinkling TV Tower

Greensboro, N. C., Dec. 17. Winston-Salem's biggest Christmas tree this year isn't a tree at all; it's a television tower covered with 3,600 twinkling lights.

The multi-colored bulbs stretching over the 580-foot tower reach 200 feet above the tallest building in town. The "tree" is visible from a ground distance of 15 miles and for a radius of 50 miles from the air.

Fourteen men worked a total of 680 man hours stringing the more than three miles of wire used in lighting the metal tree. They estimate their tree to be about 350 times larger and brighter than the ones they have at home.

Culture Gets a New Reprieve

Flop of CBS-TV's "Seven Lively Arts" as a commercial entry doesn't mean that Madison Ave. has written off cultural programming as a dead issue. In fact, same week that CBS-TV made its decision to cut "Arts" down to 10 shows, the network made two significant sales, that of the Dec. 30 "See It Now" on Marian Anderson's Far East tour, to International Telephone & Telegraph, and sale of the 90-minute Jan. 5 news special, "Where We Stand," to Prudential.

Moreover, latest Nielsen figures show a remarkable "comeback" for "OmniBus" in its new NBC 4 to 5:30 Sunday time slot. Whereas "OmniBus" was averaging some 9,000,000 viewers per show last season in its ABC nighttime slot, it's now reaching approximately 15,000,000 viewers. That's figured on the basis of 5,850,000 homes, a 15.3 Nielsen average audience rating, not bad for a Sunday afternoon with professional football as competition. On the sponsor end, Aluminum Ltd. is now in its fourth "OmniBus" season, while Union Carbide is in its second. So Madison Ave. hasn't quite turned its back on the lively arts, only "The Seven Lively Arts."

NO SIESTAS FOR SETTEL

Picture History of Radio-TV, Comedy Tome 3 In A Row

Irving Settel, promotional-public relations consultant and associate professor of television at Pace College, N. Y., whose "Best TV Humor of 1957" is currently in the book-stalls ("and doing very nicely, thanks"), has two more on the griddle for 58 publication, most ambitious of which is his "Picture History of Radio & Television," being published by Citadel Press. Book will be a history of the industry in photos and text with the major networks lending an assist in opening their files to the author.

More imminent is Settel's "How To Write TV Comedy," being published next month and carrying the Writer Publishing Co. imprint. It will contain material by Goodman Ace, Sidney Reznick, Bob Howard, George Tibbles, Art Henley, Eric Heath, Ann Howard Bailey, Mort Green, George Foster and Jay Burton.

Settel's "Top TV Shows of the Year" anthology was published two years ago by Hastings House.

Pat Weaver's 'Make Me Laugh' Comedy Package Being Peddled By ABC

First Pat Weaver package for the regular network television route has been optioned on a short-term deal to ABC-TV. It's an audience-participation called "Make Me Laugh," which reportedly was originally mapped out by the former NBC prexy for his own limited network operation, the 15-city Program Service, for which no program sales have been made yet.

ABC has it up for sale after the first of the year, in the probability that some of its current bankrollers will cast off their stanzas after the first 13-week cycle. "Make Me Laugh," as it was described by its producers, employs three of four comedians per stanza, who are integrated into a format using audience participants. Weaver will pull his supply of comedians mostly from outside of tv, although some of them have done limited tv engagements on Ed Sullivan and the like. For each second a participant keeps a straight face while the comedian is attempting to make him laugh, the contestant will be paid \$1. Occasionally, there will be "mystery comedians," presumably from among the top ranks.

ABC-TV on Prowl For Daytime Sales Chief

ABC-TV is looking for a daytime sales manager, the first the network has had in its history, and among those being mullied for the job is Robert Murcato, of ABC Film Sales. New man will report directly to network sales veeep Thomas Moore.

Insofar as the sales changes of last week at the network, concerning Henry Hede and Gene Wyatt, there has been clarification on that front by a highly-placed vee source. Wyatt has definitely become ABC-TV eastern sales manager, a job which he had, in practice, throughout the time he was national sales chief. According to the network spokesman, there was much duplication between Wyatt and Hede, who until last week actually held the title of eastern sales manager.

As for Hede, he now becomes administrative sales manager which was defined as the head of business affairs in sales.

TV-Radio Production Centres

IN NEW YORK CITY

Joan Sinciale, mgr. of radio-tv film dept. of Maude Lennox Agency, starts her new TV-Radio Workshop at Ballard School of 53d St. YWCA Jan. 6. It will be a 12-week session on writing, programming and announcing, with guest speakers lined up so far including Jay Kacin (McCann-Erickson), Jack Atherton (& Currier), Ben Gaylord (Carl Byoir office), Lou Florence (Lennen & Newell), Norman Baer (Mutual), Steve Kaplan (BDO), Joseph Kenas, (film writer), Dick Eckler, Paul Belanger, radio-advertising and TVB execs . . . Gremilms messed up the 'Nielsen Rate The Ciggle Shows' box in last week's VARIETY. Second place "I've Got A Secret" is R. J. Reynolds (for Winston) and third place Jack Benny—"Bachelor Father" is American Tobacco—instead of vice versa.

Dr. George N. Shuster, former Bavarian High Commissioner; Saul K. Padover, of the New School for Social Research, and CBS newsmen Richard C. Hottelet will form the panel for tomorrow's (Thurs.) "Your World in Crisis" morning show, produced by the Metropolitan Educational Television Assn. and telecast on WPIX . . . On Friday (27), Fulton Lewis Jr. celebrates his 20th annl as a Mutual news commentator . . . WLII, N.Y.; last week subbed three public service programs for its regular early evening commercial programming. Broadcasts featured Gov. Harriman's address to the Civil Rights Conference, the LaGuardia Memorial Award to Omar Carmichael, school superintendent of Louisville, Ky.; and the Irving Lves Award ceremonies, featuring the recipient Vice-President Richard Nixon . . . Snow conditions and the weekend outlook for the major ski areas will be presented by vet ski instructor Frank Ellis each Thursday and Friday on WOR's "Radio New York." . . . Doris Storm, commercial commentator and wife of Frank Jacoby, head of production for the Metropolitan Educational Television Assn., has returned from a 10-day rest in Miami Beach, recuperating from a severe automobile accident.

James Starbuck taking a seven-week leave as choreographer of CBS-TV's "The Big Record" to stage the dances for Jose Ferrer's upcoming Broadway musical, "Oh, Captain," June Taylor subs . . . Jack Farrell, CBS Radio page, debuts tonight (Wed.) in the title role of "White-headed Boy" at the Marymount Playhouse . . . Irving Gitlin, director of CBS pubaffairs, speaks on "Science and the Mass Media" at the American Assn. for the Advancement of Science convention in Indianapolis Dec. 27 . . . Three new actor clients at the Frank Cooper office, Robert Alda, Maureen Stapleton and Maurice (Doberman) Gosfield . . . Watson Davis, director of Science Service at CBS, does a review of major scientific achievements in the past year on CBS Radio's "Adventures in Science" next Saturday (21) . . . Bobby Scott set for the Times jazz spec on NBC-TV Dec. 30 . . . Jim MacAllen, director of CBS-TV's "Lamp Unto My Feet," back from an extended European tour where he surveyed church architecture for a special "Lamp" program early next year . . . Norman Poller, ex-RKO, joined the David O. Alber flackery . . . CBS-TV to present special Christmas day hour program of rarely heard Yule music, with Martha Lipton and Cesare Siepi as soloists and Alfredo Antonini conducting the CBS Orch.

WHOM topper Fortune Pope (also boss of Il Progresso Italo-Americano, Italo paper in New York) now a director of Sterling National Bank & Trust . . . NBC "Monitor" feted musical director-restaurateur Paul Taubman's 25th annl in broadcasting the other weekend with an in-depth interview . . . Elliot Saunders and Ted Hudes ready with their radio travelog, "People & Places," with Don Morrow emceeing . . . AFL-CIO radio-tv consultant Morris Novik doubled at Atlantic City last week as delegate for Radio-TV Directors Guild when execs of 130 AFL-CIO unions parleyed . . . Mike Wallace interviews 11-year-old Leonard Ross, "\$64,000 Challenge," "Big Surprise" winner on stock market queries . . . Will Geer tonight's (Wed.) show blz guest on "Night Beat," tomorrow's is Barry Jones

Mary Margaret McBride does a return engagement on the Jack Paar show Dec. 23-24 . . . CBS Radio Press Info moved into its new quarters atop the Chateau Richeleu . . . Lester Lewis set Kay Thompson on the Perry Como show Dec. 28 and the Patrice Munsel show of Jan. 24, and Maria Tallchief on the "Seven Lively Arts" presentation of "Nutcracker" Dec. 22. He also set new commercial deals for Jean Sullivan and Bob Williams for Fluffo, Caroline O'Connor for NuSoft, Ed Bryce for Carling's Ale, Pat Hemon for Kellogg's and Kit Kinne for Florient . . . Bob Rehbock, tv producer with the Compton agency, off on a three-week Caribbean cruise . . . McGuire Sisters guest on the Dinah Shore show Jan. 19 . . . Shari Lewis signed with RCA Victor Bluebird for an LP album of 12 songs written by Lar O'Kun, who does her tv material . . . Art Fleming completed nine radio spots for Pabst and three for Gallo Wine . . . "Climax" to do an adaptation of George Batson's mystery play, "Brook Hollow" while the new Broadway firm of Johnson & Wood have renewed their option on Batson's play, "Celia" . . . Nicholas E. Baehr has been assigned to adapt "The Picture of Dorian Gray" for a January "Matinee Theatre" production.

Mike Wallace and his son guesting on Joe Franklin's WABC-TV "Memory Lane" Monday (23); son will also be one of 75-voice Trinity Boys Choir on midday stanza . . . Arnold Cohan becomes exec veepee and chairman of plans board at Pan-American Public Relations . . . Zina Bethune, regularly on CBS soap, "Guiding Light," will dance juve lead in N.Y.C. Ballet's "Nutcracker Suite," both at City Centre and CBS' "Seven Lively Arts" Sunday (22).

IN HOLLYWOOD

Chick Hearn named sports director of KRCA, the NBC-TV station in Hollywood . . . Steve Dunne drew the emceeing chore on the night time "Truth Or Consequences" when Bob Barker of TOC daytime was scratched because of product conflict . . . Three new live shows were slotted in the early ayeem two-hour span on KNXT vacated by "Panorama Pacific" after four years . . . Jack Douglas was filmed for two years by the new owners of KCOP. He has two travel programs on the station, with a third coming up. His fourth show of the same genre rides the ABC-TV network . . . ABC's local radio station will go completely deejay after first of the year. Runs counter to the network policy of basically live . . . Tom Velotta parked his veepee stripes at ABC's Television Center and will operate in the area of station relations . . . Harry Ackerman, now an indie tv producer, has two new shows in the hopper for next season. One is "Mrs. Mike," the other an adventure series rooted in a government agency . . . Gil Paltridge, former manager of KROW, Oakland, moves across the bay to head up KGO in Frisco for ABC radio . . . Young & Rubicam prexy Sigurd Larmon flew in just to wish the office staff a happy holiday and give them a report of his stewardship. He did the same at the agency's five other domestic offices, making his flights on a tight schedule . . . George Burns and Frederic Ziv broke bread but no news . . . Eddie Beloin took time out from producing MGM-TV's "Thin Man" to go for a cutting job at St. John's hospital.

IN CHICAGO

NBC announcer Louis Ross retiring Jan. 1 after 24 years at the Chi plant to live in Naples, Fla. . . . WBBM-TV's Lee Phillip in New York yesterday (Tues) for an appearance on the Arthur Godfrey daytimer . . . Ed Hitz, NBC-TV veeep in charge of cen'l division sales, has been

(Continued on page 40)

FLOCK OF NEW 60-MIN. SHOWS

Pulse Explodes a Radio 'Myth'

The "myth" that nighttime radio audiences are "inferior" in terms of buying power to AM's daytime listeners is just that—a myth—according to a Pulse survey of audience characteristics undertaken for NBC Spot Sales. Survey, comparing listener characteristics among 1,620 listeners in New York, Chicago and San Francisco, covered people who listen at 6 to 9 a.m. and compared them to 7 to 10 p.m. listeners. The findings for the three-market composite were as follows:

Television ownership: 93.8% of the morning listeners had sets, 92.0% of the nighttime listeners did. Automobile ownership: 77.4% of morning listeners had autos, so did 75.3% of nighttime listeners. Socio-economic level: 25.4% of the morning audience lay in the upper-income bracket while 26.0% of the nighttime group was in that bracket; 26.5% of morning group were upper-middle, as contrasted to 24.5% in the nighttime group; 24.8% of the morning audience were lower-middle, vs. 23.6 for nighttime audience; 23.3% of the morning group were lower-income vs. 25.9% for the nighttime group.

Other characteristics included age of housewife, with the morning group showing 30.6% in the 25-34 bracket vs. 30.0% for the nighttime group; education of head of household, with 21.1% of the morning group with a college education vs. 22.8% of the nighttime audience and 53.2% of the morning listeners with high school education vs. 54.3% for the nighttime audience; in size of family, the family of three comprised 20.0% of the morning listeners but 22.8% of the nighttime group.

WABD Suffers Sponsor Pullouts On Some Major Live Entries

WABD, the DuMont television station in New York, has suffered serious blows to its live programming aspirations. The outlet, the only tv indie in town with any substantial share of live programming in its prime hours, has lost two sponsors in prime time and faces the loss of a third. Cutbacks by the three bankrollers chop approximately \$9,000 a week out of gross station revenue, at \$3,000 per show.

First blow came when Ballantine walked out after the Friday (13) telecast of the 8 p.m. Friday "Fiesta Americana" half-hour. Then Block Drug gave notice that it was anking the 10 p.m. "Art Ford's Greenwich Village Party," also Fridays, after the performance of Dec. 27. In doubt is the status of Baracchini candies, which underwrites "Entertainment Press Conference," a live interview program Thursdays at 7:30. It came up for renewal shortly, but nobody is holding out much hope.

These are the only three week-night shows that the station produces live from its studios in prime evening tv time. The 11 p.m.-midnight "Probe" "Night Beat" strip is still virtually SRO on participations, the station reports.

WABD will retain the unsponsored "Fiesta Americana" at least (Continued on page 34)

KTLA Calling It Quits on Tint TV

Hollywood, Dec. 17. End of an era will occur after KTLA covers New Year's Day Rose Parade in Pasadena. Show will probably be last colorcast to be mounted by station, manager Lew Arnold disclosed, with the Paramount-owned outlet to put its tint equipment up for sale.

Arnold points out that color operation costs approximately \$750 an hour more than black-and-white, and station hasn't been able to find enough sponsorship to make the effort economically feasible. RCA has made tentative bids toward support for color programming Arnold discloses, but has failed to come with anything concrete. Result is forthcoming sale of KTLA gear, with observation by Arnold that present circumstances make it impossible for an indie station to make it alone in color programming.

KTLA color equipment was constructed by late station manager Klaus Landsberg. Acknowledged as one of leading technical minds in the industry, Landsberg built the unit himself out of component parts, housing it in a converted moving van. This is only indie-owned mobile unit west of the Mississippi.

EVERYBODY'S GOT FULL HOUR YEN

Hollywood, Dec. 17.

Everybody—or nearly everybody—out here is talking about full hour program production for next season. Undoubtedly inspired by the success of "Wagon Train," "Maverick" and the manner in which "Perry Mason" is taking hold, a whole flock of 60-minute stanzas designed for network showcasing are currently in the works or in the blueprint stage.

Warner-TV is mounting still another hour-long oater telepic series for '58-'59 entitled "The 49ers," with the pilot to roll Jan. 15. In all 39 segments are planned. No lead has been set, but according to topper William Orr, series will have alternating co-stars a la Warner's "Maverick" series. Also, no producer has as yet been assigned to the project.

An hour-long oater series is also being prepped by CBS-TV, with Charles Marquis Warren signed to do the filmed series. Les Crutchfield is scripting the pilot and Warren is now casting. Project is one of several announced by Coast veepee Al Scalpone, with a private eye series and a panel show among other entries (though latter two are in the 30-minute category).

Mickey Rooney will star in "Personal and Private," a private eye series in which locale will be Santa Monica and its environs. The panel show will be live, from Hollywood, and a kine pilot is planned for that entry.

Richard and Mary Sale are scripting pilot of another new CBS series, "My Love Affair With the State of Maine." Other new properties being readied by Scalpone and his staff include "Sergeant and the Lady," about the San Diego cops; and "Collectors' Item," starring Vincent Price and Peter Lorre.

Meanwhile CBS-TV is dicker-ing with Rod Serling for an hour-long filmed dramatic series dealing with fantasy and science-fiction. The top tv writer would co-produce the series and also supply most of the scripts. Serling would be in on a participation deal. It's likely that John Frankenheimer will direct some of the shows, if a deal is finalized. Serling talks have been held with CBS program veepee Hubbell Robinson and Bill Dozier. Coast exec with the web.

At Revue Productions, already the busiest tv company here, plans are proceeding for an hour-long western, "Cimarron City," to be produced by Felix Jackson (ex-CBS). Vidulmery seeks one of three stars for lead role—either Fred MacMurray, Dan Duryea or Joel McCrea. Locale is a frontier town. There will be three stet characters in the vidfilms, with name guests used, as they are in Revue's "Wagon Train" series. Production starts next month.

Projected for eventual hour showcasing on NBC-TV is the Metro TV "Northwest Passage" series, which will preem as a half-hour entry on Sundays in March and probably go 60 minutes next fall.

At least two major syndication companies are talking about full hour science fiction series for next season.

WBKB's 'Just In Case'

Chicago, Dec. 17.

In anticipation of late January negotiations with National Assn. of Broadcast Engineers & Technicians, and the possibility of a strike therefrom, ABC-TV's WBKB began its series of class last week for administrative personnel who will double as technicians in an emergency. Lessons in manning the cameras, booms, etc., are expected to be completed by the time negotiations begin.

It's understood other ABC o's are doing likewise. WBKB was forced to alert its deskmen several months ago in a short-lived NABET walkoff.

Kudner Agency Losing \$20,000,000

Buick-GM Account; Prexy Jim Ellis; TV-Radio Boss Mike Kirk Quitting

What's My Name?

Actor Herm Dinkin decided that his name didn't have quite the professional ring a few weeks ago and decided to change it. But before making a final choice, Dinkin decided to do some "market research." He sent out questionnaires to friends, casting directors, et al., asking first whether he should chance it, then offering four choices of names from which the respondents could choose. He also asked for write-in choices and comment.

Name's now Herb Duncan.

One of the major ad agency reversals of the year is on tap, not only involving the loss of a \$20,000,000 account but a complete reshuffle of the agency's high echelon. Agency is Kudner. Account is General Motors. Exiting are James H. Ellis, Kudner's prexy, and Mike Kirk, senior vicepresident in charge of radio and television.

Ellis is liquidating his stock as of Dec. 31. Kirk is timing his own resignation with that of Ellis. Both are veterans of the Kudner org, Ellis, in fact, having been there since its inception in 1935, the year Buick and the GM business moved into the agency following the breakup of the old Erwin-Wasey gang. Ellis, it's understood, is retiring. Kirk plans to take a protracted rest before announcing a new affiliation. Only this week Mert Rohrbach was designated as chairman of the agency's executive committee.

Buick-GM biz has been the heartbeat of the Kudner org. Apparently not even the Kudner boys know the precise reason for GM defection, although it's understood that Buick dealer dissatisfaction and pressures prompted the decision to shift to another agency.

GM, meanwhile, is shopping around. Understood it has been talking, among others, to Benton & Bowles, Leo Burnett, Lennen & Newell and BBD&O. Latter has the DeSoto biz, but would probably be willing to relinquish it in favor of the \$20,000,000 GM biz.

Pending resignations of Ellis and Kirk come as a major surprise. About a year ago Kirk was all set to quit but Ellis persuaded him to remain. Apparently Buick and GM stake in video programming is not a factor, since the car company rides with a Top 10 entry, "Wells Fargo" and, despite the ratings, appears happy with the Patrice Munsel show on ABC. Further, the recent General Motors 50th anni spec on NBC-TV occasioned lots of hosannas from the GM exec family.

Still recalled, however, was Buick's displeasure and subsequent public apology last August in its sponsorship of the championship bout between Floyd Patterson and Hurricane Jackson, when the closing commercial on the NBC-TV pickup practically wiped out all the dramatic tension on the stopping of the fight: Kudner agency blamed NBC for the intrusion; the network blamed Kudner. Buick burned.

\$1,250,000 Into

CBS-AM Coffers

CBS Radio pulled down \$1,250,000 in sales this week, with Milner Products Co. showing the way with a \$900,000 purchase of five 7½-minute daytime units over a 52-week span. Milner deal, via Gordon Best agency, starts Jan. 6.

Aero-Mayflower Co. increased its lineup from 111 stations to the full CBS network for its two five-minute newcasts over a three-week span; Knouse Foods purchased an alternate-week quarter-hour in Arthur Godfrey for 26 weeks; Hudson Vitamins added one "Impact" segment per week for 13 weeks, and Woodbury Soap picked up five 7½-minute daytime units per week for four weeks starting Feb. 19.

Brinkerhoff Upped

Chicago, Dec. 17.

Robert H. Brinkerhoff last week was promoted to vice president in charge of Young & Rubicam Chicago office. Brinkerhoff joined the ad agency in 1947 and has been a veepee since 1953.

55 New Shows

On Webs Invite Mixed Blessings

Season's flock of new shows—55 of them in all on three networks—have resulted in mixed blessings for the webs, depending on which network is involved. The December Trendexes show that the new entries at NBC and ABC have increased the ratings for their time periods well over those of the predecessors, but CBS' newcomers have depressed the ratings.

On NBC, total of 23 new shows premiered this season. The overall average rating for the 23 entries is 16.1, which compared to the 13.8 average for the shows they replaced has resulted in a 17% increase in ratings for NBC in those 23 time periods. At ABC, 19 new programs premiered, raising the ratings for those time slots by 36%, from 8.9 to 12.1. At CBS, 13 shows premed, dropping the rating for the time slots involved from 18.4 to 16.0, or 13%.

As to their competitive aspect, of NBC's 23 new shows, seven of them now lead in their time slots, whereas none of their predecessors did. These are "The Chevy Show," "The Price Is Right," "Club Oasis," "Tic Tac Dough," "The Restless Gun," "Suspicion" and "M Squad." Three of the 13 CBS newcomers lead in their time periods, "Leave It to Beaver," "Danny Thomas Show" and "Have Gun, Will Travel." Two ABC shows lead in their time slots, "Sugarfoot" and "The Real McCoys."

Donovan and Smight's

Coast 'Studio 1' Berths; Flock of Properties Set

Directors Tom Donovan and Jack Smight will move to the Coast with "Studio One" next month, alternating on the first eight productions out of the Coast, which Gordon Duff will produce. Following Duff's octet, which starts with Dale Wasserman's adaptation of David Karp's novel, "Brotherhood of the Bell," Norman Felton takes over as producer for the next 10 shows.

Duff has already set four other properties, aside from "Bell," which will star Cameron Mitchell, Joanne Dru and Pat O'Brien. Ted Arstein's adaptation of a J. B. Priestley novel, "The Other Place," is set for Jan. 13, with Marilyn Erskine starring; a Roger Herson original, "Trial by Slander," is set for Jan. 20; a Max Ehrlich adaptation of a Peter Shaffer play, "Balance of Terror," is the Jan. 27 entry, and a Sumner Locke Elliott original, "The Laughing Willow," is the Feb. 3 presentation. Joseph Scully has been set as assistant to Duff.



GREETINGS, ONE AND ALL..

Sing "Rah!" for the Yuletide! A noggin of cheer!
 Here's luck, syndicators, throughout the New Year!
 A toast to Gross-Krasne, to Films of Official,
 To all of our colleagues known best by initial:
 To MGM, AAP, also MCA,
 To TCF, ABC, likewise TPA,
 To CBS, C&C, and good old NTA.
 May all who have pilots enjoy happy landings.
 May everyone's series rate first in all standings.
 Wassail a wassail! Ho, bottoms up!
 Elbows a-jostle, drain dry the cup!
 On, Interstate, with your Popular Science;
 On, Manny Reiner, with your Far East alliance;
 On, Schubert; on, Weintraub; on, Martin Leeds;
 On, Robert H. and all upstanding Reids;
 On, T-Men; on, G-Men; on, Mickey Spillane;
 On, Sacket; on, Hackett; and on, Martin Kane!
 Hail client decisions for option renewal!
 To thee, O Screen Gems, a jewel of a Yule!
 All good things the fates can give
 To Screencraft, Cavalcade and Ziv.
 A double order of the same, by jingo,
 To Sterling, Schwimmer, Guild, Flamingo.
 Hey! Stir the punch bowl! Toss a fresh lime in
 While we raise high the goblet to Elliot Hyman,
 To foreign markets as widespread as Holland's
 To David Sutton, Bud Rifkin, Earl Collins,
 To Shupert, Reub Kaufman and all other bosses,
 Al Sambrook, Don Kearney (on whom grow no mosses),
 To the Harrises, Joe and Leslie,
 to all members of their clan,
 To John Mitchell, Saul Turell, Paul Talbot,
 to Michael Sillerman!

Quaff a deep quaff, shout "Mud in your eyes!"
 For cross-the-board strips and multi-run buys,
 For rerun on rerun in unending cycles!
 Here's hair of the dog for Africa's Michaels!
 And yet a few more we'd like to make known—
 Noel! E. H. Ezzes, Irv Lesser, Ralph Cohn,
 David A. Bader, John L. Sinn, Bob Rich, Henry Zittau,
 Charles "Bud" Barry, Lou Friedland, Pierre Weis, Ely Landau,
 Milton Gordon and Jack Wrather,
 Ev Rosenthal, and "Life With Father."
 Hot toddies all 'round, come, stoke up the boilers,
 Lest we forget our own vineyard toilers,
 "Boots and Saddles—The Story of the Fifth Cavalry,"
 to be specific,
 Also "The Silent Service," and "Union Pacific"!
 To name you, each and every one, was our numerous intention.
 But lots of names must go unsaid—too humorous to mention.
 May all recover their negative cost;
 May all be profit, no penny lost;
 May all new stories, all new formats,
 Find open doors and "Welcome" doormats;
 On every network, each independent,
 May every star shine in the ascendant;
 Kind words flow from critics—a true cornucopia,
 High ratings from Nielsen, a new-born Utopia!
 Ring out, wild bells, this year was great,
 But here's to a record-breaking, series-making,
 deeply industrious, highly illustrious, unlitigatedly,
 unmitigatedly, *glorious* 1958!

NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

(With apologies for violating the Sullivan Lore)

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

LOS ANGELES

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	NOVEMBER, 1957 TOP COMPETING SHOWS	ARB RATING
1. CAPTAIN FROM CASTILE — Tyrone Power, Jean Peters; 1948; 20th Century Fox; NTA	Fabulous 52 Sat. Nov. 9 10:00-12:30 a.m. KNXT	17.2	19.1	12.0	57.9	What's It For KRCA Your Hit Parade KRCA News—Lee Giroux KRCA Town Hall Party KTTV G. E. Theatre KNXT Alfred Hitchcock KNXT \$64,000 Challenge KNXT What's My Line KNXT	12.7 8.8 5.7 1.7 27.3 27.6 18.6 23.1
2. THE PURPLE HEART — Dana Andrews, Richard Conte, Farley Granger; 1944; 20th Century Fox; NTA Film Network	Premiere Performance Sun. Nov. 10 9:00-10:55 p.m. KTTV	15.6	17.0	11.2	28.7	Mr. Adams & Eve KNXT Schlitz Playhouse KNXT Lineup KNXT Person to Person KNXT	15.8 21.8 15.9 17.5
3. THIRTY SECONDS OVER TOKYO — Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Colgate Theatre Fri. Nov. 8 8:00-10:30 p.m. KTTV	13.0	13.8	10.7	23.7	My Friend Flicka KRCA Lassie KNXT Maverick KABC Ed Sullivan KABC	14.4 26.0 17.5 23.4
4. THUNDER AFLOAT — Wallace Beery, Chester Morris, Virginia Grey; 1939; MGM; MGM-TV	Wallace Beery Theatre Sun. Nov. 10 6:30-8:30 p.m. KTTV	7.8	8.9	6.5	13.0	Big News KNXT News—Baxter Ward KCOP Big Hit Movie KNXT	11.8 3.1 2.3
5. THE BRIBE — Robert Taylor, Ava Gardner; 1948; MGM; MGM-TV	First Show Wed. Nov. 6 10:30-12:15 a.m. KTTV	6.3	7.0	4.2	36.0	Cartoon Carousel KTLA Mickey Mouse Club KABC	6.5 18.2
6. THE KING AND THE CHORUS GIRL — Jane Wyman, Joan Blondell, Fernand Gravet; 1937; Warner Brothers; Associated Artists Productions	Early Show Mon. Nov. 11 4:30-5:55 p.m. KNXT	5.7	6.3	5.5	22.0	Cartoon Carousel KTLA Mickey Mouse Club KABC	7.9 19.5
7. I WAKE UP SCREAMING — Betty Grable, Victor Mature, Carole Landis; 1941; 20th Century Fox; NTA	Early Show Fri. Nov. 8 4:30-5:55 p.m. KNXT	5.2	6.0	4.7	20.9	Cartoon Carousel KTLA Mickey Mouse Club KABC	8.3 22.1
8. NIGHT IN CASABLANCA — Marx Brothers; 1946; United Artists; M&A Alexander	Early Show Wed. Nov. 6 4:30-5:55 p.m. KNXT	5.1	5.7	4.4	18.5	Big Record KNXT Wagon Train KRCA Lucille Ball-Desi Arnaz KNXT	19.7 24.7 33.1
9. TRADER HORN — Harry Carey, Edwina Booth; 1931; MGM; MGM-TV	Wednesday Theatre Wed. Nov. 6 7:00-9:00 p.m. KTTV	5.0	5.7	4.2	7.5	Big News KNXT Nightmare KTLA Big Hit Movies KNXT	9.9 9.4 3.0
10. MARRIAGE IS A PRIVATE AFFAIR — Lana Turner, John Hodiak, James Craig; 1944; MGM; MGM-TV	First Show Tues. Nov. 12 10:30-12:00 a.m. KTTV	4.6	5.7	4.2	24.7		

CLEVELAND

1. I'LL BE SEEING YOU — Ginger Rogers, Joseph Cotten, Shirley Temple; 1945; Selznick Studio; NTA	Showcase Theatre Sun. Nov. 10 4:00-5:30 p.m. WJW	19.0	21.0	17.9	41.7	Wide Wide World KYW	18.6
2. THIRTY SECONDS OVER TOKYO — Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Best of Hollywood Wed. Nov. 6 11:30-2:00 a.m. KYW	17.0	19.4	11.6	81.0	Tonight WEWS Nite Owl Theatre WJW	4.5 2.9
3. MRS. MINIVER — Greer Garson, Walter Pidgeon; Teresa Wright; 1942; MGM; MGM-TV	Academy Awd Theatre Sun. Nov. 10 10:30-1:15 a.m. KYW	16.3	20.4	10.3	54.3	What's My Line WJW News Final; Sports WJW Weather; Nite Owl Theatre WJW	24.5 17.9 6.0
4. BILLY THE KID — Robert Taylor, Brian Donlevy; 1941; MGM; MGM-TV	Home Theatre Sat. Nov. 9 11:15-1:00 a.m. KYW	13.9	15.0	11.9	53.7	Weather; Premiere Theatre WJW	8.8
5. HONOLULU — Eleanor Powell, Robert Young, George Burns, Gracie Allen; 1939; MGM; MGM-TV	1 O'Clock Playhouse Sun. Nov. 10 1:00-2:30 p.m. KYW	13.6	14.7	12.2	49.8	Rings on Her Fingers, Family Theatre WJW	10.5
6. BEST OF THE BAD MEN — Robert Ryan, Claire Trevor; 1951; RKO; C&C	Men of the West Sun. Nov. 10 2:30-3:45 p.m. KYW	11.9	13.8	9.4	52.7	Feature Film WEWS Twentieth Century WJW	6.6 7.2
7. RINGS ON HER FINGERS — Gene Tierney, Henry Fonda; 1942; 20th Century Fox; NTA	Family Theatre Sun. Nov. 10 1:00-2:30 p.m. WJW	10.5	11.3	9.4	38.5	1 O'Clock Playhouse KYW	13.6
8. KEEPER OF THE FLAME — Spencer Tracy, Katherine Hepburn; 1942; MGM; MGM-TV	1 O'Clock Playhouse Mon. Nov. 11 1:00-2:45 p.m. KYW	9.5	10.7	6.9	55.6	1 O'Clock Club WEWS Trouble With Father WEWS Art Linkletter WJW	5.5 3.8 5.0
9. FLIGHT COMMAND — Robert Taylor, Ruth Hussey, Red Skelton; 1940 MGM; MGM-TV	Best of Hollywood Tues. Nov. 12 11:30-1:45 a.m. KYW	9.3	11.9	5.3	61.6	Tonight WEWS	6.0
10. PICTURE OF DORIAN GREY — George Saunders, Donna Reed, Hurd Hatfield; 1945; MGM; MGM-TV	Best of Hollywood Fri. Nov. 8 11:30-1:30 a.m. KYW	9.0	10.3	7.5	45.9	Tonight WEWS Premiere Performance WJW	7.5 6.8

MULTI-STRIPPED SALES

LOS ANGELES, NOVEMBER, 1957

TITLE AND OTHER DATA	STATION	SHOW	TOTAL RATINGS OF ALL SHOWINGS	TOTAL SHOWINGS	AVERAGE RATING PER SHOWING	HIGHEST RATING PER SHOWING
Nov. 6-7-8-10— EASY LIVING — Victor Mature, Lucille Ball; 1949; RKO; RKO Teleradio	KHJ	Channel 9 Movie Theatre	29.6	7	4.2	12.0 Mon. Nov. 11 9:00-10:30 p.m.
Nov. 11-12— CARIBOO TRAIL — Randolph Scott, Gabby Hayes; 1950; RKO; RKO Teleradio						

Tele Follow-Up Comment

Studio One
"Studio One" wound up its New York stand—next show is out of Hollywood—with a completely absorbing if dramatically ineffectual two-part drama, "No Deadly Medicine." If that seems a contradiction in terms, chalk it up to scripter Arthur Hailey's well-drilled research in the goings-on in a major hospital's pathology labs, along with the ins-and-outs of hospital administration problems, and add to that a dramatic build-up that fizzled rather than exploded.

In telling the story of a tired old doctor who's fought all his battles and who's given way to slovenliness, carelessness and stubbornness, finally to be replaced by a young and vigorous medic, Hailey went into a series of complex subplots to build towards his conclusion. But the telling of two-part hour dramas is tricky and where the first week's episode built an interesting and mounting web of circumstance, in the second week Hailey finished his story too early, leaving far too much anticlimax. A dramatist can be likened to someone blowing up a balloon, who keeps stretching his story near the breaking point and finally explodes it in a climax. Hailey instead decided to let all the air out with a flat. So the when his old doctor, after being responsible for the death of an infant, is finally booted, he still had to hang around long enough to deliver a postmortem, a summary rather than a dramatic climax.

With all the script weaknesses—and a shallowness in characterization of his lead character was another of Hailey's failings—his story and its setting were completely absorbing because of the subject matter and because of the life-and-death cliffhanger elements inherent in the subplots. Added to this was a honey of an offbeat acting job by Lee J. Cobb as the old doctor, a grumbling, temperamental and yet somehow dedicated characterization. Fine supporting cast, including William Shatner as the young successor, James Broderick as a new lab assistant, Gloria Vanderbilt as the latter's wife, who loses her child, Betty Sinclair as a doctor, Philip Bourneuf as the chief surgeon, Russell Collins as an aging lab technician, all contributed to make "No Deadly Medicine" seem a better play than it actually was.

Sidney Lumet directed fleetingly at times excitingly, as per an operation scene on the premature infant and in a wonderfully staged moment when the young couple go into a tearful embrace after the child dies. This was the swan-song production for Herb Brodtkin, whose future at CBS is now somewhat in limbo. General excellence of the production reflects his over all track record with the show producing interesting and exciting drama, and it's to be hoped he won't be idle for long. *Chan.*

Seven Lively Arts
E. B. White's literary essay, "Here Is New York," with pictographic accompaniment, was fashioned into an ineffectual video stanza on "Seven Lively Arts" Sunday (15) on CBS-TV. Keyed to the White script, which was narrated by E. G. Marshall, the film was a once-lightly-overlooked at Manhattan's monuments, skyscrapers, parks, bars and people.

In failing to probe into any of the dark corners, the show registered as a starry-eyed glamorization of the Big City. There were some shots of the slum neighborhoods, but, to a native New Yorker, the view was consistently too idyllic, not to say Chamber of Commerce-like.

It was not a frank documentary on Manhattan, but rather more of a travelogue in the ugliest, including the dirt and the ugliness, had its romantic picturesque quality. Even in this respect, the film suffered from a poetic pretentiousness and a staleness of content. Maybe part of the pic's irrelevancy stemmed from the fact that the film was shot in the heat of mid-summer and programmed in the cold of winter.

Pic was interestingly scored by Norman Dello Joio, but the best background effect was achieved by the challenge routine between a trumpeter playing with the Gold-band in Central Park and the Queen Mary's steam whistle.

Herm.

The Twentieth Century
Stanley Swinton penned a striking narrative for "Mussolini," the eighth edition of CBS-TV's "The Twentieth Century." Liberally edi-

torialized, it was provocative, and though it seemed to hew to remembered incidents and turns in the life of the Fascist dictator, it bore little correlation to the film clips used to delineate the career of the thrust-jawed man, who ended his life upside down on a partisan rope. The fault rests more with producer Burton Benjamin for trying to develop so complex a career in so complex a time within 30 minutes by relying on film clips.

This is not to say that some of the clips were not excellent. There were two or three particularly that clearly conveyed Mussolini's flamboyant character. But the visualization offered no backbone to the principal premise: as Swinton's words poured glibly over screen, they alone had to carry the feeling that the most-comic tyrant was first a strongman and then a puppet of Hitler.

A longer, more varied depiction (with perhaps more interviews to establish Mussolini's motivations) might serve at some future date. *Art.*

Playhouse 90

Sensitive performances in depth saved "The Thundering Wave" last Thursday night (12) from being a burbling ripple.

It was a diffusely told yarn about the short, unhappy life of a Broadway play and the personal and domestic trials that went on behind the velvet curtain. Like most plays about show biz, Robert Alan Aurthur's script ran the common risks of (1) stereotyping and (2) failing to make the show within the show as dramatically important to the home viewer as it is supposed to be to the characters. It's to Aurthur's credit that he half succeeded in this regard, but where the show really got its vitamins was from the first rank thespians of James Mason, Franchot Tone, Joan Bennett and Jack Klugman, all of whom out-classed the script and made occasional films from sparks.

Story weaves a patchwork of backstage personal frictions into the history of a Broadway-bound play, from casting to the opening night reviews, and it's clear from the first that the play is in jeopardy if the domestic hassles aren't resolved. Principal problem is that the star (Miss Bennett), a volatile and headstrong female, has been cast opposite her husband (Tone) from whom she'd been estranged for 15 years. It's obvious they've always loved each other, but they're antagonistic and spend the rehearsals feuding. Mason, surmounting the stereotype as the all-wise director, plays it cozy with the personalities to keep the show from collapsing, then nearly blows it himself when his own wife (Joan) leaves her off-stage wife as well threatens divorce.

Mason's conflict, like a number of other minor tensions and abortive sub-plots, has a single explosive scene and then is virtually abandoned by the author until the happy ending when, without explanation, the mates join their mates.

Jack Klugman haunts the script as the brooding almost comical playwright, the observer-moralist who delivers the story's point explicitly: "We're all neurotic. We all need love." His play turns out a flop, and so does "Playhouse 90's." *Les.*

Kraft TV Theatre

A mishmash about a rebellion behind the Iron Curtain was served up last Wednesday (11) evening by "Kraft Theatre" on NBC-TV.

Titled "Heroes Walk on Sand," an original teleplay by George Dyslin, the hour outing lacked credibility, depending on some very sudden and contrived plot wrinkles for interest. The cast, which included Elliot Nugent, Walter Abel, Ann Harding, Basil Rathbone and Sloan Simpson, was largely wasted.

Author Dyslin didn't have a bad idea, telling the story of the "average" man thrust into rebellion, the tale of the man's growing conviction that revolt against an oppressive Red regime is the only way out. Dyslin though, just didn't show the required talents in his teleplay to carry out his idea effectively.

With the exception of one or two scenes, the play was like a game of charades with the viewer guessing about the next turn in the plot, the characters seldom coming across as real people. Basil Rathbone as an Iron Curtain general seemed miscast. He appeared the Britisher through and through. Leads Elliot Nugent, Walter Abel and Ann Harding couldn't do much

THE TROPHY

With Robert Webber, Conrad Janis, Read Morgan, Cole Norton, Jack Natchon, Bob Hastings, Bob Mandel, others.

Producer: Wiley Hance
Director: Jack Sameth
Writer: Irve Tunkin
30 Mins., Sun. (15), 9:30 p.m.
ABC-TV, from New York

One gauge of the growing sophistication of the American audience is the old World War II feature films currently being shown on tv, which state their messages so directly and almost naively as to make them somewhat corny. Much the same can be said for "The Trophy," a special program scripted by Irve Tunkin and produced by ABC-TV's public affairs dept. in cooperation with the American Jewish Committee and commemorating Bill of Rights Day, with an extra plug for the Chanukah holiday.

"The Trophy" told the story of a group of vets who return to college and reactivate their old Greek-letter fraternity. When a Jewish student applies for membership, they decide to pledge him, only to discover that the national group practices discrimination. The frat first tries to push through an amendment to the national constitution, only to have it defeated by powerful alumni forces, then finally decides to pull out the organization entirely, prompted in large measure by a gent from national h.q. who tries to bribe them with an offer to underwrite a new frat house if they forget about their goal. Ten years later, the frat is the most thriving house on the campus.

Albeit which was highly commendable as a story line, but hardly very effective. Just to place the issues squarely in front of the audience isn't enough, even though the effort is sincere. To be convincing, the story has to have a personal sort of impact rather than the detached sense of the documentary style. Perhaps a better treatment would have been to show the anguish of the Jewish pledgees who though mentioned throughout was never seen. But whatever the alternatives, the fact remains that the "message" program can't be told anymore in the documentary manner, but must strike home with personalized impact if it is to serve its purpose.

Cast, headed by Robert Webber and Conrad Janis, did an earnest and competent job, and Jack Sameth's direction kept the story moving at an interesting pace. Wiley Hance, ABC's director of religious programming, produced. *Chan.*

SCIENCE ADVENTURES

With Al Holstrunk,
30 Mins.; Thurs. 9:30 a.m.
MOHAWK-HUDSON COUNCIL
ON EDUCATIONAL TELEVISION

WRGV-TV, Schenectady
Program for school viewers, conducted by Al Holstrunk, of Schenectady public school system, has the double merit of timeliness and excellence. On television for several years with science programs, Holstrunk is, in quiet, unostentatious fashion, an effective user of the medium for instruction purposes.

He organizes material so well, mentally, aurally and visually, that the half-hour moves with a sureness and smoothness unusual for technical-subject one-man show. Seldom is there the awkward reaching for "props" which mars some educational films.

A discussion of "air," in which Holstrunk showed a series of home-made weather instruments and which led to a brief commentary on rockets, was particularly lucid, interesting and helpful, and, to adults, Holstrunk obviously is mechanically as well as scientifically adept. A dark-haired chap, wearing heavy shell glasses and working in shirt sleeves, he possesses a peculiarly telling earnestness and ability to simplify. Program is an every-other-weeker, alternating with "How To Make It." *Jaco.*

with their roles. The band of rebels, in their excitement, were portrayed as sophomoric adventurers. *Horo.*

On the Carousel

This half-hour film, presented by the WCBS-TV, N.Y., Public Affairs Dept. in cooperation with the N.Y. City Board of Education, generally concerns itself with visits to the zoo, playgrounds or other activities in which sub-teens would be interested in. But Saturday's (14) edition took on qualities of "spectacular" proportion for the show was expanded to an hour to handle a special production "dedicated" to the International Geophysical Year.

If Government officials have been worrying where America's (Continued on page 38)

CROSS-CANADA HIT PARADE

With Wally Koster, Joyce Hahn, Ed McCurdy, The Lund Dancers, Gino Silvi Singers, Bert Niosi Orch; Austin Willis, host
Producer-Director: Drew Crossan
Writers: Bernard Slade, Ray Jessel
30 Mins., Sat. (14), 10:30 p.m.
SALADA TEA; SHIRRIFF
JELLIES

CBC-TV, from Toronto
(McKim)

Now on its third 39-weeks season, "Cross-Canada Hit Parade" is one of the most popular series on the Canadian Broadcasting Corp. network and is getting the full coast-to-coast live and kinescope treatment of all tv stations in Canada. With Drew Crossan as producer-director, plus Wally Koster and Joyce Hahn in as vocalists and Bert Niosi's band giving solid backing—adding in the orch taking over a couple of hits separately for solo step-outs—"Cross-Canada Hit Parade" is tops on production values and imaginative idea-conception as to how the hit songs should be freshly presented. Present program tie-in on song popularity currently rests with a pre-weekly survey of all deejays across Canada, sales of recordings in leading music stores; plus wired weekly surveys conducted by such news-gathering agencies as The Canadian Press and British United Press. It's revealed that Canadians go for American rather than British pops, but not necessarily in the American hit list ratio. In Canada, it's shown that this varies, a No. 1 hit on the VARIETY list possibly dropping to third place in the "Cross-Canada" tabulation, or vice-versa.

However, Wally Koster and Joyce Hahn remain long-time faves with Canadian viewers, in addition to Bert Niosi's band, the dance stylings of Alan and Blanche Lund for their permanent four-boy and four-girl octet for ballet or musicomedie routines, the backing to the singing principals of the off-screen mixed Gino Silvi Singers.

Whole is a well-paced weekly, with fine production and imaginative propulsion of the pops. Notable too, is the inclusion of un-billed but decorative girls for vis-a-vis listening to the male singers. Austin Willis is excellent as host and introducer of the numbers. "Cross-Canada Hit Parade" is a complete success, with whole cast to be congratulated on delivery, and a bow to Drew Crossan's know-how as producer-director. *McStay.*

TRUTH OR CONSEQUENCES

With Steve Dunne, host; Dan Dalley, guest; others
Executive Producer: Ralph Edwards
Producer: Ed Bailey
Director: Stuart Phelps
Writer: Bill Burch
30 Mins.; Fri., 7:30 p.m.
STERLING DRUG
NBC-TV, from Hollywood
(Dancer-Fitzgerald-Sample)

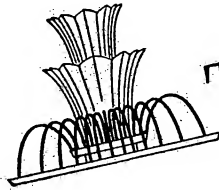
In a medium which has a built-in pitfall in overexposure, Ralph Edwards is riding with an empire with "Truth Or Consequences," slotted cross the board mid-morning by NBC-TV, and now Friday evenings also.

The nighttime stint replaces the weak British private eye import "Sabre of London" for the sponsor, and should have wider popular appeal. Dressing up the evening show are w.k. personalities such as Dan Dailey in the initialer, with Ernie Kovacs slated to follow.

Format, as the show itself, is as old as the hills, one of the first audience participation shows to make its radio bow in 1940. It remains on the silly side, making patsies out of some of the participants. But it also has some good fun, spontaneity, registering best when the parlor game "consequences" have the germ of a good idea.

Host on the nighttime is Steve Dunne, a handsome fellow who does okay by his job, judging from the initialer, but who would do better by loosening up some more. The tricks on the opener included a blindfolded woman dancing with Dan Dailey, imitating three other guests in something resembling dancing brawl. One good idea went somewhat awry because of lack of imaginative camera work. A contestant was asked to pick out father-and-son teams lined up on stage. There weren't sufficient closeups for the audience to get into the act. Another stunt, one which came off well, was a woman guests in something resembling dancing brawl. One good idea went somewhat awry because of lack of imaginative camera work. A contestant was asked to pick out father-and-son teams lined up on stage. There weren't sufficient closeups for the audience to get into the act. Another stunt, one which came off well, was a woman guests in something resembling dancing brawl. 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DUDLEY 2-6850

*Hotel*
Tropicana *Las Vegas, Nevada*

December 5, 1957

Dear Ernie and Edie:

Now that the excitement of the opening is over I must tell you that your performances have been delightful and refreshing and, for the first time in many years, you have brought a new approach to cafe entertainment by making each performance a little gem of its own.

Both Ted Schimberg - the management and myself - are deeply grateful for your complete cooperation and, coincidentally, the tremendous business we are enjoying during your stay with us.

The Tropicana is your home in Las Vegas. We look forward to many years of association.

All the best

P.S.

A letter from Monte Proser to

P.S.

Perhaps you noticed Richard, our
Maitre D', smiling a great deal. Well,
YOUR ENGAGEMENT BROKE EVERY RECORD
SINCE THE TROPICANA OPENED IN LAS VEGAS.

M.P.

MP:lk



WABD Client Casualties

Continued from page 27

through this coming Friday, but was not certain whether the William B. Williams-fronted half-hour would remain beyond them. However, the station said that the other musical variety package it produces, Ford's 10 p.m. stanza, would remain indefinitely beyond the cancellation date of Block Drug. The same is probably going to be true of "Entertainment Press Conference."

Reason for the Ballantine axing was two-fold: Ballantine agency, William Esty, said that the brewery was cutting its budget and the smaller budget did not allow for "specialized programs like 'Fiesta.'" WABD contributed the other factor—that while the show didn't have bad ratings, the station and the agency constantly wavered between producing a show in Spanish for the Puerto Rican market or a show in English for the

broader tv market. Program was delivered largely in English but with a noticeable amount of Latino as well.

Station, which instituted both cancelled variety shows about three months ago, said that it intended to continue with live shows to some degree, since they afforded a "flexibility" for sponsors that Madison Ave. couldn't necessarily get on film. "Fiesta" and "Ford" were each offered at \$3,000 a week for time and talent, which, WABD states, is almost the same as the price on a WABD film show.

Meanwhile, to compensate in some measure for the Block-Ballantine losses, WABD inked Marlboro cigarettes to co-sponsorship of the reruns of "Sheriff of Cochise" and to half of the first-run "Official Detective." "Detective" is still half available but "Cochise" is co-owned by Gallo winery.

WGN's AM Sales Spree

Chicago, Dec. 17.

WGN radio here is boasting a record sales spree these fall months with its daytime sellout from signon at 6 a.m. until 7 p.m., as of November, and with the 7-11 p.m. period 72% sold. Weekends, the station claims, are 80% sold, day and night combined.

Overall biz in October at the station was up 39% compared with the same month in 1956.

Cheyne's Hub Slot

Boston, Dec. 17.

Robert B. Cheyne, formerly veep in charge of sales for Allied Appearance Co., Boston, has been appointed director of sales promotion for WHDH radio and WHDH-TV. William B. McGrath, veep and mng. dir. of the stations announced Monday (16).

Cheyne was formerly sales manager of Allied's Columbia Record division.

'This Is New York'

Continued from page 21

like a specially equipped automobile, Dugan hauls his tape into the subways and into cabs to tape as many as eight stories a day in a one-man reportorial binge that even has the WCBS oldtimers at the age. With McKay handling the interviews live on the show and the tapes cover the on-the-spot stuff, and as in the case of the subway situation, involves hustling back and forth to the point of getting the same interview twice following a late development.

The new format, inceptioned quietly last spring (Dugan and Kramer were both hired for the new show), is still something of a commercial gamble, in the eyes of general manager Sam Slate (who was program manager at the time he inceptioned the show). But, he recalls, all the Gotham stations including CBS last spring were playing in the 9 to 11 area, and with some 2,000,000 to 3,000,000 New Yorkers running out of the house every night around 9:30 to pick up the morning papers, he figured there must be some kind of audience for a "newspaper of the air." Next step was to convince the network to let WCBS delay-broadcast the web's 9:30-10 public affairs strip so that "This Is New York" could slip in at 9:30. This was accomplished this fall, with the pubaffairs shows going later at 10:30.

Slate figures that "This Is New York" is the most expensive hour, production-wise, in N.Y. radio, but he also feels the experiment is a long-haul one, with no concrete results to be expected for several months yet. But the station's ratings have held up strongly and the show is now at about the break-even point. More important is the prestige factor, with the program, via Dugan's hustling, getting its share of news exclusives and getting newspaper pickups with credit, as well. During the subway strike, UP picked up two Dugan exclusives, AP one, both giving WCBS credit for them.

On Dec. 26, the show will do a year-end wrapup of some 10 top N.Y. news stories and 20 other segments, either minor stories or top features recorded by Dugan. As an indication of how hustle pays off, every segment and story on the show will be covered by the original tape job turned in by Dugan.

Doug Edwards

Continued from page 1

alent of 7,086,000 homes per day. Program has 2.0 viewers per home, which accounts for the daily viewership of 14,156,400. On a weekly basis, the program has a turnover of 2.4, which means that through a five-day week 16,987,680 different homes watch the show at least once, and at 2.0 viewers per set, that comes to a total audience of 33,975,360 per week.

As to its comparison with straight newswEEKlies, as opposed to the Life picture-news setup, Time, with 2,170,723 circulation and 3.75 readers per issue, reaches only 8,140,211 each week and Newsweek, with 1,119,125 circulation and 4.0 readers per issue, hits 4,476,500. The Edwards count, incidentally, doesn't include his Canadian viewership, which brings up the levels substantially. As to his television competition, latest ratings give the Chet Huntley-David Brinkley "NBC News" an 11.4 total audience rating, or 3,832 homes.

Don Lee Axes Hayes

Hollywood, Dec. 17.

Vet newscaster Sam Hayes has been axed from the new Don Lee program lineup, effective Jan. 31, after seven years with the net. Hayes, the original "Richfield Reporter" on NBC Radio, is mounting a new tv news format with Sam Sutherland and is also dickering for another radio outlet.

Seattle—Miller C. Robertson, manager of WTCN-TV, Minneapolis, has been named station manager of KIRO-TV here by Saul Haas, president and general manager of Queen City Broadcasting Co., operator of KIRO and KIRO-TV, which is due to go on the air in February. Robertson was manager of KSTP television station in St. Paul before becoming manager of WTCN-TV, the ABC station in Minneapolis.

N. J. 'Interested' In a Dual Educ'l. Setup Re WATV

N. Y. State Board of Regents is hoping to turn WATV, on Channel 13 in the metropolitan area, into a bi-state educational operation. Lawyer Jacob Holtzman, the member of the Board of Regents who instituted the move to keep WATV from being transferred from Atlantic City National Telefilm Associates, said that he had conferred with Jersey Gov. Robert Meyner and that the governor is "very much interested" in a joint educational video venture with N. Y.

Meyner two years ago expressed officially that he was against educational tv, and when reminded of that Holtzman said that "things change" and that Meyner was interested because the tv plan for WATV laid out by the N. Y. State Board were more sensible than anything Meyner had been exposed to two years ago.

NTA filed a statement with the FCC last week in which it reminded the commission that the Board of Regents had been given seven UHF grants in New York in 1952 and had not acted on any of them. Holtzman later contended that "we found that UHF, even in Buffalo and Albany (where the conversion factors 60% and 80%, respectively), would be virtually disastrous for us to use."

Regent Holtzman said that in 1952 the commission stated that VHF programming "will have to go and that UHF is the tomorrow of tv." Holtzman said the Board of Regents also accepted the seven UHF grants in order to stop "promoters who were stepping in behalf of so-called educational institutions," in order to preserve the channels for proper educational use.

Holtzman said that if the present owners of WATV proved that they were being financially hurt by having to sell the station to N. Y. state rather than NTA, a commercial tv outfit, the Regents would probably withdraw their request of the FCC, since "we don't want to hurt them."

Te lawyer-educator said further that if it was just a question of having to buy WAAT, Newark radio station, in a package with WATV, the way NTA plans to do, he said that either private individuals or a corporation that has an interest in the Board of Regents' cause, would "buy it in trust until we could resell it."

NTA also raised the question of whether the Board of Regents was prepared to pay for the \$1,000,000 worth of 20th-Fox films, which NTA, as a distributor, sold for 20th to WATV. Holtzman replied that an educational WATV "certainly would use them," but he was not prepared to say further what steps he and his confreres would take to solve that issue, since he had not investigated it.

NTA is paying Atlantic, the owner of WATV and WAAT, \$2,550,000 immediately for the station, if the FCC okay comes through, plus an additional \$1,000,000 out of station profits later on, and the distributry has also assumed \$950,000 in debts from WATV.)

WINTER SUBLET
in MIDTOWN MANHATTAN
Attractive 2½ PENTHOUSE SUITE.
1½ Baths—Dining Arbor and Terrace fully equipped, including hotel svce.—new modern furnishings.
Quiet Country Living in City!
Perfect Spot for Writer-Artist-Composer—Etc.
Free on Terrace Ready for Xmas Avail. Immed. Until June 1st
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Introducing...the World's Most Magnificent Radio...



There can be no finer gift!

Smallest and lightest Standard and Band Spread Short Wave Portable Radio ever produced!

TRANSISTORS provide this new Trans-Oceanic Radio with a spectacular reach. And, at the same time, they have made it possible for Zenith to whittle down size and weight to virtually half that of conventional short wave portables. With this All-Transistor Radio, there's no need for tubes, bulky "B" batteries, or AC/DC power supply.

Its undistorted power output is 92% greater than any tube type short wave portable. Performs in steel buildings, planes, trains, automobiles... ship-to-ship... ship-to-shore. The new Trans-Oceanic Radio is truly astounding.

Perfect gift for the yachtsman, traveler, sportsman, diplomat, or for the man "who has everything." Perfect, indeed, for anyone whom you'd especially like to please.



POWERED TO TUNE IN THE WORLD

8 Individual Wave Bands! \$250*

SUPER-SENSITIVE BANDS
...including International Short Wave, Standard Broadcast, Marine, Weather, Ship-to-Ship, Ship-to-Shore, and Amateur Short Wave. The Trans-Oceanic Radio also gives you the finest in domestic long-distance reception.

OPERATES ON LOW COST FLASHLIGHT BATTERIES
...available anywhere, here or abroad. No tubes, no "B" batteries. Operation costs only a fraction of a cent per hour.

BAND SPREAD TUNING
...provides up to 1400% more room

on the dial for every short wave station. Makes tuning more accurate, easier.

ROTARY BAND SELECTOR
Slide-rule dial. One knob tunes all bands. Dialite for operation under adverse lighting conditions.

WAVEROD ANTENNA—WAVE MAGNET ANTENNA
...the handle itself unfolds and telescopes to a vertical Waverod Antenna, for the world's most sensitive and powerful short wave reception. Zenith detachable Wavemagnet Antenna for use in trains, planes, automobiles. Fastens on window. Assures

far greater sensitivity for standard broadcasts.

ICALLY TREATED
to perform even in high jungle humidity!

EARPHONE ATTACHMENT
(optional) for private listening, extra.

PHONE JACK
so you can plug in your record player.

REMEMBER...
a battery powered portable is as necessary in your home as a flashlight. Rate of power failure caused by air raid or other emergency.



The quality goes in before the Zenith name goes on
*Manufacturer's suggested retail price, including batteries.
Price and specifications subject to change without notice.

ZENITH RADIO CORPORATION • CHICAGO 39, ILLINOIS
America's pioneer in fine radios for the home.
Also makers of Television, High Fidelity Instruments, and Heair

Per average evening minute:

56% more homes watch ABC-Television than a year ago*



TELEVISION probably is measured and evaluated more frequently than anything else in America.

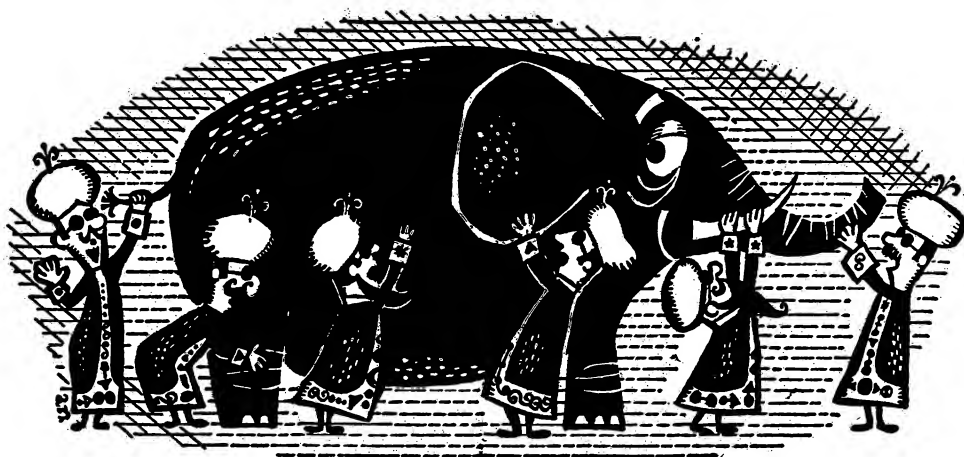
Yet most of this evaluation is reminiscent of the six fabled blind men and the elephant. Each touched a different part of the animal—the trunk, the tail, the ears, the tusks, the side, the legs. None, of course, could tell what the whole elephant was like.

Individual TV statistics rarely tell what the *whole* network is like.

However, one such uncommon statistic is found in the latest Nielsen Report* for the '57-'58 season. The facts are these: since one year ago, one network has lost audience and two have gained.

Today, 56% more homes watch ABC-Television than did last year.

ABC-Television's gain—bigger both in percentage and absolute millions of new homes—is television's most startling, most vital statistic.



* Nielsen Television Index for the two-week period ended November 9, 1957, versus the comparable Nielsen measured two-week interval in 1956. (This analysis reflects the average audience per minute delivered to all sponsored evening programs from 7:30 to 10:30 p.m. NYT, Sunday through Saturday, by each network.)

ABC TELEVISION NETWORK



Godfrey Audience Wanes

Continued from page 21

day night "Talent Scouts," for years an invincible property against which NBC threw countless shows and millions of dollars in a fruitless effort to top it. While "Wells Fargo," which did succeed, is the third rated show in the country with a 36.0 Nielsen, "Talent Scouts" ranks 51st with a 23.0 rating, something like half its audience four years ago.

Much the same situation pertains to Godfrey's morning show (he gave up his Wednesday night "Godfrey & Friends" hour at the end of last season.) For years completely dominant during the 10:30 to 11:30 across-the-board period, the morning "Arthur Godfrey Show" is now being soundly drubbed by Jan Murray's "Treasure Hunt" and "Goodson-Todman's 'The Price Is Right'" on NBC-TV. Both the NBC entries are comparative newcomers, "Price" having bowed less than a year ago and Murray's show just begun in August.

The Nielsens show that at 10:45 to 11, "Treasure Hunt" scores a 10.8 to Godfrey's 6.0 (the 10:30 quarter-hour isn't rated in the case of "Treasure Hunt" because it's sustaining then, but Godfrey has a 6.2 in that segment). At 11, "Price" tops Godfrey by 10.0 to 6.0 in the first quarter hour and

9.3 to 5.9 in the second 15-minute segment.

If Godfrey's influence is wearing off in terms of numbers of viewers, it doesn't show up in his sponsorship status. He's still fully sponsored on his "Talent Scouts" show (by longtime bankrollers Toni and Lipton), and is virtually SRO in the morning. All of which adds up to a remarkable testimony to Godfrey's eloquence and persuasiveness as a television salesman and to the fierce brand loyalty of his remaining audiences.

How the decline & fall of Godfrey began is a matter for conjecture, of course, but there are three main areas of speculation to account for the falling-off of his audiences. One reason is his bad press over the years, from his cast fringes and from his run-ins with the Civil Aeronautics Board. Another is the seemingly inevitable toll television takes on the popularity of its artists, with time alone rendering an erosive effect. Finally, with NBC throwing new show after new show against Godfrey, at night and in the daytime, it was just a matter of time before one of the formats caught on.

But even Godfrey's radio efforts appear to be on the wane, though he continues to show great strength in the aural medium. His morning simulcast, once a tower of CBS strength, shows at least one crack in its armor, with NBC's "My True Story" topping Godfrey in one of its two quarter-hour segments, according to the radio Nielsens. Godfrey tops NBC's "Bandstand" by a comfortable margin, though "Bandstand" shows continuing improvement. And at 5:30 to 6 p.m. in his new "Ford Road Show," Godfrey trails the local programming of the NBC affiliates, though the show indicates signs of building.

Isaacs

Continued from page 20

a great show. Subsequently, the other agency, Benton & Bowles, received a letter of congratulations from their sponsor Schick then Giesele received a letter from the head of Scott Paper saying his son, the ad manager, said the second show was better than the first. This all happened in a few days after the show. Then a couple of days after this, MCA threatened to fire me if I didn't do the type of show they wanted. I asked them what happened to all this praise; how did it reverse itself in three days; there has never been an answer to this in all this time. So it's been a running battle of trying to do what we think is the right kind of show at 9:30 p.m. Saturday following an hour-and-half of similar programming.

"In our estimation, MCA never clearly defined what they wanted to change the show to. They suggested letting Giesele talk to the audience more, and we were in accord with this. But aside from that there haven't been any specifics except a general pressure to do less comedy, and this came to a climax when we hired a wonderful performer like Cesar Romero, and then were told to deemphasize the guest star and comedy, with the result we had a pleasant but quiet show.

"I've tried to pi down who what man—is really giving orders, and we just don't know. I had a meeting with an ad agency man who some connection with the show, was quoting these same things, and said 'they said so-and-so,' and he said 'who are they.' I had no answer because I thought he was one of 'they.' It turned out his thinking was along entirely different lines of thinking than that at Scott. MCA has gone along with every bit of criticism, even though MCA and JWT men on occasion have liked the script, then reversed their opinions when the east didn't like them. I don't know the answer to this whole thing unless it's pay tv.

I was going to quit before but they asked for an extension on my option for a cooling off period, and it extended to Jan. 11, but now I've asked they replace me immediately, I've canceled the extended option. Giesele asked me to say on the show, she thinks the

difficulties can be cleared up. I would love to, but I don't know whether my stomach is good for 37 weeks. It might be that a good man who hasn't been through the last three months of combat here might come in and be able to placate everybody. I hope so for Giesele's sake," said the producer-writer.

UA-AAP

Continued from page 23

talent, producers, stars, etc., ordinarily releasing through UA to come into the "Playhouse" project. UA TV's goal is a full blown television operation, covering both syndication and national net sales.

Golden, who also will be a v.p. and a director of the parent UA company, handled motion picture and television financing at Bankers Trust, moving over to the bank from VARIETY, where he had been a member of the editorial staff for 14 years.

UA TV has been engaged in features for tv distribution under John Leo for well over a year. Leo will definitely continue at the helm of the feature distribution operation, which is now prepping a new package for release after the first of the year.

Tipoff of UA's big tv plans came with its recent attempt to buy Associated Artists Productions, now highlighted by the Canadian deal. In light of the legal wrangle, the new UA-Chesler project is open to dispute. NTA, among its many other contentions, claims an enforceable contract with the Chesler group for purchase of a majority stock interest in AAP.

Today (Wed.), in New York Supreme Court, NTA is slated to file a brief on the merits of its contract with the Chesler group, a deal which the Chesler group bowed out of. Opposing briefs, in answer to UA arguments, are due to be filed Friday (20). Arguments may be called for before a decision is rendered.

At last Wednesday's (11) hearing in New York Supreme Court, AAP minority stockholders who initiated the case withdrew their request for a temporary injunction to block the sale of the Chesler majority stock interest in AAP to NTA. They pointed out that the Chesler group had withdrawn from the deal, but asked the court to reinstate their injunction bid, if NTA wins in its suit to make the Chesler deal binding. Arguments also were heard on the procedural question of whether to make the NTA suit against UA, and others, part of the minority stockholders suit.

Edgar A. (Ted) Manning, assistant v.p. of the Bankers Trust Co., will succeed Golden as head of the amusement industries department. This division handles loans for theatrical and telefilm producers.

Manning had been second in command to Golden.

Hollywood—In another personnel change at KABC, American Broadcasting Met station here, Roy Cordell, former KIOA, Des Moines, station manager, succeeds William Baxley as sales manager. Baxley is second of station's top echelon to depart in N.Y.-ordered realignment, with former general manager John Hansen already anklid.

Uppsy-Deadsy

For some unfathomable reason, CBS-TV daytime shows seem to deliver fatter ratings after they've received word they're being canceled than during their unhurried run. This was the case nearly a year ago, when the Will Rogers Jr. "Good Morning" show got the axe—up shot its ratings. Same thing happened this month with its successor, the Jimmy Dean stanza, which bounced up on the Nielsens after getting "the word."

Now it's "Strike It Rich," which in the current first November Nielsens pulled a 7.2 average audience and an 8.3 total audience, though its share dipped slightly, from 34.7% to 34.1%. According to packager Walt Framer, that's the best it's done in a year. And unlike CBS house-owned packages which once dead lie dead, "Rich" is stirring new sponsor interest, according to Framer, on the basis of its rating upbeat.

12 Plugs Per Pic

Continued from page 22

ford. Top participation rate in town is a flat \$900 per minute on WBBM-TV's "Best of MGM" Saturday evenings. Station's Sunday film, "Prestige Performance," goes from \$550 for a one-shot to slightly under \$450 in a combination buy, and weekend prices scale down from \$375 to \$275 with discounts.

WNBQ gets \$750 per spot on its premium Sunday evening film and \$225 per on its weekday reruns, or \$1,550 for the whole weeklong "Movie 5" package. WKBK has just two spot carrier films (the others are single sponsored), getting a \$500 top, sans discounts, for its Monday show, and a \$700 top for the Saturday night "Shock" film. WGN-TV's rates are roughly comparable to WKBK's on its four participation films.

In announcing his 12-spot film policy, Quaal, who helped write the NARTB code, stated: "At the time the code was conceived, there was no way of anticipating the tremendous popularity of movies on television and their subsequent sponsorship, in many cases, on a participation basis." He referred to the code's one-to-five ratio on participation shows as "impractical" for feature films not only because they are a viewing aggravation but because they do a disservice to the advertiser.

AFTRA

Continued from page 27

network must pay residuals on foreign sales of live tv programs.

He said that the network "doesn't want to catalog any program sales," but that there were some in tv.

AFTRA pointed out recently that it received payments on radio programs sold overseas by NBC. Payments, however, were apparently not arranged on all NBC shows sold abroad, but the union declined to say why. It was also pointed out that the tv issue that has arisen is far more important to AFTRA since it could entail many more sales for much more money than radio ever promised, particularly since radio sales were by and large limited to English-speaking countries while tv shows are not.

AFTRA has maintained that it has the contract right clearly implied in its network contracts that it is entitled to foreign payments on U.S.-produced live tv shows. Issue was first raised about a month ago, when AFTRA took action in an original letter to the network asking for information on the Como sale.

1-a-Month Yen

Continued from page 21

(over and above time costs) doesn't begin to balance off production costs, with CBS saddled with the added budget rap. Frequently these run into "stratospheric" figures. (NBC reportedly took a \$300,000 production loss on the General Motors anni show, despite the \$750,000 GM investiture.) True, as things turned out, NBC's prestige was enhanced considerably and GM was happy—but how many such losses can a network incur? Add to this the fact that, whenever and wherever a special is scheduled, it entails preemption of regular half-hour programming, necessitating time & program rebates to clients. Over the span of a season this means millions.

But the real poser and troublesome area would lie in any serious defection away from regular weekly programming, for where would the new advertisers come from to take up the slack?

Once-a-month sponsorship carried to any extremes would thus create an economic crisis within the networks, particularly at a time when network tv is falling to attract any new advertisers of consequence, as it did, for example, in the days when new program patterns such as "Today," "Tonight," "Home" and "Wide World" were initially evolved to invite new and fresh coin into the medium.

Tulsa—Frank S. Lane, general manager of KRMG, has been elected president of the Tulsa Press Club for 1958.

Webb Wants Bob Crosby For 'Pete Kelley's Blues'; CBS a Stumbling Block

Hollywood, Dec. 17.

Bob Crosby and his Bobcats will star in Jack Webb's new telefilm series, "Pete Kelley's Blues," if Crosby can obtain his release from his CBS pact which runs until next Sept. 22. Thus far, however, Crosby has been unable to wrangle a release from the network. Webb plans to go into production on the new series next year, aiming for the fall of 1958, but hasn't set a production date.

"I haven't changed my mind on Bob being just right for the series, but if we have to go into production and he's not available because of his CBS pact, we will be forced to get someone else. I have talked with Bob about the series; he wants to do it, and I would like to have him in it, if it's possible," said Webb.

Webb limned the leading role in the radio version, on NBC over five years ago. Mark VII, his company, will produce the series. Webb will direct one or two episodes; George Stevens Jr. will direct some. James Lee Barrett is writing several scripts for the series. Webb produced, directed and starred in the theatrical film version for Warner Bros.

Webb has had conversations with NBC about the new series, and the web is interested in the project. His "Dragnet" series is on NBC.

New England B'casters In One-Day Hub Powwow

Boston, Dec. 17.


A special one-day sesh of radio broadcasters from all sections of New England is set for tomorrow (Wed.) at Hotel Vendome, by the Massachusetts Broadcasters Assn.

Purpose is to discuss plans to promote the many assets of Yankeealand, not only to New Englanders, but throughout the U.S., Roy V. Whinsand, WCOP, Boston, mgr. and prexy of the Mass. Broadcasters said.

The 100 reps from N. E. stations will be welcomed by Mayor John B. Hynes, John T. Burke, Mass. Dept. of Commerce Commissioner will speak at the a.m. sesh on "New England Area Development and Planning." Mayor Richard C. Lee of New Haven, Conn., will address the group on "How to Revitalize a City" at luncheon.

Kansas City—Two Kansas City broadcasting executives have been appointed to posts with the Missouri State March of Dimes Committee. John T. Schilling, exec v.p. of KMBC-TV, will be working with the 30 tv stations in the state, and Richard W. Evans, commercial manager of KCMO, will coordinate activities of the 71 radio stations.

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Brings You
A New Luxury




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HOTEL and BATHS
NOT SPRINGS NATIONAL PARK, ARKANSAS

High blood pressure? Taut nerves? Arthritis? Rheumatism? Are these your symptoms? Then relax in the soothing radioactive thermal waters at this spa. At the Arlington relaxation and luxury are yours. The new Dorothy Draper decor is yours to enjoy.

write for your
color folder

R. E. MEACHIN,
General Manager



un'a vail'a bil'i ties

Very important...

Unavailabilities are something a station has to sell that isn't for sale.

Sometimes they're pointless bragging. You know the kind...

"Continually sold out since 1948. Sorry...ho...ho...ho..."

Who cares?

You.

Unavailabilities tell you about a station's programming, your potential rating, the calibre of the station itself—like KTTV's News and News Feature programming.

Award-winning superb local remote coverage, fast-breaking film to supplement the national and international news...with the news features to round out the news in depth.

Personalities...

Putnam...Coates...

Joy...Welsh. Four shows you can't buy.

It's top-quality programming like this that gives your sales message a running start...that builds the audience, the atmosphere and first class availabilities.

Oh yes, your KTTV sales rep has availabilities, too.

KTTV
Los Angeles Times-MGM
Television
Represented nationally by BLAIR-TV

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Dear TV Advertiser
Agency
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Thanks for a terrific year.

Thanks, too, for helping us prove that we have
the MOST IMPORTANT LIVE TELEVISION SERVICE in the
industry.

In 1958 we'll look forward to serving you
further with:

- Living story boards
- Pilot commercials
- Test commercials
- Pilot shows
- Sales presentations
- Off-the-air kinescopes
- Off-the-line kinescopes
- Closed circuit telecasts
- CCAR (Closed Circuit Audience Research)
... for pretesting commercials
and programs in viewer's homes.
- 16mm high definition TELEFILM (ready to
screen in 15 minutes).
- 35mm high definition TELEFILM (at half
the cost of motion picture film).
- ... and yes! VIDEOTAPE.

I'd like to send you our brochure describing
these services more fully. Just say the word.

Most cordially,

King Horton
King Horton,
Vice President - Sales Manager

... the industry's largest independent television studio.

TV Followup Comment

Continued from page 31

future scientists will be coming from the answer could partially be found in this informative, absorbing session in which more than a score of students from some 12 N.Y. high schools participated. On hand were a variety of props which the pupils themselves constructed. This equipment ranged from home-made telescopes to a Plexiglas model of an earth satellite complete with gadgets to take atmospheric temperatures and other scientific data.

Under "Carousel" host Paul Tripp's easy-going questioning the embryo scientists relaxed and displayed no sign of nervousness despite the multitude of studio lights and cameras. They were talking in terms of "solid fuels, thrust, velocity, sputniks" and a variety of kindred words. But the discussion never became too technical thanks to Tripp, who expertly kept the subject down to the layman's level.

"There's a new world waiting to be explored," Tripp remarked at the start of the program, "and these students will show how to reach it." In fact the teenage scholars, who included one girl, made science appear so fascinating via their demonstrations and commentary that this reviewer feels most youngsters who saw the show will be on a definite "have rocket, will travel" kick.

At the windup Tripp read a letter from Vice President Nixon in which he stressed the value of youngsters' work in science. Nixon has a point and on the strength of this one-shot on science why not have a regular weekly program based on physics, chemistry, etc. aimed at sub-teens in terms they can understand? *Gibb.*

Look Up and Live

"Look Up and Live" got into the holiday spirit last Sunday (15). The half-hour CBS-TVer put the spotlight on gospel singer Mahalia Jackson, who belted out a flock of traditional Christmas tunes in what was probably a preview of her upcoming Xmas concert at Town Hall, N.Y., next Sunday (22). Most of the program was devoted to Miss Jackson's solid brand of songstering and on that score it was tops.

Guesting on the show, which, incidentally was subtitled "Christmas With Mahalia Jackson," was Rev. Ransom Hammond, pastor of the East Harlem Protestant Parish in New York. His verbal exchange with Miss Jackson followed a contrived question-and-answer pattern and paved the way for sermonizing cues. Giving Miss Jackson fine instrumental backing were pianist Mildred Fall, guitarist Johnny Smith, drummer Ossie Johnson, bass player George Roumanis and organist Dick Mitchell.

The stanza, produced by the



Mgt. William Morris Agency

CBS Public Affairs Dept. of CBS News, was presented in cooperation with the National Council of Churches of Christ. *Jess.*

Omnibus

Although it was episodic and episodic, James Lee's adaptation of James Boswell's "Life of Samuel Johnson" on NBC-TV last Sunday (15) etched a convincing and understanding character study of 18th century England's literary giant. It was an exceptional feat to whittle down Boswell's bio to a 90-minute running time (with time out for commercials) but Lee got to the heart of the matter with finely etched scenes that made Johnson real and engrossing.

And the life-like dimension was added by Peter Ustinov's exciting interpretation of the pivotal role. In a fabulous makeup job that stressed Johnson's deformities Ustinov captured the man right down to the tic. With lines loaded with epigrams and witticisms, Ustinov had no easy job in making the character come to life but he made each often-heard Johnsonism fit into the creation of the complete man. It was a standout thesping achievement.

As the young Boswell, Kenneth Haigh, too, scored effectively. Brash, eager, inebriated but always completely devoted to Johnson, Haigh's Boswell was an excellent complement to Ustinov's Johnson.

Producer Robert Saudek went all out on this one and everything worked. A topnotch supporting cast and all the production trappings helped develop the atmospheric mood of London in the mid-eighteenth century. Its taverns, its streets, its homes and its theatres became as important a part of the Johnson story as the man's words. Co-directors Alan Schneider and Seymour Robbie kept everything going in an orderly manner and Alistair Cooke was comfortable and easy with the brief intro chores. *Gros.*

Foreign TV Reviews

COUNSELLOR AT LAW

With Eli Wallach, Barbara Chilcote, Joyce Heron, Patricia Webster, David Saire, Eileen Way, Mark Heath, Mary Laura Wood, Brenda Dunrich, Cyril Shaps, Roger Delgado, Tamba Allen, Brian Hankins, Kerry Jordan, Kathryn Sadler, Robert Ayres, Natalie Lynn, Redmond Phillips, George Mil, David Rayner, Vivian Matalon, Frank Ellement

Writer: Elmer Rice

Producer: Rudolph Cartier

TV adaptation: Ian Dallas

105 Mins., Sun., 8 p.m.

BBC-TV, from London

The practice of bringing over headline American actors to appear in Yank plays has proved a wise policy. A point in fact was the outstanding performance given by Eli Wallach, whom BBC-TV had imported to play the lead role of George Simon in Elmer Rice's "Counselor at Law." Although the play had been aired in Britain several times before over a period of years, the current production was full of suspense, and even though it was performed without an intermission, maintained a gripping hold on the audience throughout. The many facets of George Simon's complex personality as a high powered self-made criminal lawyer of the '30's, were beautifully conveyed by Wallach. He

brought out every last ounce of anxiety and frustration of a man who was one minute riding high at the top of his profession and in the next was being brought down to earth for an act of kindness which had involved forgivable false testimony years before.

A well chosen cast gave first-rate support to the American, with notable performances supplied by Barbara Chilcote as Simon's highly efficient, but warm hearted secretary, Joyce Heron, his cold hearted wife, Cyril Shaps and Charles McFadden.

Rudolph Cartier's production was set at a brisk tempo which perfectly suited the action, and Stephen Taylor's sets of the prosperous New York law offices were convincing. *Bary.*

Foreign TV Followup

Sunday Night at the Palladium

Radiant Janet Blair, hit in "The Bells Are Ringing" at the Coliseum, moved over the Palladium to make her British TV debut in this show (8) and her peppy personality made this one of the cheeriest stints of this series. With George Gaynes, her costar in "Bells," she sang a couple of numbingers from the show, "Long Before I Met You" and "Just in Time," and finished with the theme song of "Bonjour Tristesse." This was not only a personable TV appearance but must have stimulated considerable interest in the Coliseum musical.

Star of the first half was Paul Anka, the young U.S. warbler who is visiting Britain for a vaude tour. Anka made a slapup attack on the susceptibilities of the teenagers with a number of songs dealing exclusively with love: "I Was So in Love," "I Love You, Baby" and, of course, his best seller, "Diana" were the core of an act that had the exuberance of youth but must have left viewers pondering on the almighty power of the disk. Supporting acts were the Nordics, a trio of conventional tumblers, and the Compagne de Paris, a neat puppet act, which was distinctive partly because of a more than usual use of closeup lensing.

Alfred Marks, making his debut as emcee, did little to enhance his excellent TV reputation. His wise cracking was tired stuff and his handling of the "Beat the Clock" feature a shade heavy handed. Marks will probably settle down in the next show but previous emcees have set a pace which this particular comic failed to maintain. The John Tiller Girls and Cyril Ordnell's Palladium orch were well up to their usual standard. *Rich.*

Cleve-ABC Pfft

American Broadcasting Network has evidently lost WJW, its Cleveland radio affiliate, for keeps. After several weeks of negotiation to hold onto the 5,000-watt Storer outlet, the station's management decided to leave, it's reported.

ABN is replacing WJW with the 250-watt WSRS, until now an indie.

BURRUD'S KCOP DEAL

Hollywood, Dec. 17. Bill Burrud, travelog producer, has inked a new two-year pact with new management of KCOP for his exclusive services as a packager and personality. Burrud, who already has two shows on KCOP, will bow a third tagged "Treasure" early next year.

AB-PT

Continued from page 20

Goldenson said that making Treiz president of ABC-TV was of no immediate importance to him, but he wanted it clearly understood that, with or without a presidential stripe, Treiz was in complete charge of the TV web.

It's understood that ABC-TV, with a \$65,000,000 outlay in programming and facilities, has not been running at a profit under Treiz. The board members had taken note of that fact before their latest legislative session, leading to the belief that some kind of action, if only a dressing down of the principals, would occur at the board meeting. It was suggested by one source that, apart from the critical state of Paramount Theatres, remonstrative action was stayed because some pretty hot Nielsen figures were delivered up by ABC-TV the morning of the meeting. Network was running

ABC Consolidation?

There is heavy speculation this week that the board of directors of American Broadcasting - Paramount Theatres has requested a reconsolidation of ABC-TV and American Broadcasting Network, the AB-PT radio network, which were separated last May when Robert Eastman came in as proxy of the latter. Additionally, it is reported, the board is seeking a top-level executive to head the combined broadcasting divisions, leaving AB-PT proxy Leonard Goldenson free to devote his time to the administration of the Paramount Theatres.

Such a step would return ABC to the status it had under Robert Kintner, who, before leaving for NBC as exec veep, was president of the combined radio and TV networks.

Goldenson declared Monday (16) "I have always been in charge of all divisions (of AB-PT) and I shall continue to be in charge of them."

56% ahead of the 1956-1957 season on the average minute returns for its nighttime commercial shows, indicating to the board that the web is in a fully competitive audience situation with the other two TV networks.

It may be that the Treiz and Aubrey promotions were kept from board action until the money situation changes also.

In radio, the situation could become much more critical, than in TV, because it not only portends a change in management, but the possible ejection of an entire program - ABN proxy Robert Eastman's live musical stanzas. If for no other reason than ABN has spent a small fortune to get the new shows underway, it is reported, the board feels it has to wait a while longer to see if the format will click. ABN program expenditures on a year-long basis could well exceed \$2,000,000, and at present the radio web is earning only the merest fraction of that on sales in the programs for which the money is being laid out.

CBS News

Continued from page 20

CBS News, that's still up in the air, so much so that it's not yet clear whether it is a "division" of CBS or still a "department." A memorandum last spring designated it as a department and called Mickelson v.p. and general manager, but that memo was never "ratified" in the sense that the CBS board took official action.

And as to the new name change, from CBS News & Public Affairs to CBS News, decision to shorten it was made for the sake of convenience, merely to chop three words off a cumbersome title. Structure of the unit under Mickelson remains the same, with John Day as director of news, Irving Gitlin as director of public affairs, Bill MacPhail as director of sports and Paul Levitan as director of special events. Credits and advertising will bear the "produced by CBS News" tag, or in the case of pubaffairs or sports shows, "produced by the public affairs division . . . of CBS News."

Lowther's 'Gee Whiz' Record—18th Script

In Single Year's Span

George Lowther will rack up some sort of record—or add to his mark, at the very least—when NBC-TV's "Matinee Theatre" does his 18th script of the year. Lowther's agent, Blanche Gaines, thought she already hit a peak with one of the white-haired boys out of her literary stable when she sold his 17th story to "Matinee," to be given tomorrow (Thurs.). Then in came the 18th sale, as yet untitled, to be presented early in the New Year. The 17th is Lowther's adaptation of a short story titled "The Gentleman Caller." Of the 18, two were originals, with one of them repeated.

Also out of the Gaines shop, Frank D. Gilroy is fashioning "Point of No Return," Paul Osborne play based on the J. P. Marquand book of that name, for CBS-TV's "Playhouse '90." It goes in February and will mark Gilroy's second TV work from a Marquand novel, the first having been "Sincerely, Willis Wayde," also done on "90." "A Man After His Own Heart," original by Henry & Madeleine Miskrock, has been bought by Norman Felton as one of his productions for the upcoming Hollywood-based version of "Studio One."

un'a-vail'a-bil'i-ties

Very important...

Unavailabilities are something a station has to sell that isn't for sale.

Sometimes they're pointless bragging. You know the kind...

"Continually sold out since 1948. Sorry...ho...ho...ho..."

Who cares?

You.

Unavailabilities tell you about a station's programming, your potential rating, the calibre of the station itself—like KTTV's News and News Feature programming.

Award-winning superb local remote coverage, fast-breaking film to supplement the national and international news...with the news features to round out the news in depth.

Personalities...

Putnam...Coates...

Joy...Welsh. Four shows you can't buy.

It's top-quality programming like this that gives your sales message a running start...that builds the audience, the atmosphere and first class availabilities.

Oh yes, your KTTV sales rep has availabilities, too.

KTTV

Los Angeles Times-MGM

Television

Represented nationally by BLAIR-TV

ZIV SETS THE PACE WITH

4 OUT OF TOP 8

SYNDICATED SHOWS IN SAN FRANCISCO

- #1 HIGHWAY PATROL
- #5 MEN OF ANNAPOLIS
- #7 HARBOR COMMAND
- #7 SCIENCE FICTION THEATRE

Time after time in city after city

ZIV SHOWS RATE GREAT

ZIV TELEVISION PROGRAMS INC.

Inside Stuff—Radio-TV

CBS Radio prexy Arthur Hull Hayes yesterday (Tues.) presented 397 reels of tape, representing two full weeks of network programming, to the Library of Congress. Material, the entire network feed (7 a.m. to 11 p.m.) during the May 13 to 26 period, will be stored in the Library's collection of Audio-Visual Reference Materials.

Hull turned over the tapes to Librarian L. Quincy Mumford in a ceremony in Washington. Included in the tapes were two Presidential reports to the nation, on budget and foreign aid, and the CBS documentary, "The Galindez-Murphy Case," both broadcast during that period.

Talent Associates has signed with the William Morris agency for television and motion pictures representation. Until now, the David Susskind-Al Levy packaging operation had been handling its own sales, but moved in with Morris in order to expand its scope of operations.

TA did one film, "Edge of the City," for Metro release, but is hoping to expand its picture operations with the Morris office fronting it. TV package sales already set by TA aren't affected by the deal, but Morris will rep TA in all future sales.

Douglas Edwards will do his 10th annual "Report from the North Pole" on CBS Radio Dec. 23 at 9 to 9:15 p.m. (New York will carry at 11:15 to 11:30). Report is a tongue-in-cheek affair which started out as a one-shot but has become an annual must for CBS on the basis of the mail pull and the annual request for reprints of the broadcast. Edwards does the report straight-faced, telling of his "flight," the weather conditions, of his interview of Mr. and Mrs. Santa Claus, etc. Last year, requests for reprints totalled 15,000.

Board members of the National Assn. of Radio and TV Broadcasters will journey to Arizona for their winter meeting. Sessions will be held Jan. 19-24 in Phoenix, at the Camelback Inn.

Prior to Board sessions which start Jan. 22, there will be meetings of the Ad Hoc Committee on Conventions and Conferences, the Television Finance Committee, the General Fund Finance Committee, and the Membership Committee.

Homeless European Land Program gets some unexpected coin via unprecedented contributions stemming from the "Playhouse 90" telecast "For I Have Loved a Stranger" tomorrow (Thurs.) night. Show, specially written for "Playhouse 90," depicts the problem of displaced persons that led to the formation of HELP with United Nations sponsorship. Husband and wife acting team of Don Murray and Hope Lange is donating all salaries in connection with the show and the William Morris office is foregoing its usual commission. Coin will help pay for farm land recently acquired in Sardinia by HELP.

Bing Crosby's only scheduled "spec" appearance on CBS-TV—the Jan. 12 pickup of his Pebble Beach Golf Tourney, being billed as "Bing Crosby & His Friends"—will probably be expanded from an hour to 90 minutes. Chicago-based Easy Washing Machine Co., which will sponsor the telecast, wants the extra 30 minutes and CBS is working out the details.

Telecast, originally set for 6 to 7 p.m. that Sunday, will expand from 5:30 to 7.

WHOM Studies Radio Listening Habits Of Puerto Ricans in N.Y.

A special Pulse survey of New York Puerto Ricans, done for foreign language radio indie WHOM, revealed that 100% of the families own radio sets and 79% own tv. WHOM says, basing the approximation on several N. Y. C. bureau and church reports, that there are 735,000 Puerto Ricans in the metropolitan area.

Report by Pulse indicated that P. R. radio listening is high throughout the day and night with 29% of the homes using radio at 7 a.m. and 30% using it at 7 p.m. At 9 p.m., 24% of the Latino radio homes, 67% of which are bilingual, use radio.

WHOM, which programs in Spanish from 6 to 8 a.m. and from 2 to midnight, was first in 46 out of 48 of its daily Latino quarter-hours. WWRL tied once and won once in competitive time. (The WWRL Spanish sked runs daily from 5 to 10:30 a.m. and from 5:30 to 9:30 p.m.)

Pulse states that 71.3% of the P.R. families in New York did "some listening" on WHOM. Period covered by Pulse was in late October.

Meanwhile, competitor WWRL sales chief Selvin Donneson said he has been "amazed at the coincidence of leadership in a rating with who paid for it. I have become convinced that ratings taken by an individual station only helps to confuse the time buyers. The only way an honest picture of listening habits can be obtained is to have all stations in a market jointly subscribe to a rating, with all groundrules spelled out before hand."

A top WHOM exec countered by saying that several months ago his station approached WWRL to do a joint Latin radio study, but that WWRL "stalled," and then did its own. He said, latter station hence has no right to plead for a joint rating venture.

GLASS MENAGERIE
With Mildred Dunnock, Kim Stanley, Eli Wallach and Karl Malden
Producer: Edward M. Goldberger
Director: Gerald Kean
Writer: Tennessee Williams
90 Mins.; FRI. (13)
VOICE OF AMERICA

The English-speaking world outside the U.S. was treated to a fine radio adaptation of Tennessee Williams' "Glass Menagerie," produced by the Voice of America in cooperation with the American National Theatre and Academy. Adapted with finesse by VOA staff writer Don Agger, it was broadcast via the State Department branch's facilities Friday (13).

The Williams' play was the second outing for VOA's "American Theatre of the Air," the first being Thornton Wilder's "Our Town" last June, which served as a click beginning for the ANTA-VOA series.

Agger's adaptation captured the warmth, the sensitivity and the sadness of Williams' work, the first to make its commercial way on Broadway in 1945. The author himself was on hand for the broadcast with a few words of introduction.

With a few broad, poetic strokes, the son of the torn family, Tom, played by Eli Wallach, set the stage. From then on, over a 90-minute span, life as Williams envisioned it, captured your attention. Wallach, in the son's role, was disgusted, hurt and helpful, as demanded by the script. The mother, played with telling effect by Mildred Dunnock, was enduring, foolish, noble and annoying. All the pity in her role was delivered by Kim Stanley as the crippled, sky, dream-ridden daughter. Karl Malden was Mr. Reality, "the gentleman caller."

With one or two exceptions, every scene and every evoking mood came off well. One exception was the hysterical blowup between son and mother in the beginning, which had more theatricality than perception, all done in one high-pitched strident key. But what followed easily made up for the beginning flaw, director Gerald Kean on the whole keeping a firm grip

Radio Reviews

on the proceedings, orchestrating the tone poem inherent in Williams' work with precision, clarity and directness.
Horo.

Radio Followup

Barry Gray Show

Dore Schary would make an excellent emcee, tv panelist or the like. Personalities with show biz authority and professional delivery are hard to come by. That's always been one of the shortages in this type of program "casting," dating back to that oldfashioned thing called radio and truer even in tv. Schary should be very much right up there on the lists. He proved it anew Monday (16) with a skillful interview on Barry Gray's WMCA (N. Y.) midnighter, a relaxed, professional gabfest about Hollywood, the future of motion pictures, tollivision, and the like.

Schary was by no means of the Eddie Silverman genre, writing off the picture business.. He does concede the terrific inroads of tv but cannot reconcile himself to the Hollywood brand of film production, "designed for a 24-foot screen being entirely satisfactory on a 24-inch screen." Motion pictures' mass—meaning highly successful—acceptance was pointed up by him through the fact that, since tv, there have been more "golden circle" grossers—meaning films in the \$4,000,000-and-upwards box-office class. Likening this selective brand of motion picture production to the diminishing number of legit production now, as against 25 years ago, so too films will be fewer, but better, and earning more. He pegged a 150-per-annum production schedule as against the 450-500 new films made annually in Hollywood's heyday. Schary didn't see "coin-television around the corner" and observed that there will be other "psychological resistances" to tollivision, presumably meaning public objection to paying for something they have been so long conditioned to expecting and accepting for free.
Abel.



“Hi Mom... is a delight... the main chores on 'Hi, Mom' are shouldered by a girl named Shari Lewis, who is all eyes and mouth and charm and talent. She's a ventriloquist who sings songs, tells stories and is altogether too good for your pre-school children and should have a show aimed at older children, like, say, me.”

JOHN CROSBY
New York Herald Tribune
Dec. 16, 1957

- **HI MOM**
Monday through Friday
9-10 A.M.
WRCA-TV
- **SHARILAND**
Saturdays, 8-9 A.M.
WRCA-TV
- **RCA VICTOR**
BLUEBIRD ALBUM

Special Material and Songs:
LAN O'KUN

Radio-TV Production Centres

Continued from page 26

named member of the administrative board of directors of Travelers Aid Society of Chicago. . . . Ron Terry premed new latenight variety stanza on WBKB last Sunday (16). . . . WBMB's "Frankly Speaking" doubling as a Sunday video pubaffairs entry on WBMB-TV starting Dec. 22. . . . Arthur W. Schultz, supervisor of General Foods account at Foote, Cone & Belding here, got his veep stripes last week. . . . Sterling (Red) Quinlan, ABC v.p. in charge of WBKB, received citation for "Report to the People" from Chi Commission on Human Relations last week. . . . Joan Kohn, publicist for educational station WTTW, in Michael Reese Hospital as of last weekend or observation.

IN WASHINGTON

Robert Montgomery, White House tv adviser, skedded to speak on that subject at training school of Young Republicans Jan. 15. . . . Joanne Stressenger, former Girl Friday to musical director of Mutual, now associated with the newly-organized Capitol Transcription Service here. . . . Barbara Bell, ex of National Geographic staff, now in continuity department at WTOP. . . . Milton G. Ford, WOL d.j., slated to ride a helicopter with Santa Claus Christmas morning as part of promotional tie-in between station and a real estate development. . . . WTOP-TV will go on a "bowl" kick during holiday season, with following lineup of big grid games: Holiday Bowl, Dec. 21; Gator Bowl, Dec. 28; Orange Bowl, Jan. 1; and Cotton Bowl, Jan. 1. . . . Steve Allison Show, WWDC's hep late night (10:35-1 a.m.) show, moving to Occidental Restaurant this week. . . . Sixth annual U.S. Dept. of Agriculture Visual Workshop will be held here Jan. 27 & 28.

IN LONDON

Dorothy Tutin to star in ATV's Television Playhouse production of "Invitation to a Voyage" on Friday (20). . . . BBC to feature "The Best of Benny," new Jack Benny film series from Jan. 2. . . . 14-part weekly serialization of "The Diary of Samuel Pepys" scheduled for January by BBC. Filmmaker A. R. Rawlinson has access to hitherto unused material. . . . Sir Laurence Olivier will speak a Christopher Hassall narration leading up to the Queen's BBC telecast on Christmas Day. . . . Gene Kelly film hits will be featured in a BBC Christmas Day film program. . . . Grace Fields starred in "Sunday Night at the Prince of Wales" (15). . . . Margaret Lockwood and daughter Julia featured in "The Lockwood Look," on A-R-T-V. This will "trail" future commercial tv shows. . . . Los Indios, musical quartet, will be featured in BBC's "In Town Tonight" and ATV's "Saturday Spectacular" on Sat. (21) and on BBC's "Music For You" on Christmas Day.

IN BOSTON

WNAC-TV receiving a van load of 724 MGM films trucked from the MGM lot in Culver City, Cal. across country to Hub. Progress of the vanload of films was shown each night on Channel 7. The first of the new batch of films will be unreeled on 7 shortly after Jan. 1. . . . Rex Trailer, WBZ-TV cowboy personality, installed a pot belly stove for western cooked breakfasts on WBZ-TV's "Boom Town" Saturday mornings from 7 to 10. . . . Morgan Baker now with two programs on WEEI, "Sunrise Salute," 5:30-6:30 a.m., and again on from 4 to 4:20 p.m. . . . WNAC-TV presents its third annual edition of Channel 7's "Noel New England" Saturday (21) from 6:30 to 7 p.m. Filmed in N. E. by the WNAC-TV public affairs dept., it is sponsored this year by Jordan Marsh Co. . . . Duncan MacDonald interviews stars from the "Ice Capades" at Boston Garden on her Tuesday (17) WNAC program, "Yank-ee Home and Food Show." . . . The two Conelrad alerts ordered by the FCC gave WEEI an opportunity to test its new ONAN 35KVA emergency generator power supply. The new ONAN unit supplies all the power needed to keep WEEI on the air at full power output. . . . WHDH-TV, Hub's new Channel 5, has its first Xmas press party at the Imperial Ballroom of Hotel Statler Tuesday (17), with William B. McGrath, veep and mng. dir., hosting.

IN SEATTLE

KING-TV is now using a production model Ampex VTR-1,000, video tape recorder, installed Thanksgiving Day, said to be first non-network-owned station to install and use the new system. KGW-TV, sister station in Portland, came along next, installing first of December. . . . KTVW telecasting home games of Seattle Americans in Northwest hockey league. . . . KINT-TV set to telecast Seattle U. basketball games, beginning in Jan. . . . KING-TV will again telecast annual Christmas Eve services at St. Mark's Cathedral here. . . . Bill McGlean, KINT's "Brakeman Bill," is doing a series of special holiday shows at six children's hospitals in the Puget Sound area. Shows will feature Joe Coyle, clown, and filmed cartoons. . . . Dr. Will Menninger, director of the Menninger Clinic, Topeka, appearing on KING-TV's "Community Workshop." . . . Jack River's swingshift "Studio B," off KTVW. . . . Claude Raye, of Raye & O'Dare, doing daily commuter program, "Head-in' Home Club" on KIRO.

IN BALTIMORE

WBAL-TV, WJZ-TV and WMAR-TV set nice example of cooperation among channels over weekend. All three stations, plus two radio stations, WFBR and WAYE, carried Cerebral Palsy Telethon from Saturday eve to Sunday afternoon. Randy Merriman was emcee. Lu

THEY LOVE ME IN MIAMI

20.7

WCKT-TV, ARB
Wed., Nov. 6
6 P.M.

MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. JUdson 2-2000

Calfee, wife of Ken Calfee and both of WJZ-TV, has left the channel to await birth of an heir and doing commercial spots for her while she is gone is Anita Bakay, wife of Ed Bakay of the staff. Mrs. Calfee returns in March. . . . Buddy Deane of WJZ-TV, whose "Grandstand" has swiped all afternoon ratings in town, has been appointed ad general chairman of Teens Against Polio Committee of 1958 March of Dimes. He'll help organize teenage participation in January drive. . . . WMAR-TV has purchased Warner Bros. package. They're giving films spot showings rather than cross-the-board presentation which is what WJZ-TV is doing with MGM pics. . . . Perry Andrews is new morning jockey for WBAL Radio. Comes from KLIF in Dallas and before that, WTNJ in Trenton. . . . Local boy John F. Burke Jr., has joined WJZ-TV sales staff as an account executive. . . . New bowling program, "Strikes 'N' Spires" with Bailey Goss at the helm, has replaced "Corralin' The Colts" on WBAL-TV Monday eves.

IN MINNEAPOLIS

Under a joint multi-plexing venture, commercial radio station WLOL, supplying the FM, and non-commercial U. of Minnesota radio station KUOM the necessary AM, hi-fi broadcasting being made available over the air for Twin Cities' music fans for the fast time. This is thought by them to be the first time anywhere that two stations thus have joined forces for this sort of public service. . . . WCCO Radio broadcasting all Minneapolis Lakers professional basketball games play by play exclusively. . . . WDGY disk jockey Don Kelly and the wife celebrating arrival of a five pound 13½ oz. baby boy. Prior to the birth the father had a guessing contest over the air re the expected's weight. . . . KSTP-TV photo director "Skip" Nelson filmed pictures of Sputnik II as the satellite streaked across the sky just east of Minneapolis. . . . WDGY lengthening its nightly 10 p.m. multi-phone show one hour to 1 a.m. Monitored by George Rice, ex-stellar Minneapolis Star newspaperman, program gives dialers chances to voice opinions and gripes directly over the air.

IN DETROIT

WWJ-TV has paced "Mr. and Mrs. North," co-starring Barbara Britton and Richard Denning, to replace "The Ray Milland Show," at 5:30 p.m. cross-the-board. . . . Mary Morgan, CKWV special features editor, presented the first Fig Leaf Award on the Detroit Fashion Group for "contributing the most to the promotion and furthering of interest in women's fashions." . . . Announcer Ron Findall has left WJLB for WJIM-TV in Lansing, being replaced here by Truman Walrod who comes in from Port Huron. . . . Bob Martin is WJBK's new program director. . . . "John Wayne Show," hour-long feature film entry, new WWJ-TV Saturday afternoon fare.

IN CLEVELAND

Dick Dray, KYW disker, exiting for WRRB assistant managerial berth. . . . Rod MacLeish, Westinghouse news chief in Washington, covering NATO for KYW. . . . Doc Lemon, ex-Detroit, now with WCUE rumored to move into radio-tv market here. . . . Joe Finan, KYW disker, appearing in Hollywood's "Jamboree." . . . WEWS, ABC affiliate, carrying "Bob Cummings Show" along with NBC's "Tonight." . . . Arthur E. Jost, ex-WGAR, named WTNS sales manager. . . . WERE's program manager Sam Elber producing "Chanukah Festival" at Public Hall with Howard DaSilva, Anna Maria Albergheiti and Jan Peerce. . . . J. Harrison Harley, former WEWS station director, now with Connecticut Mutual Life. . . . WDOK's Norman Wain, pacted for commercial jewelry spiel on WEWS. . . . Lynn Sheldon "Barnaby" on KYW-TV's "Popeye-Barnaby Club" chalked up his 25,000th member. . . . Radio-tv editor George Condon, Plain Dealer, and News staffer Donna Onasch back from Manhattan writing tours.

GLAMORENE SPONSORS TV 'TREASURE HUNT'

Glamorene, the rug cleaner which heretofore has spent its coin primarily in the spot field, has purchased alternate-week sponsorship of the nighttime edition of "Treasure Hunt" NBC-TV. Glamorene's only prior network tv was a couple of inserts in the Steve Allen show on the same web.

The Jan Murray starrer, already an NBC-TV daytime, starts Dec. 24, but Glamorene won't move into the show until Jan. 28, when it takes over 18 shows, or carrying it through summer. As to the other half of the sponsorship of the Tuesday night Nat King Cole replacement, NBC may offer it up for local co-op, as it did with the Cole show. Product Services agency set the deal for Glamorene.

CBS-TV's Foursome

Despite the overall slowness of the network television picture at this pre-Christmas juncture, CBS-TV last week brought in four sales, two of which are significant in terms of television "firsts" for their respective advertisers. Quartet of deals comprised P. Lorillard for "Richard Diamond," Florists Telegraph Delivery Service for "Person to Person," Prudential for the 90-minute news special, "Where We Stand," and International Telephone & Telegraph for the special "See It Now" on Marian Anderson.

Of the four, IT&T is completely brand-new to television. Florists Telegraph Delivery has had a couple of specials, but never a sustained television effort in terms of anything like a series. Even for Prudential, the "Where We Stand" deal marks its first 90-minute buy. Things are slow and soft, but CBS execs are taking heart from the new blood that's showing interest in tv.

Subpoena Bud Collyer, Conoway in Cincy Strike

Cincinnati, Dec. 17. Bud Collyer, president, and Donald F. Conoway, executive secretary of the American Federation of Television and Radio Artists, during a meeting of local members Friday (13) night were subpoenaed as defendants in a \$19,500 damage suit growing out of the four-month-old strike by the union against WCKY.

They were summoned to appear here Dec. 19 for depositions. L. B. Wilson, Inc., owner of the station, included the international union and its two officers in a supplement suit filed in Common Pleas Court a few hours before Collyer and Conoway arrived from New York.

Virginia Payne, a member of the international board, who accompanied them, hid in a telephone booth when the subpoenas were being served, not knowing there was none for her. Meeting was in the Netherlands Hilton.

Damages sought are for alleged "deceit and restrictions in commerce and loss of revenue."

Cunniff's TV Column

Bob Cunniff joins the NEA syndicate just after the first of the year to put out a television column, with the World-Telegram & Sun as the outlet in New York when, as and if. He'll be grouped in the NEA sector with Dick Kleiner, who formerly did gossip and interview stints but, in recent months has become established as a "tv highlights" columnist and who also writes a weekly article on records and disk artists.

Cunniff most recently was a publicist with the NBC Opera, prior to which he syndicated a tv column.

Boston—Carl Moore, vet WEEI broadcast and host of "Beantown Matinee" and "Carl Moore Remembers," cut a new LP "Carl Moore Remembers," with Gloria Carroll and Frank Bell's WEEI combo on WEEI label and available only at the station.

NBC Hitches Its Radio Wagon to a Star as Olds Pacts Jerry Lewis Deal

One way to develop new network radio business, apparently, is to sign on a television performer for radio work and then convince his tv sponsor to double over into AM for complete identification with the star. That, at any rate, is what NBC Radio has done with Jerry Lewis, and the result is a new \$350,000 deal with Oldsmobile, Lewis' tv sponsor.

Olds, via D. P. Brother, has signed to sponsor Lewis in his 10 weekly five-minute "Stardust" capsules on "Monitor" and "Nightline." In addition, it is picking up 15 one-minute and five 30-second participations per week in "Nightline." Contract runs for 13 weeks, so it's not the customary saturation type deal from the automakers.

Lewis signed to do the five-minute comedy capsules a couple of months back. Only other NBC tv star currently under contract for the "Stardust" campaign is George Gobel, though NBC Radio is now working to sign other tv personalities for similar segments.

Boudreau's WGN Pact

Chicago, Dec. 17.

Latest ballplayer to make the switch to the radio mike is Lou Boudreau, former player-manager of Cleveland Indians and later with Kansas City Athletics, who was signed to a year-round contract by WGN last week. Boudreau's main chore will be to deliver the color on the Chicago Cubs home-and-away broadcasts, which WGN wooed away from WIND earlier this year.

The Tribune-owned station also signed Jack Quinlan for the play-by-play. Quinlan had covered the Cubs on WIND for several years.

Hollywood—Alex M. Victor has inked as radio-tv director of Francis D. Gonda ad agency to become sales promotion topper of KMLA (FM). Previously, Victor was on staffs of KTLA and KTTV, and operations director of WMIN-TV, Minnesota.

Texaco
P. O. C. Beer
Lucky Strike
Petri Wi
Coca-Cola
Northwest Aird
Oasis Cigarettes
TWA
Prestone

THEY ALL BUY

program

the sound difference in nighttime radio

Let Program PM make a sound difference in your sales. Call your PGW "Colonel," or the Sales Manager of WBZ-WBZA, Boston. . . . KDKA, Pittsburgh. . . . KYW, Cleveland. . . . WOWO, Fort Wayne. . . . KEK, Portland

WESTINGHOUSE BROADCASTING COMPANY, INC.

W B C

Howard Miller TV Show Facing Axe

NBC-TV is expected to cancel the "Howard Miller Show" out of Chicago by the end of the week, though the hour daytime entry would continue as a local Chi stanza on WNBQ. Decision, which would come out of the NBC o&o division, hasn't been finalized, but is due at the end of the week.

Program, along with the half-hour Tex. & Jinx strip, has been an o&o production which is fed to some 75 other stations on a co-op basis. Production costs are shared by NBC's o&o tv'ers, who also sell participations in the show ingly and in combination. Program, a color entry, has been in the 1:30 to 2:30 p.m. slot on the network, and this time period would be turned back to the local stations.

Reason for the expected cancellation is the fact that the Miller show is an expensive hour, and it hasn't been productive enough in terms of audience or sponsors to justify its continuance. However it's popular in Chi, which is the reason it would continue on WNBQ.

Miller show started out last winter as "Club 60," with Dennis James as emcee. James pulled out after 26 weeks because of the commutation problem involved in shuttling between his home in N.Y. and the show in Chi, and NBC signed Miller, who's a top Chi deejay. Name of the program was subsequently changed to the Miller show.

Still to be resolved is the date of cancellation. It will either be the end of the year or in April. This is one of the factors holding up a final decision by the NBC brass. The o&o division, incidentally, hasn't yet taken up the question of the Tex. & Jinx stanza, but after a decision is reached on the Miller show, that will come up for consideration too.

Dallas—Formal approval of Dallas' proposed educational television station was voted by the Greater Dallas Planning Council.

NBC's Invitation Aud As 'Rome Eternal' TV Series Gets D.C. Preview

Washington, Dec. 17.

NBC and the National Council of Catholic Men unveiled their new television series for the "Catholic Hour" last week before a small invitation audience headed by Papal Delegate Amleto G. Cicognani and half a dozen American Bishops.

An ambitious schedule has been laid out for the four half-hour films which comprise the "Rome Eternal" series. They will run on NBC video for four consecutive weeks in January, with a repeat likely later in the year. In addition, 35m prints will be screened at Monaco in February at the International Catholic Television Festival. The most intensive screening of the series will be next spring and summer at the Brussels International Fair. For the first time at any international fair of this type, there will be a Vatican Pavilion at which the "Rome Eternal" pictures will be run with soundtracks in four different languages. Other showings are in the works.

Last week's invitational preem was at the plush MPAA screening room, with short talks being made by the Apostolic Delegate, Davidson Taylor, public affairs vice president of NBC; David A. McMullan, president of NCCM; and Martin H. Work, NCCM executive director, and executive producer of the series.

Footage was all shot in Rome last summer by an NBC camera crew working with Monsignor John J. Dougherty, and NCCM officials.

Chi's 'Tic Tac' Dough

Chicago, Dec. 17.

NBC-TV's Chi sales shop posted around \$85,000 for "Tic Tac Dough" last week with sale of six alternate week quarter hours on the show to H. W. Gossard Co., makers of foundation garments. Gossard's buy begins Feb. 14.

Also sold was a one-shot pre-Christmas participation on "Howdy Doody" to Glass Wax for its Xmas stencils.

'Son of Aladdin'

CBS-TV's musical version of "Aladdin" with book by S. J. Perelman and music by Cole Porter is set for production in February as a "Du Pont Show of the Month" entry.

NBC-TV's "Shirley Temple's Storybook" series of filmed fairy tales has also scheduled a version of "Aladdin" to roll on the Coast this week for production later in the spring. Almost as if it were a movie-styled sequel, the NBC-Henry Jaffe-Screen Gems version is called "Son of Aladdin."

Assign Outlet For Northeast England

London, Dec. 13.

A syndicate headed by George & Alfred Black, Sydney Box and the News Chronicle has been awarded the contract to operate the new commercial tv outlet in the North East of England, due to go on the air at the end of next year. It will be the eighth outlet in the new network and will service a population of around 2,500,000.

A new company is being formed to operate the station which, in addition to the Black Bros. and Box, will include on its board Lord Layton, Sir Richard A. Pease, Viscount Ridley, Prof. E. J. R. Eaglesham and Col. E. C. Angus. There will also be strong representation of local citizens on the board.

There had been keen competition for the new outlet, and among the prominent bidders were ABC-TV, who already run the midlands and northern station at weekends; a syndicate comprising Romulus Films and the Manchester Guardian; and another group with prominent showbiz names, including exhibition interests.

Pasadena, Tex.—B. T. Dunlop, news and special events reporter for KRCT here is off on a six-week stay in the Middle East, to cover the news events there and special religious services in that area during Christmas.

Mutual's Program Mill Churns; Pact Barry Gray, Long John Nebel

Mutual, which after the first of the year will extend its net broadcasting service until 2 a.m., has hired Barry Gray and Long John Nebel for a late evening stint.

Gray, currently on WMCA, N. Y., in the evening, will begin with MBS on Jan. 13, keying his chatter and interviews for national listenership. His Mutual slot will be from 12:00 to 2 a.m. With WOR, the Mutual affiliate in New York, not taking the net's late night feed, Gray will continue his evening stint with WMCA.

In fact, the program will emanate from WMCA, with MBS picking it up for the net. Contract talks are in the closing stage, with David Freedman, owner of WMID, Atlantic City, repping Barry Gray, Inc. The program will be pitched for national sponsorship, with the tab being \$1,000 per commercial minute. The projected deal with MBS is for a firm 26 weeks. Gray's contract with WMCA, which will carry him exclusively in the N. Y. market, expires in July.

Long John Nebel, currently on WOR, with a midnight to dawn offbeat chapter program, also will begin with MBS on Jan. 13, filling a 11:05 to midnight slot for the net. He will continue with his WOR program also.

Following some protracted talks, WOR has agreed to take the net's projected Kate Smith show, slated after the first of the year, the New York outlet slating it for rebroadcast in the afternoons. Net is feeding the 55-minute cross the board show to most affiliates in the mornings. Firming up of WOR, makes the prospects for sponsorship much brighter.

On the sponsor front, Ex-Lax has extended for a full year the original 19-week MBS campaign it initiated last August. Campaign calls for spots and participations in net's mystery-adventure weeknight bloc. Organizationally, seven new

metropolitan-market areas reps have been elected to the Mutual Affiliates Advisory Committee. They include Thomas F. McNulty, prez of WWIN, Baltimore; Carter C. Peterson, prez, WCCP, Savannah, Ga.; Charles L. Harris, v.p. and general manager, WGRC, Louisville; Carl Junker, program manager, WTFS, New Orleans; Robert Webber, station manager KWDM, Des Moines; Durwood Tucken, general manager of WRR, Dallas; and George Hatch, prez of KALL, Salt Lake City.

WASH. POST BIDS FOR ALABAMA CHANNEL

Washington, Dec. 17.

The Washington Post broadcast division has petitioned the Federal Communications Commission to amend the table of assignments and provide Birmingham, Ala., with a third commercial VHF channel. This could be done, the petition argues, by reassigning channel eight from Selma, Ala., where it's not in operation, to Birmingham.

If the petition is granted, prexy John S. Hayes, of the Washington Post broadcast division, said that the Washington Post will immediately apply for a construction permit for channel eight.

At the present time, there are only two commercial tv stations operating in Birmingham, Alabama's largest city and the 27th market in the country. Channel eight has been assigned to Selma, Ala., 50 miles south of Birmingham, for four years. Although a construction permit for a low power station has been granted, the holder has not begun the construction of the station. A reassignment of the station's locale was sought to cover the Montgomery market. The FCC examiner recommended denial of the Selma-Montgomery application and oral argument before the FCC will be held shortly.

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DARLA HOOD

Sweetheart of "OUR GANG COMEDIES"†

RADIO—

CURRENTLY—BILL KEMP'S SHOW
AMERICAN BROADCASTING
NETWORK

COAST TO COAST
MONDAY THROUGH FRIDAY
8:00 to 9:00 p.m.

TELEVISION—

KEN MURRAY—3 Years
ED SULLIVAN SHOW
PAUL WHITEMAN SHOW
ARTHUR MURRAY SHOW
JACKIE GLEASON
ART LINKLETTER SHOW
JOHNNY CARSON SHOW
STOP THE MUSIC
ARLENE FRANCIS

PICTURES—

"OUR GANG COMEDIES"—9 Years.
LATEST RELEASES:
"CALYPSO HEAT WAVE"—Col.
"HELEN MORGAN STORY"—W.B.

CLUBS—

COPACABANA | SANDS
CIRO'S | SAHARA
MOCAMBO | EL RANCHO VEGAS
COCONUT GROVE
FAIRMONT HOTEL

* Started in "Our Gang" at age of 3.

† Currently re-released nationally on T.V.



"Darla Hood sells all the way."

VARIETY

"Sensational Darla Hood brought down the house."
CORINA WRIGHT,
Herald & Express.

"Bundle of dynamite."
DAILY VARIETY.

"Knock 'em cold ice of Darla Hood."
CITIZEN NEWS.

"Punched out for a rousing finish."
BILLBOARD.

"Miss Hood steals the spotlight with her vivaciousness and knowledge of selling a song."

"Coconut Grove"
LOS ANGELES EXAMINER.

"Dynamic Darla Hood stopped the show cold."

Fairmount Hotel, Venetia Room.
SAN FRANCISCO EXAMINER.

Personal Management:

JOSE GRANSON
333 W. 57th St.
Judson 2-2297

ASCAP-TV ISSUE TO COURTS?

Xmas' Silent Night for New Pops

Looks Like Another Year Without a Click Holiday Entry—Who's to Blame?

While the music industry now has virtually given up on "this year's Christmas hit," the publishers and recording companies are putting the blame for the lag over the last few years squarely on the shoulders of the disk jockeys while the platter spinners, in return, are saying that it's the fault of the publishers.

Publishers and diskeries are squawking that the deejays aren't giving the new Yule tunes enough spinning time and the jocks contend that an early spinning start on Yule product is meaningless and not in keeping with proper programming concepts, station management protocol and sponsor's interests.

According to Jerry Marshall, d.j. at New York's WJMG, the post-Thanksgiving Day kickoff on Xmas songs became modus operandi for the deejays after beefs had come in from listeners that the music industry was commercializing Christmas.

Many deejays agree that if the "right" Christmas song comes along, spinning period between Thanksgiving Day and Dec. 25 is adequate time to get it off the ground. Marshall states that this year the rumblings have been on Bobby Helms' "Jingle Rock" (Decca) and Ruby Wright's "Let's Light The Christmas Tree" (Fraternity), but that they are not runaways, yet.

The albums, he adds, are showing up better on the programming level, which rubs off in the retail areas. The disk companies are safer when they send in Yule albums early than with singles, he said, because the jockeys and librarians can file an album properly whereas many of the singles that come in long before spinning time get lost in the shuffle. Among the Yule albums that are getting top action are those by the Ames Bros. and Elvis Presley on RCA Victor, Fred Waring and Frank Sinatra on Capitol and Bing Crosby on Decca.

AFM-IA Talks In Feb. Vs. TV Tracks

Hollywood, Dec. 17. First high level inter-union talks aimed at halting use of imported soundtracks for vidfilms are slated for Miami in February. AFM prexy James C. Petrillo and IATSE's Richard Walsh will be on hand with Herman Kenin of AFM International exec board; Elliot Daniel, prexy of AFM Local 47, Los Angeles; Tom Carmen, business agent sound technicians local; Johnny Lehnert, business agent for film editors.

Forthcoming talks are an outgrowth of Walsh's promise of cooperation at AFM convention last June and come as a result of a drive by Daniel to launch all-out labor war against the practice of using canned tracks for vidfilm which Local 47 says has virtually eliminated use of live musicians.

'FAIR LADY' IN STEREO. COME LONDON PREEM

"My Fair Lady" is due for the stereophonic trimmings. A new original cast season of the click tuner has been set for the stereophonic taping by Columbia Records when the show opens in London next April.

The stereo package will feature the same leads, Rex Harrison, Julie Andrews and Stanley Holloway, as in Cbs' "original" original cast set. Practice of the diskeries in the past year is to cut for the regular LP market and the stereophonic tape and/or disk at the same session.

Col's "My Fair Lady" set has already passed the 1,300,000 sales mark.

Glaser's Jazz Tuition

Joe Glaser, president of Associated Booking Corp., has set up a jazz scholarship fund at Boston's Berklee School of Music. The scholarship is for one year at the full \$700 tuition fee.

An international competition will be held annually for jazzsters vying for the scholarship.

AFM Going Over Petrillo's Head On Segregated Locals

Hollywood, Dec. 17.

Having failed to get an answer from James C. Petrillo, a musicians Committee for an Integration will go to AFL-CIO prexy George Meany to seek an end to segregated locals within the AFM. They will ask that the matter be turned over to the AFL-CIO civil rights committee. MCI asked Petrillo for a definite answer to a previous communications on integration. With a no response forthcoming, they moved to take matter up with Meany.

MCI is headed by Merl Young, who is on board of directors of Local 47 here, but his MCI chore is as an individual musician. He also authored the resolution presented at AFM convention last June, and referred to Petrillo, asking abolition of segregated locals.

MCI position is that Negro locals in the south which want segregation can have it, but that traveling Negro members or transfer members should have the right to affiliate with a local of their choice.

STATIONS ABLE TO SEEK RELIEF

Negotiations between the American Society of Composers, Authors & Publishers and the indie television stations for a new licensing agreement are now heading into a blind alley. With the current pact running out at the end of this month, it now appears likely that the matter will wind up for settlement in the Federal courts.

Under the ASCAP consent decree, a music user, who is unwilling to meet the Society's terms, has the right to submit the matter of ASCAP's licensing rate to the Federal courts for determination. ASCAP, however, does not have the privilege of running to the courts even if the music user turns down ASCAP terms and blacks out the Society's music.

The possibility that the tv industry will black out ASCAP music is remote. In the event of a stalemate, and recourse to the courts, the tv stations and webs will be able to use ASCAP music under an automatic extension clause in the current deal, as well as afterward, under an interim agreement.

It's understood that two main (Continued on page 50)

MEYERSON EXITS MGM FOR DECCA A&R SPOT

Harry Meyerson, longtime artists & repertoire chief of MGM Records under the regime of Frank Walker, has moved over to Decca's a&r staff. Meyerson, who was replaced at MGM by Morty Craft when Arnold Maxin was brought in to head the diskery, will work under Milt Gabler, Decca v.p. and a&r chief.

Decca's reording staff in New York now consists of Gabler, Meyerson, Marvin Holtzman and Hal Webman. Meyerson will cut both singles and albums in his new spot with Decca. Before joining MGM around 10 years ago, Meyerson was associated with Decca and RCA Victor.

Col Jet-Bent Via S. Korea, Chile, BWI; O'seas Affil. Philips' New Label

Al Kelly As R&R'er

Al Kelly, one of the top double talkers, has been signed to do an album for RCA Victor.

It's been called "Al Kelly Sings Rock 'n' Roll."

Writer Pacts With BMI Not Tied To BMI Firms: Court

Songwriter Ivory Joe Hunter, in a suit against St. Louis Music Corp., won his point in N.Y. Supreme Court last week that any cleaver contract with Broadcast Music Inc. has no effect upon any special deals with BMI publishers. Under Hunter's contract with St. Louis Music, he was to receive a half share in the publishing and performance rights to the hit tune, "I Almost Lost My Mind." Later, Hunter entered into a direct songwriter pact with BMI under which the latter also paid him for performance rights.

Judge Samuel S. Coleman, in upholding Hunter's claim to collect from St. Louis Music, said: "Whatever the nature of the relation between the songwriter, the defendant (publisher) and BMI, that relation being far from clear, it is plain that BMI's obligation to the plaintiff (Hunter) was a separate and independent one." He pointed out that BMI made no complaint about paying Hunter twice for the performance rights and if there's any grievance against Hunter, BMI had it and not St. Louis Music.

Under BMI's mode of operation, separate deals are made with writers and publishers, and on any given tune, if payments are made direct to the writers, no deductions are made to the publishers.

Columbia Records is spreading its global wings. Diskery has set deals for representation in South Korea, Chile and the British West Indies. Col, incidentally, will be the first U.S. diskery with a licensing deal in South Korea.

In another aspect of its international buildup, Philips, Col's European affiliate, is launching a sub-sid Fontana label, to get wider exposure for the Col catalog overseas. Decision to start the Fontana label was made because of the overload of material stacking up in the Philips catalog. The Fontana line, which is now active in France, moves in to Holland Jan. 1 and by April will be rolling in Sweden, Austria, Spain, Italy and Belgium.

The Col artists already set for the Fontana banner are Johnny Mathis, Isaac Stern and Rudolph Serkin. Latter two have been switched from the Philips lineup to give Fontana some longhair strength. It's expected that about 75% of Fontana's releases will be by U.S. diskers.

On the Europe-to-U.S. level, the Col line will be bolstered further via the recent tieup between the Italian label, Durium, and Philips. Durium previously had been affiliated with British Decca which still represents the label in many countries, but as soon the licensing deals expire they will be picked up by Philips. First big push by Col in Durium tie will be on crooner or Maria Marin, Durium's top artist. Col is prepping an LP release for him in the U.S. some time in April.

According to Arnold Berry, Col's director of foreign operations, label's overseas sales is 50% higher for the first six months of 1957 than for a similar period the previous year. "And that's all in volume," he pointed out, "because there's been no increase in fee rates." Also booming for Col is its LP Record Club in Canada (separate from the U.S. club), and its wholly owned subsidiaries in Mexico, Brazil, Argentina and Canada.

Associated with Berry in the foreign activities is Nat Shapiro, coordinator of international artists & repertoire.

Goodman Buys File Of Defunct Bally

Publisher Gene Goodman went on a buying spree last week and locked up the Bally Records catalog. Bally, an indie diskery operating out of Chicago, decided to call it quits a couple of months ago.

Goodman gets all the Bally masters except for those cut by Betty Johnson. Thrush recently signed with Atlantic Records. In the buy are close to 300 single masters and a flock of LP's, all unreleased. The material is now on its way from Chi to Goodman's N.Y. hq.

Goodman's interest in the Bally material stems from the fact that many of the tunes recorded are published by his music firms. He plans to sell or lease the disks to other recording companies.

Deal was sset through Goodman's attorney Harold Ornstein and Bally toppers A. J. Wren and Jim Yates. The sum was undisclosed.

ANNA MAGNANI BOWS IN U.S. VIA VERVE D'AL

Anna Magnani will get a crack at the U.S. disk market under Norman Granz's Verve banner. Granz has picked up the soundtrack rights for the tune the Italian screen actress sings in Paramount's "Wild Is the Wind" and has coupled it with a song he recently recorded with her in Rome. Tune from the pic is "Scaticciatello" while the side waxed in Rome with a six-piece combo backing is "Aggio Perduto O Suonno."

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Inside Stuff—Music

Roger Englander, CBS-TV producer-director, is on a musical bicycle this Yule season. He's huddling with Leonard Bernstein on the upcoming CBS remote telecasts of "The New York Philharmonic Young People's Concerts" from New York's Carnegie Hall, rehearsing with Thomas Scherman and the Little Orchestra Society for a series of children's concerts which he's producing and staging, and confabbing with Alfredo Antonini on the special Christmas telecast, "The Gift Of Music" which he's producing for CBS Public Affairs Dec. 22.

MGM Records has teamed up with N. Y.'s RKO Palace on a mutual promotion for "The Bridge on the River Kwai" film and the Art Mooney disk of the pic's theme. Diskery has arranged for 100,000 hard ticket envelopes to carry imprint plug for the MGM platter. RKO neighborhood theatres are playing the Mooney disk in their lobby as well as using the record for recessional music. And patrons buying "River Kwai" premiere tickets on sale at nabe RKO houses will receive copies of the platter.

Paul Anka, young Ottawa chanter currently riding high on disk sales, was voted his hometown's "outstanding citizen of 1957" by the Knockers Club, a large (around 500 members) group of business, association and government men devoted to entertaining at orphanages, shelters, hospitals, etc. Award was presented to his father, Andy Anka, Ottawa restaurateur, since 16-year-old Paul had just reached London for singing dates. It was a silver dish.

Hazel Guld, VARIETY correspondent in Munich, writes: "This may be ancient history in the U.S. but this Christmas card record at one mark (25c) is going like mad in Germany, selling through the top chain of department stores, the Kaufhof (like Macy's). Punch out the hole in the centre, set the record player at 45 rpm, and play the thing with the picture (Black Forest wintry scene) facing up—'tis 'Silent Night' in German."

Sputnik has inspired a Dutch composer to write a song titled "Song Of The Second Moon." Kid Baltan has clefted an electronic score which means that "concrete music" for the first time is used for a song instead of the usual symphony. Also waxed is an electronic "Night-train Blues" which will be on the Dutch market soon.

Mills Music has acquired the catalog of Edition Canzonetta, Berlin firm, for the U.S. and South America. Catalog includes compositions by Hans Berry, Werner Bochmann, Heinz Kiessling, Simon Knapp, Josef Niessen, Peter Thomas, Gustav Trost and Will Williams, among others.

Yet Viennese Composer
Robert Stolz
 Interestingly traces some musical masterpieces and patriotic perennials to detail
Music Knows No Frontiers
 another Editorial Feature in the upcoming
52d Anniversary Number
 of
VARIETY

UA Pacts Bob Carroll; Tap Mael as Controller

Bob Carroll, singer who has worked for various labels, has become the third artist to join the United Artists' disk roster. Company's initial disks by Joe Valino and Wes Bryan hit the market last week. Along with the inking of Carroll, the UA disk subsid has hired a controller, Si Mael, to look after the diskery's finances.

Al Tamarin, exec assistant to Max Youngstein, prexy of the UA music biz operation, is leaving this week to meet with distributors in the midwest and on the Coast. In Chicago, the UA distrib, Garmise Distributors, is hosting a party for the trade Friday (20) night which Tamarin will attend.

Bill Haley currently on a promotion tour through the midwest for his latest Decca release.

M-G to Spread-Eagle Music Media In Bally for Lerner & Loewe's 'Gigi'

ASCAP READIES REPLY TO LENGSFELDER SUIT

The suit to knock out ASCAP's weighted voting system, filed in N. Y. Supreme Court by songwriter-publisher Hans J. Lengsfelder, will come to a head next week when ASCAP attorneys will file their reply to the plaintiff's brief. Before Judge Owen McGivern last week, ASCAP attorneys asked for an extension of time to file their answer, but did stipulate certain objections to the validity of the suit on the grounds of the statute of limitations and the fact that Lengsfelder was not a member of the Society at the time the weighted vote was adopted.

Lengsfelder, one of ASCAP's most persistent critics, sued to end the weighted vote and other administrative procedures of the Society on the grounds that they were "undemocratic" and favored the top publishers and writers. Lengsfelder is repped by attorney Frank Weinstein.

Jubilee's Rockabilly

Jubilee Records is swinging into the rockabilly groove with the pacting of Pat Kelly.

Morty Palitz, diskery's veepee, latched on to the singer in Nashville.

Music will be the "big sell" in Metro's pitch for the Alan Jay Lerner-Frederick Loewe film musical "Gigi." Working in coordination with Norman Rosemont, general manager of Lerner & Loewe's Lowal Corp., the M-G exploiters are drumming up a promotion that will tie in disks, albums, jukeboxes, record retailers and disk jockeys to get the "Gigi" message across.

Already in the works is a record dealer-theatre manager contest for the best window/lobby display of the disks and albums, with cash prizes for the winners. Special screenings are being planned for music editors and deejays around the country and the clefters have committed themselves to a 10-key city tour visiting the platter spinners.

Metro's concentration on the score will also be evidenced in the ads which, along with the stars, Leslie Caron, Maurice Chevalier, Louis Jourdan and Hermine Gingold, will feature the legend to the effect that this is Lerner & Loewe's first score since "My Fair Lady."

On the tune level, Rosemont has produced 5,000 LP demo platters, featuring eight tunes, for deejays, music editors and recording men. Release date on the tunes has been set for Feb. 14 with the pic scheduled to bow in New York in late April. Original soundtrack set will be issued by MGM Records and with other companies set for their own treatment. RCA Victor, for example, is now lining up a jazz album workover of the score. Seven single platters of the title tune already have been set for the Feb. 14 kickoff. Chappell is publishing the tunes.

RETAIL ALBUM BEST SELLERS

NATIONAL Rating This Last wk. wk.			Artist, Label, Title		New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Chicago—(Lyon-Healy)	Kansas City—(Katz Drug Co.)	Miami—(Spec's Record Shop)	Dallas—(Titchie-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Louisville—(Shackleton)	Minneapolis—(Dayton's Dept. Store)	Cleveland—(Higbee's Dept. Store)	Portland—(6th Ave. Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)		
<div>VARIETY</div> <div>Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.</div>																										
1	2	AROUND THE WORLD (Decca)		1	9	3				5	4	5	1	1	1		8	2	5	8		6	2		103	
2	4	PAL JOEY (Capitol)		4	4	4		1	1	2	3	2	8								5	7		7	84	
3	1	MY FAIR LADY (Columbia)		3		2	2		3	5		8		9		3	4	8		9		1	4	82		
4	3	Original Cast (CL 5090)		6		5	5	3		7	4	3	7			10						8	6	57		
5	9	FRANK SINATRA (Capitol)		7			8	9		1	2							2	6	6	9	4		56		
6	5	Where Are You (W 855)		8	10		6			3			4			5		1	4		3			55		
7	6	RICKY NELSON (Imperial)																								
8	8	Ricky (IMP 9048)																								
9	10	JOHNNY MATHEIS (Columbia)					6		7								10		1	4	5		1	43		
10A	13	Warm (CL 1078)																								
11	11	ELVIS PRESLEY (Victor)		2								1		9						10	3	8	7		37	
12	12	Christmas Album (ELC 1037)																								
13	18	BING CROSBY (Decca)									10			2	7	1				7			3		36	
14	7	Merry Christmas (8126)																								
15	12	OKLAHOMA (Capitol)		5								9	9	3	6			3				9			33	
16	17	Soundtrack (SAO 595)																								
17	22	NAT KING COLE (Capitol)																								
18	19	Love Is the Thing (W 823)					3	7			6	6	5			7						10			33	
19A	14	ROGER WILLIAMS (Kapp)																								
20	24	Fabulous Fifties (KXL 5000)					9					4		2		1		7							32	
21	25	GOGI GRANT (Victor)																								
22	18	Helen Morgan Story (OLC 1030)			3	9								6						4				3	30	
23	7	JOHNNY MATHEIS (Columbia)																								
24	22	Wonderful, Wonderful (CL 1028)													8			1	10				5	5	28	
25	12	JANE MORGAN (Kapp)																								
26	17	Fascination (KXL 1066)		9	1						8											2			24	
27	22	JIMMIE RODGERS (Roulette)																								
28	19	Jimmie Rodgers (25020)							1													1			20	
29	22	NAT KING COLE (Capitol)																								
30	19	One of Those Things (W 903)		6			2				7														18	
31	19	TENNESSEE ERNIE FORD (Capitol)																								
32	14	Hymns (T 756)																2	8	6					17	
33	14	HARRY BELAFONTE (Victor)																								
34	14	Sings the Caribbean (LPM 1050)						4																	2	16
35	19	MANTOVANI (London)																								
36	19	Christmas Carols (913)																				3			16	
37	24	KING & I (Capitol)																								
38	24	Soundtrack (T 740)							7		9															
39	25	TENNESSEE ERNIE FORD (Capitol)																								
40	25	Spirituals (T 818)																4	6						12	
41	16	ELVIS PRESLEY (Victor)																								
42	16	Loving You (LPM 1515)							10				7				6								10	
43	20	PAJAMA GAME (Columbia)																								
44	20	Soundtrack (DL 5210)																							10	
45		JACKIE GLEASON (Capitol)																								
46		Oooh (W 905)							8							4									10	

BMI Awards Fete Gets a Load Of Anti-ASCAP Talk

The ASCAP songsmiths who have been rapping Broadcast Music Inc. were bitterly counterattacked last week by BMI board chairman Sidney M. Kaye at the organization's sixth annual awards dinner at the Hotel Pierre, N. Y. Kaye stated that the "campaign of slander against BMI is generated out of jealousy, self-defeating jealousy."

Reprising in part the answer he gave to the ASCAP critics last year, Kaye stated that BMI writers and publishers were here to stay because they represented a musical force that was "fresh, new and vital." Robert J. Burton, BMI v.p., also hit the same note in presenting the awards to the BMI hits for 1957, stating, "we are in the big leagues to stay."

As a memorial gesture to the late Jimmy and Tommy Dorsey, both of whom played regularly at BMI affairs, their 83-year-old mother was introduced. She broke down as she made a plea "to play my boys' music."

A more humorous note was sounded by publisher Howie Richmond when he was given the award for "Kisses Sweeter Than Wine." Richmond said: "I want to thank Morris Levy and Phil Kahl of Roulette Records (which produced the hit disk with Jimmie Rodgers) for treating this song as if it were their very own." It was an inside reference to the fact the Levy and Kahl thought the tune was in public domain and so they put it into one of their own publishing firms.

Verve's Vegas Powwow

Verve Records' distributors and salesman will converge on the Sands Hotel, Las Vegas, Dec. 20-22 for the diskery's second annual sales meet. Norman Granz, Verve prexy, will host 30 distributors and 100 salesmen at the meet.

Graz will blueprint firm's 1958 album and single plans as well as report a \$7,000,000 take for 1957.

Walter Hendl, in his ninth year as musical director of the Dallas Symphony Orchestra, has resigned, effective close of 1957-58 season.

MacLeod Exits EMI in Britain

John N. MacLeod, managing director of Electric & Musical Industries (EMI) of England, has exited the company, according to word received in New York from London by Dario Soria, president of EMI in the U.S.—Angel Records—which was recently sold to Capitol. MacLeod was responsible for the setting up of Angel in the U.S. and also for British EMI's buyout of Capitol. It's expected that J. F. Lockwood, chairman of the EMI board, will direct EMI's disk business, according to Soria.

MacLeod had been with EMI for 29 years in various exec capacities. In conjunction with Soria, he launched the Angel label in the U.S. in 1952 after EMI's pact with American Columbia ran out. He had been managing director of EMI, in charge of the record phase, since 1956.

MacLeod's exit from EMI in London ties in with the decision of the company to buy out Soria's 25% interest in EMI in the U.S., since both were closely allied. Under the new setup, the Angel line will be distributed in the U.S. starting next year by Capitol Records.

Sarah Vaughan Playing Hometown Newark Date

Sarah Vaughan is currently making her first cafe appearance in her hometown of Newark, N. J., at Gil Blum's Sugar Hill jazz spot, since she hit the bigtime about 10 years ago. The songstress, who is playing the Sugar Hill for a week, received her early vocal training at Newark's Mount Zion Baptist Church.

In an unusual coin splash for a suburban jazz spot, the Sugar Hill has booked Dizzy Gillespie and a 17-piece orch to follow Miss Vaughan for the New Year's week. Following this date, Gillespie is breaking up his orch.

VARIETY 10 Best Sellers on Coin Machines

1. YOU SEND ME (8)
2. APRIL LOVE (6)
3. RAUNCHY (4)
4. JAILHOUSE ROCK (10)
5. SILHOUETTES (8)
6. PEGGY SUE (1)
7. KISSES SWEETER THAN WINE (4)
8. GREAT BALLS OF FIRE (1)
9. LEICHTENSTEINER POLKA (1)
10. MY SPECIAL ANGEL (1)

WAKE UP LITTLE SUSIE

ALL THE WAY

CHANCES ARE

I'M AVAILABLE

AT THE HOP

MELODIE D'AMOUR

TILL

LITTLE BITTY PRETTY ONE

STORY OF MY LIFE

JUST BORN

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Second Group

Sam Cooke Keen
Teresa Brewer Coral
Pat Boone Dot
Bill Justis Phillips
Billy Vaughan Dot
Ernie Freeman Imperial
Elvis Presley Victor
Rays Cameo
Steve Gibson ABC-Par
Buddy Holly Coral
Jimmie Rodgers Roulette
Jerry Lee Lewis Sun
Will Glahe London
Bobby Helms Decca
Sonny Land Trio Prep

Everly Bros. Cadence
Frank Sinatra Capitol
Johnny Mathis Columbia
Margie Rayburn Liberty
Danny & Juniors ABC-Par
Ames Bros. Victor
Edmundo Ros London
Roger Williams Kapp
Therster Harris Aladdin
Marty Robbins Columbia
Perry Com Victor

Tubb Tub-Thumps Corn-Poem Music

Des Moines, Dec. 17.

In an interview here, Ernest Tubb, who has been with Grand Ole Opry since 1943, said there's a lot of difference between hillbilly music and country music and that the term "hillbilly" has hurt the country music business.

Said Tubb: "There are some real artists in the country music field today and their music isn't the 'whisky - drinkin', 'tobacco-chewin' thing some people think. It's modern folk music and its getting better all the time." He said country music, embracing all rural areas, is immensely popular. "A lot of popular music is ignored or just tolerated by adults, but you take this country music—our fans all like it whether they're 4 or 80."

Tubb predicted country music will continue to contribute power to popular music and accept some of the latter's smoothness. He pointed out that many top pop songs originated in country music.

Court Nixes Oberstein Claim on Stockholding

Ell Oberstein's claim that he was a stockholder in the music firms recently purchased by Gene Goodman was negated by Judge Owen McGivern in N. Y. Supreme Court last week.

On a motion for summary judgment, a declaratory judgment was granted in which Judge McGivern held that Oberstein was not a stockholder in any of the companies in dispute. The companies purchased by Goodman in which Oberstein claimed stock ownership are Jewel Music, Encore Music, Allied Music, Robert Lee Music and East-West Music. Goodman bought the firms in October, 1957.

Jay Levison represented Goodman and the firm of Wilzin & Halperin represented Oberstein.

FRISCO LOCAL STOPS 'CLUB DATE' OF STUDES

San Francisco, Dec. 17.

AFM's Local 6, third biggest in U.S., apparently is stepping up its drive to insure that no music will be played outside its jurisdiction.

Latest manifestation of campaign came when a five-piece pops group composed of Novato H.S. students was asked to stow its instruments because it was "jeopardizing the livelihood of professional mu-

sicians" by playing at a highschool club rally in suburban Novato.

Group, instructed by highschool music teacher Gerald Ring, had been playing for about an hour at a shopping center to attract crowds to purchase tickets for the school club's dance. At this point, Cyril O. Evnon, Marin County rep of Local 6, informed the teacher that the teenage combo not only was violating AFM jurisdiction but also had violated a state law by removing state property (the instruments) from the highschool.

Teenagers stopped playing and returned instruments to school.

Name Charles Cowley New Muzak Corp. Prez

Charles C. Cowley has been named prexy of Muzak Corp., suppliers of background music. Cowley, formerly exec veepee in charge of Muzak's franchise operations succeeds Harry E. Houghton, who recently sold his interest in Muzak.

Jack D. Wrather, chairman of the board, headed the group which bought out the company.

THE GREATEST GIFT OF ALL

THE GIFT OF LOVE

Lyric by PAUL FRANCIS WEBSTER

Music by SAMMY FAIN

LAUREN
BACALL
ROBERT
STACK

The
Gift of
Love

CINEVASCOPÉ

PRODUCED BY
CHARLES BRACKETT-JEAN NEGULESCO
DIRECTED BY
LUTHER DAVIS

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ROBBINS MUSIC CORPORATION
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The
Gift
of
Love



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VIC
DAMONE

on

COLUMBIA

4-41085

Here's to you...!

*To you who have helped to make 1957 the greatest year
in RCA VICTOR RECORDS' history, our best wishes for
a Merry Christmas, and a wonderful 1958!*



RCA VICTOR

TM&©

RADIO CORPORATION OF AMERICA



Jazz What Used-to-AM, Ain't

Hub Station's Scrapping of That & Longhair Brings A Dirge by George Wein

Boston, Dec. 17.

Jazz got the bounce from the WEZE radio station, formerly WVDA, last week with dropping of nightly show from 10 to 11 featuring George Wein, jazz expert, director of the Newport Jazz Festival, operator of jazz spot Storyville here, and instructor in jazz at B. U. WEZE is changing its format to a continuous music station with jazz, opera and all classical music cut from its programming.

Wein, commenting on the situation, said "This policy no doubt will prove financial" successful and I wish the owners well in their enterprise. I can't help but feel,

however, that the "Top 40" trend in radio presentation, which incidentally has been adopted by practically every station in the city, has more serious social connotations than just the mere continual exploitation of bad music.

"It's true, that one of the ideals of a democracy involves the greatest good for the greatest number," and the music being shoved out over the air-waves seemingly appeals to the greatest number of people. However, another facet of democratic ideals is the freedom of

the individual to enjoy the pursuit of happiness.

"Much of the happiness afforded to many people is their love and appreciation of good music. While these people might represent a minority group, they certainly are not a small or insignificant segment of our population.

"Over 50% of income of the recording industry results from the sale of jazz, classical and standard musical albums. If the radio stations of the country insist on destroying the individual right of selectivity of programs it appears to me that we, as a society, are doomed to the life prophesied for us by many of our science fiction writers.

"It is conceivable that we'll all wear the same clothes, live in the same style houses, eat the same food and perhaps all die at the same age."

Album Reviews

Continued from page 42

ford's Phools. Also included are sides by Louis Armstrong, Bessie Smith, Jelly Roll Morton and other greats. Unfortunately, the quality of the old recordings on this disk is far below that of reissues made by the major companies from the same period.

Paul Clayton: "British Broadside In Popular Tradition" (Folkways). This is another interesting collection of folksongs to be released by this label. Paul Clayton delivers this repertoire with a clear voice and unpretentious style, to guitar accompaniment. The category, broadside ballads, derives from the

fact that these songs were sold and circulated via single broadside sheets.

Hank Sylvester: "Christmas in Hi-Fi" (ABC-Paramount). Hank Sylvester has blended chimes, bells, celeste and organ sounds for this instrumental salute to the Christmas season. It adds up to an invigorating sound that fits the seasonal attitudes. Diskery wisely has placed the lyrics to the carols on the back cover.

Jazz Erotica" (Hi Fi Record). With a nude painting on the cover and this kind of title, it's tough for the sounds in the groove to live up to expectations. Actually, this is a smooth, swinging display of jazz by a modern Coast group with Richie Kamuca on sax, Conte Candoli and Ed Leddy on trumpets, Frank Rololino on trombone, and other fine sidemen. *Herm.*

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	2	PAT BOONE (Dot)	April Love*
2	1	SAM COOKE (Keen)	You Send Me†
3	3	ELVIS PRESLEY (Victor)	Jailhouse Rock†
4	9	BUDDY HOLLY (Coral)	Peggy Sue†
5	5	FRANK SINATRA (Capitol)	All The Way*
6	-	JERRY LEE LEWIS (Sun)	Great Balls of Fire†
7	-	ERNIE FREEMAN (Imperial)	Raunchy†
8	7	BILL JUSTIS (Phillips)	Raunchy†
9	-	DANNY & JUNIORS (ABC-Par)	At The Hop†
10	6	JIMMIE RODGERS (Roulette)	Kisses Sweeter Than Wine†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	*APRIL LOVE—"April Love"-F	Feist
2	2	†YOU SEND ME	Higuera
3	3	*ALL THE WAY—"Joker Is Wild"-F	Maraville
4	5	†JAILHOUSE ROCK—"Jailhouse Rock"-F	Presley
5	-	†PEGGY SUE	Nor-Va-Jac
6	7	†KISSES SWEETER THAN WINE	Folkways
7	8	*LIECHTENSTEINER POLKA	Burlington
8	4	†SILHOUETTES	Regent
9	-	†MELODIE D'AMOUR	Rayven
10	9	*CHANCES ARE	Korwin

(*ASCAP †BMI F-Films)

The HIT! OF THE WEEK

CHUCK ALAIMO
QUARTET
WHERE'S MY
BABY
and
LOVER'S
AGAIN
K12589

M-G-M
Records

LATEST RELEASE

9878

CLINT MILLER

Sings

BERTHA LOU

b/w

DOG-GONE IT BABY

I'M IN LOVE

ABC-PARAMOUNT

THE
STARS

IS COMING OUT!

SATCHMO

(LOUIS ARMSTRONG)

Presently

GOPACABANA

NEW YORK

FOUR WEEKS

FROM DECEMBER 12

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

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New York 22, N.Y. Chicago, Ill. Miami Beach, Fla. Hollywood 46, Calif.
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ANDERSON HEADS AFM IN CAN.; BEATS MURDOCH

Toronto, Dec. 17.

After 26 years as president of the Canadian Musicians Assn., Walter Murdoch was relieved of his post last week by members of Local 149, American Federation of Musicians, with George Anderson, 36, trumpeter for Canadian Broadcasting Corp. orchestral groups, elected in Murdoch's stead.

Move began some months ago when fulltime musicians decided to take a more active part in the operation of their union. Despite his election defeat, Murdoch remains as executive officer for Canada on international board of AFM. Last season Murdoch was tendered a testimonial banquet here by the musicians to mark his 25th year as president. He was given an automobile and hi-fi set; his wife, a mink coat.

Victor's Staffer Gabs

RCA Victor's disk field men for both the single and album divisions have been brought into New York this week for a briefing on the company's plans for next year.

Over 25 staffers from various points around the country have been meeting with the homeoffice execs.

WAIT!...

For the New Christmas Song Hit

"It's Different" "Lord - You Never Know"

By Larry Langenderfer, Writer of

"I MISS HER PAL OF MY ROCK-A-BYE DAYS" and "REMEMBER"

L. J. LANGENDERFER

1520 South Street Toledo 9, Ohio - WA. 1288



Thank You
VINCENT LOPEZ

for letting me do the narration in
WHISTLIN' OTTO
(the Baby Reindeer)
"Christmas Music" Album
DENNIS BALLABIO

NOW ...
AND ALL THROUGH
THE WINTER SEASON

Leroy Anderson's

Sleigh
Ride

100%
Record-1
MILLS MUSIC

LEROY ANDERSON
Another Big Hit

FORGOTTEN
DREAMS

Recorded by:
• LEROY ANDERSON (Decca)
• CYRIL STAPLETON (London)
• FREDERICK FENNELL (Mercury)
MILLS MUSIC, INC.

Sensational!
THE STORY
OF
MY LIFE

MARTY ROBBINS

Columbia Records

FAMOUS MUSIC CORPORATION



Season's Greetings ★ American Society of Composers, Authors and Publishers

On The Upbeat

New York

Typo in last week's disk reviews put The Escorts on the OP label instead of OJ Records . . . Dick Gersh on a plugging trek through the midwest and due back at his N.Y. desk Dec. 23 . . . Son, Jeffrey Gallant, born to Jim and Elaine Gallant Dec. 12. Father is the deejay-emoee of WNBC-TV's "Bandstand" in New Haven . . . Sam Cooke staying east for another week to do tv shots and personal appearances . . . Danny Davis currently at the Golden Slipper, Glen Cove, L.I. . . . Al Parker handling entertainment activities at Miami Beach's Shore Club for the winter season . . . Erroll Garner copped France's "Grand Prix du Disque" . . . Pianist Marshall Grant and his trio backing Julie Wilson on her new Vik album "Julie Wilson at the St. Regis Maquette" . . . Cindy Tyson, Copa thrush, pacted to Independent Artists Corp. . . . Connie Boswell begins a two-week stand at the Colonial Inn, St. Petersburg, Dec. 24 . . . Don Rondo, Jubilee diskster, headlines at the Shell House, Queens, Dec. 27-31 . . . Jazz pianist Bernie Nierow held over at the

Tropicana, Las Vegas, through January.

Lavern Baker in town for Atlantic recording sessions . . . Nat King Cole set for a Copa stand beginning Jan. 9 . . . Gene Sheffrin, reop at Dave Alber's office, wound up 10 days in Miami Beach setting up origins for Kate Smith's MBS radio show . . . Count Basie, currently at Birdland, set for Jerry Lewis' Dec. 27 show over NBC-TV, originating from the Coast . . . Marshall Stearns starts a seminar Feb. 10 on "The Role of Jazz in American Culture" at the New School for Social Research.

London

Humphrey Lyttelton to do a solo trip to U.S. for tv and jockey shows, band exchange with Buck Clayton's outfit having sundered . . . Julie London has turned down all tv offers because of a film commitment . . . Kenny Baker and Jack Parnell, founder members of Ted Heath orch., returned to the outfit for one day for an LP sesh tracing history of the Heath combo . . . Joan Regan and Edmund Hoekridge booked for Bernard Delfont's Blackpool show, "Show Time," next summer . . . Marion Ryan signed for another two years by Nixa Disks . . . Johnny Dankworth to have U.S. disk released on Verve to tie up with his American tour slated for Feb. 21.

Hollywood

Liberty Records signed Jack Marshall to arrange and conduct a session for Margie Rayburn . . . Singer John Drexel joining the Betty Grable show . . . Stan Kenton's Rendezvous in Balboa has begun featuring Sunday matinee dances starting at 4 p.m. . . . Hugo Friedhofer on the 20th-Fox lot scoring "The Young Lions" . . . Imperial Records plans a heavy release sked of instrumental singles for 1958 . . . L. Wolfe Gilbert in Gotham for ASCAP board meet . . . Richard Linke has added Connie Russell and oatunester Ray Price to his personal management stable . . . Hugo Peretti, L&R topper for Roulette Records, in town to set up disk dates for singer Jeri Southern.

Boston

Nappy Gagnon featured on the 88 in Merry Go Round lounge of the Sheraton . . . Al Vega Trio current in Sable Room of Hotel Tournai . . . "Wild Bill" Davis & His Dixie orch. reopened the old Savoy, now named the Big "M" . . . Charles Kearns handling the Bob Bachelder and Freddie Sateriale orchs . . . Jay Carlyle disbanding present dance crew in favor of small dixie group . . . Gerry Muligan Quartet and former Basie blues piper, Jimmie Rushing, to Storyville opening Dec. 26 . . . Pianist Barbara Shearer and bassist Mona Nevins featured with drummer Ernie West at Valli's in their

sixth week . . . Reef in Revere featuring Sunday afternoon jam sessions with tenor saxist Tommy Walters, drummer Tony Dell, trumpeter Dick Wetmore and pianist Marty Goldman . . . Johnny Vacca Trio and pianist Johnny Ward at Soto's Lounge, opposite Shubert Theatre . . . Pianist Bill Chamberlain at Lucky Star . . . Rip 'N' Rik, organ duo, to Hawthorne Club for month of January . . . Hillariy Rose Quartet in 28th week at Stage Bar . . . Fred Petty Agency handling thrush Pat O'Day for her date at Jay's in Bridgewater.

Chicago

Dorothy Fongation Trio inked for Embers, Ft. Wayne, for two weeks, Jan. 6 . . . Don Thompson Quintet, packed for Club Alibi, New Orleans, for four weeks, Jan. 9 . . . Dukes of Dixieland open at Blue Note for one week, Jan. 15 . . . Slim Gaillard opens tonight (Wed.) at Hotel Sutherland for three frames . . . Carl Sands orch takes off from Shamrock Hilton, Houston, Jan. 6 to play four frames at Brown Suburban Hotel, Louisville and returns to the Shamrock April 3, for 12 more weeks.

Seattle

Don Ragon orch. with Alice Raye, into Brigadier Room of New Washington Hotel for month of December . . . Jackie Sands at Roughrider Room of Roosevelt Hotel . . . Jennie Chase, pianist and vocalist, into Clark's Red Carpet . . . Ruby Bishop at Ivar's 5th Avenue.

Vancouver

Sydney Kelland is back on organ, mornings over CJOR, from Capitol Theatre where he teed off his pro diapasoning at theatre's inception 30 years ago . . . Doug Hepburn, contending world champ weightlifter, additions with vaude bookeries as a balladeer, has cut sample disk "Night and Day" . . . Claude Hill elected prexy of AFM Local 145 . . . Ken Hole and Wally Lightbody shutter their uptown jazz-policy cellar, dicker for an established downtown nitery . . . Herb Jeffries teamed with new Bill McGonigal to cut, press and distrib a new, unnamed label from here . . . Ella Hess, onetime European diva, now teaching, back from three-month tour of world operatic capitals . . . Bud Henderson pinch hits for bedridden Chris Gage at Arctic hospice and tv dates . . . Johnny Lester Trio playing point-of-sale bounce sessions at city's major disk-horns outlets, Saturdays over-CJOR.

Elsa Maxwell's Album

Seeco Records has pacted Elsa Maxwell for an album in which she'll sing a flock of original tunes. Her platter will be part of Seeco's Celebrity Series which includes Hildgarde, Skitch Henderson, Cy Coleman and other names . . . With the inking of Miss Maxwell, Seeco now has nabbed two regulars from the Jack Paar "Tonight" show on NBC-TV. Jose Melis, pianist and maestro on the show, was previously signed.

AFM TO OPEN TALKS ON PIX PACT IN FEB.

New contract negotiations between the American Federation of Musicians and the Motion Picture Assn. of America will get under way in New York in February. Talks will cover such questions as studio quotas for musicians as well as scales.

Prior to opening of the negotiations, a committee of studio musicians from Los Angeles Local 47 will come east for talks with AFM prexy James C. Petrillo and the international exec board to iron out the specific demands. At the last AFM convention, Petrillo promised Local 47 a bigger voice in the negotiations with the pic studios.

Larry Shayne's Pubbery With Livingston & Evans

Larry Shayne has exited his post as Coast head of Decca Records' Northern Music firm to partner in a publishing operation with clefters Jay Livingston and Ray Evans.

The trio will start their publishing activity rolling with the score for the upcoming tuner, "O! Captain," by Livingston & Evans. Shayne, who was in New York last week, set a deal with Columbia Records for the original cast album rights.

The tuner stars Tony Randall, Xavier Cugat and Abbe Lane. It is an adaptation of "The Captain's Paradise" film and is slated to preem on Broadway Feb. 4.

ASCAP-TV

Continued from page 43

problems are still blocking a new agreement. First hurdle is the \$150,000,000 suit of the 33 ASCAP songwriters against Broadcast Music Inc. and the broadcasting network. The tv industry has indicated to the ASCAP negotiators that the existence of the suit would place any agreement under a shadow of future legal recriminations. ASCAP negotiators, on their side, have made the point that the Society, as such, is not responsible for the suit filed by some of its writer members.

The second hurdle to a deal is the question of the licensing rate. It's understood that ASCAP has offered to continue the present rate over a long term. However, the tv stations are demanding a lower rate. The tv networks, on the other hand, are more inclined to go along with the ASCAP proposals. ASCAP talks have been going on with separate tv committees representing the individual stations and the networks.

Bob Thiele, Coral artists & repertoir chief to the Coast, on a quickie for confabs with artists and studio personnel in Hollywood.

Neb. Solons Hear Rap Vs. AFM on Policy of Forcing Bandleaders Into Union

Omaha, Dec. 17.

Don S. Cosentino, Omaha musician who has lashed out at the American Federation of Musicians several times since he was banished from the org early this year, last week told the Nebraska Legislature's secondary boycott investigating committee in Lincoln that the AFM is "the only union in the world" which requires employers to join the union.

Cosentino, who uses the pro name of "Cossey," and bandleader Lee Barron of Omaha were so-called "management" witnesses heard by the committee, headed by Senator Ray Simmons of Fremont, Neb.

Cosentino, who was ousted by the union last May, said that two ballrooms near Lincoln cancelled contracts with the Jackie Ray band, led by Jackie Ray Kosmacek, after union officials advised the ballrooms they would be in trouble for employing non-union musicians.

KAPP

I'M NEW AT THE GAME
JANE MORGAN
with THE TROUBADORS

K-200

K records

From the M.G.M. Production
"RAINTREE COUNTY"

THE SONG OF
RAINTREE COUNTY

ROBBINS MUSIC CORPORATION

a wonderful seasonal song
STYNE AND CAHN'S

LET IT SNOW!
LET IT SNOW!
LET IT SNOW!

CAHN MUSIC COMPANY

From Waxman's beautiful theme from the Warner Bros. production "Sayonara"

'KATSUMI LOVE THEME'

Morton Gould RCA Victor
Percy Faith Columbia
Leroy Holmes MGM
Frank Chacksfield London
M. WITMARK & SONS

THE STARS

IS COMING OUT!

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

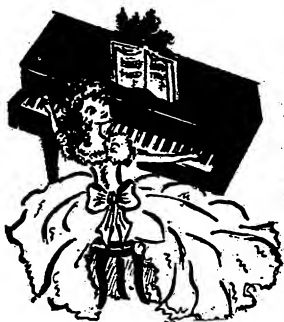
National Rating

This Last wk. wk.

Title and Publisher

1	3	*All the Way (Maraville).....	2	2	5	5	2	4	2	5	6	6	8	7	83
2	2	*April Love (Feist).....	1	1	1	10	3	1	7	2	3	3	1	..	76
3	4	*Around the World (Young)....	4	3	4	4	1	10	3	..	2	1	2	..	76
4	1	*Fascination (Southern).....	5	..	2	1	4	3	5	6	..	2	..	2	69
5	5	*Tammy (Northern).....	7	..	6	6	..	6	..	..	1	4	..	4	43
6	8	*Liechtensteiner Polka (Burl)...	3	8	..	..	6	..	1	..	..	..	9	8	31
7A	10	†Melodie D'Amour (Rayven).....	..	5	..	2	..	9	9	8	5	..	..	..	28
7B	..	†You Send Me (Higuera).....	..	8	..	8	..	6	..	1	4	..	..	..	28
9	6	*Chances Are (Korwin).....	..	6	..	7	8	..	..	9	..	..	6	3	27
10	12	*Ivy Rose (Roncom).....	..	4	..	..	..	7	4	..	8	..	..	..	21
11A	7	†Silhouettes (Regent).....	..	9	10	..	..	..	4	7	10	7	..	19	18
11B	11	†Kisses Sweeter (Folkways).....	6	..	..	..	10	..	..	..	..	8	1	19	18
13A	9	*Till (Chappell).....	..	10	3	..	..	5	10	..	..	..	..	..	16
13B	13	*Affair to Remember (Feist).....	..	..	..	..	7	2	..	..	..	..	..	..	16
15	..	*Twelfth of Never (Empress)....	..	7	7	..	..	..	8	..	..	..	..	..	16

MAY SINGHI
BREEN DE ROSE



Merry Christmas

I WISH THAT I COULD PLAY PIANO

JUST LIKE PETER DE ROSE

I'D PLAY HIS MUSIC EV'RY

10 SHOWS

MY FAVORITES ARE "DEEP PURPLE"

"WAGON WHEELS" I GUESS

OR "HAVE YOU EVER BEEN LONELY?"

"MARSHMALLOW WORLD" AND THE REST

"L HEARD A FOREST PRAYING"

"STARLIT HOUR"

"LILACS IN THE RAIN" AND

"LAMP IS LOW"

"WHITE ORCHIDS"

HIS LOVELY "FOUNTAIN IN

CENTRAL PARK"

"MUDDY WATER" AND "OVER THE SEA"

IS WONDERFUL. "AUTUMN SERENADE"

"IT'S TI

(HE WROTE THIS WITH ME)

"WHEN YOUR HAIR HAS TURNED

THEY BRING THE SWEETEST MEM'RIES

TOO SWEET TO EVER CRY

SO, MAY I WISH YOU MERRY XMAS

WITH A HAPPY NEW YEAR NOTE

SI "GOD IS EVER BESIDE ME"

SWEETEST SONG HE EVER WROTE

HAVE DAIQUIRI, WILL TRAVEL

'This Year's Hotel' as Talent Tipoff In Miami; Carillon Rings in Names

Miami Beach, Dec. 17. The 620-room Carillon Hotel, which is in the race for the title of "this year's hotel," has gone the way of all new plusheries. Departing from an announced intention to avoid competition for names for its big (750-seat) cafe, it has booked the Andrews Sisters, plus plus Harvey Stone and the Johnny Conrad Dancers, to open its season Dec. 27.

Entry of this biggy brings the lineup of hotels using acts of assorted stature, for one week and longer terms, to 10. The independent spots such as Cafe de Paris, Latin Quarter and Cotton Club add to the competition. There are also the scores of small club-bars with musical units and entertainers; all-nighters such as Murray Franklin's and the hotels featuring ightly change of acts.

All will preem their seasonal runs within the next 10 days; the Americana with Jose Greco and Jack Carter, then Victor Borge; Eden Roc with Louis Prima-Keely Smith, Steve Lawrence and Mata & Hari, followed by Billy Daniels and Myron Cohen. Jave P. Morgan is current at the Fontainebleau, the big-dough names to begin next week with Gordon MacRae. The Carillon goes on the 27th, as noted, and the new Deauville this Friday (20) with elaborate production staged by Leon Leonidoff. The Shelborne has the Vagabonds; the Empress, Sallie Blair and Collins & Graham; the Sans Souci begins with Mickey Katz, while the Lucerne enters its new edition of longrun click "Havana Mardi Gras" with Diosa Costello.

Indie night clubs are topheavy on revue-productions, although there'll be some names on hand, such as Dick Shawn at the Cafe de Paris; Sue Carson and then Milton Berle (for a six-week) at the Latin Quarter, and the Cotton Club with Cab Calloway, the Step Bros., and an assortment of acts.

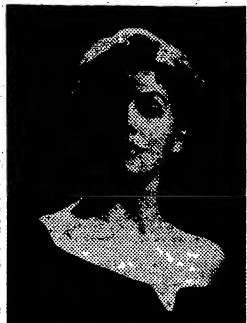
From rate of travellers currently arriving, the holiday season looks to have enough of a jam-packed load of cafegoers to send the majority off to a profitable start. It's the early-January lull-days that will separate the clicks from the duds.

Alamo Club to Bow

San Antonio, Dec. 17. The Alamo Club will be opened in the Hilton Hotel here with membership restricted to businessmen, executives and professional people. More than 700 persons have signed up.

Tom Powell, club prez., is also manager of the Hilton. Manager of the club will be A. L. (Skip) Ward. Larry O'Brien arch will be featured on the bandstand.

Season's Greetings



MAURICE SEYMOUR

The Star's Photographer For Three Decades

Invites you to grand opening of his new location in Chicago—111 E. Chicago Ave., Delaware 7-2251.

December 20
Entertainment, Refreshments

Persian Room 'Extends'

Jana Mason's Pinchhit

Jana Mason, who subbed for the ailing Marie McDonald during latter's recent date at the Persian Room of Hotel Plaza, N.Y., has landed a spot of her own at that hospice. She's been signed for a two-weeker starting March 26. Miss Mason worked three nights and Varel & Bailly and Chanteurs de Paris filled out the rest of the engagement for Miss McDonald.

Miss Mason has also been signed for a stand at the Shamrock, Houston, Jan. 23.

Royal Nev. Folds Casino Amid Rap By Gaming Board

Las Vegas, Dec. 17.

Plush Royal Nevada Hotel's gambling casino which was closed down voluntarily last week (9) will continue entertainment on a limited basis in the lounge. Maury Friedman, general manager of the hotel, said that the Dukes of Dixie-land will be kept on, and the Eddie Bush Hawaiian group, which was terminated when the casino closed, will be brought back as soon as the casino reopens. Entertainment in the main (Crown) room was discontinued Nov. 30, but hotel officials are optimistic about a pre-Christmas reopening, and have inked George Jessel to headline the New Year's Eve show.

Hotel prexy T. W. Richardson ordered the gambling tables shut down "because of lack of money," in the midst of a hearing before the State Gaming Control Board at Carson City, Nevada gambling

(Continued on page 54)

'Liz' Date for Chavales

Los Chavales de Espana have been signed to preem at the new Queen Elizabeth Hotel, Montreal, an addition to the Hilton Hotel chain which is slated to open in mid-April.

Hotel is being built by Canadian National Railways and will be operated by the Hiltons.

HAVANA CASINOS' BIG NAME KICK

By JOE COHEN

Havana, Dec. 17.

Havana is the new melting pot of show business. Revolutions and political unrest notwithstanding, the entertainment industry is moving ahead at a pace rivaling that of Las Vegas in 1955 when more hotels opened than at any previous time in history.

To meet the needs of the expanded show biz brought on by the preem of two hotels within an equal number of weeks, the new Cubano magnates have called upon the hotel industry skills from Toronto, Miami Beach, New York, Las Vegas; the dining room encourages from New York and Havana; the casino know-how from Las Vegas; and more important, the entertainment skills from all over the world. The dining room staffs of the old Versailles, La Vie en Rose and other N.Y. spots are now at the Riviera.

This new bustling state of affairs was revealed to an international corps of newsmen and celebs during last week's junket down to Havana financed by the Smith Bros. on behalf of their newly constructed \$12,000,000 Havana Riviera and executed without a hitch by the Carl Erbe public relations office. One National DC-6 carried one full load from New York last week (9) and another came in from Miami Airport the following day.

The Havana Riviera, according to hotelmen from Miami Beach and elsewhere, is a unique construction. In concept, it exceeds most of the existing hotels. It's of stone and glass built along Havana's Malecon on several city blocks and rising 20 stories. There are all the luxury accoutrements, including swimming pool, steam rooms, and decor by Al Parvin, who's president of the Flamingo Hotel, Las Vegas, and who has done his specialty at most of the Nevada luxury inns. Consensus of natives as well as travelers is that the hotel is one of the major hits of the industry in many years.

A La R. C. Music Hall The inn is warm despite the lavish use of marble. Coloration is that of the tropics, warm and lush; the decorations and statuary, artful and imaginative. There's freedom of space with an accompanying cheerfulness and a wealth of art work in the grand manner such as displayed in the decor of New York's Radio City Music Hall.

The construction of many items are models of ingenuity. For ex-

(Continued on page 54)

AGVA Polling Nat'l Bd. on Whether Dick Jones' Libel Award Vs. Bright Should Be Shouldered by the Union

Markert to Stage Show For W. Canadian Fairs

Russell Markert, associate producer of New York's Radio City Music Hall, has been signed to stage the shows at the Western Canadian fairs. Deal for Markert was negotiated by Leon Newman with the Jimmy Hetzer Agency of Huntington, W. Va., which holds the grandstand contract for the Canadian circuit.

Hetzer is lining up other components of the show, whose tour will open June 30.

Berle's Birdie; Beaucoup B.O. Sans Subways

Just how many customers came to niteries on the subways couldn't be determined during the New York subway strike settled at 7:30 p.m. Monday (16) after eight days. Business, generally, was not so good, a normal condition at this time of year when bad weather and Christmas shopping just murder the bistro b.o.

Some have come to the conclusion that, in broad terms, the niteries are no longer within reach of the citizenry forced to rely on underground transportation. Others feel that it just ain't so. Since the cost of running and parking a car in Manhattan is murderous, a good

(Continued on page 52)

Machinery has been put into motion to have the American Guild of Variety Artists assume the libel rap levied against Jackie Bright, national administrator of the union, in favor of former eastern regional director Dick Jones by a jury in the N.Y. Federal Court recently. A basis for a negotiated settlement of \$20,000, plus restoration of Jones' membership in the union, already has been made and letters have been sent out to the members of the union's national board asking them to vote on the issue.

Actually, according to the court's ruling made in the case, AGVA is not a responsible party to the action and therefore has no obligation to pay. The court, going along on a precedent, ruled that since the union did not vote on the publication of the articles in question, written against Jones in the house organ, AGVA News, it wasn't responsible. Therefore, Bright and Jack Irving, then national administrative secretary, since replaced by Bright, were the only defendants in the action.

The jury subsequently voted \$30,000 general damages against each of the defendants, in addition to punitive damages of \$35,000 against Irving and \$15,000 against Bright. The national board referendum is only designed to take care of Bright's end of the obligation. Jones will still have to process his claim against Irving, now retired and living in Florida.

Legal Aid Enters Case

A movement to stymie the union's assumption of Bright's end of the rap has been started by an AGVA member Victor LaMonte, who has gone to the Legal Aid Society in an effort to stop what he characterized as "a raid upon the union's treasury for personal purposes." Legal Aid has assigned

(Continued on page 52)

1958 EDITION COTTON CLUB REVUE

Starring

CAB CALLOWAY

Opening Dec. 20, COTTON CLUB, Miami Beach

Mgt. BILL MITTLER, 1619 Broadway, New York



NOW IN FOURTH RECORD BREAKING WEEK!

The Nation's Capitol Went Wild!

FIRST TIME IN THE HISTORY OF WASHINGTON'S CASINO ROYAL — SUCH A SMASH RUN!

"... It manages to out-dazzle most of the razzle-dazzle you might run across on the floor of the glossy Latin Quarter in Mid-town Manhattan."

WASH. ILY NEWS

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CINCINNATI TIMES-STAR

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"It is a very long time since this area has been treated to costumes comparable to those in the Jewel Box Revue. The production numbers are presented with far more skill than this town has seen in a long time, and the lighting effects far surpass any which have been staged in a local club as far back as I can remember."

Paul Bruen, THE MIAMI SUN

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AGVA Poll on Libel Award

Continued from page 51

an attorney to LaMonte and the case is currently being studied.

Bright and his wife had been slated to go down to Havana last week on a junket to the Havana Riviera Hotel, but had to call off that trip because of the scheduled meeting of the national executive board the following day. That board passed the resolution which enabled Bright and the AGVA attorney Harold Berg to proceed in executing the settlement which had already been arranged between attorneys for both parties. The resolution, No. 84, is as follows:

"Resolved that the national board accept the following conditions of settlement of the Dick Jones case to be redrawn by Harold Berg, national counsel, so that it will contain all necessary provisions.

"The provisions in substance are as follows: 1. The settlement amount to be \$20,000; \$5,000 in settlement of the libel case and \$15,000 in present settlement of the presently pending injunction case.

"2. Restoration of Jones' regular membership in AGVA (which had been offered to him on various occasions over the last two years).

"3. The June convention to be asked if they desire to hear Jones with respect to his request for return of his life membership.

Offer of Forum to Jones

"4. Jones to be given the right and opportunity to appear before

the national board at its February meeting in order to state his case, such appearance not to exceed one hour.

"In consideration of the aforementioned settlement agreement, the plaintiff Dick Jones will release all defendants in both the libel action and the presently pending injunction action excepting the defendant Jack Irving. The plaintiff will also sign a discontinuance and withdrawal of the injunction action which has presently been set for trial March 15 in the U.S. District Court, Southern district of New York.

"Approval or disapproval of the foregoing shall be sent by telegram to the AGVA National office."

Just how the balloting is going or whether the votes are in haven't yet been revealed.

The present emphasis on the deal lies in Jones' injunction suit on which no award has yet been made. Some attorneys feel that since Bright only gets the benefit of the union's payment on the action, Irving will be free to sue in order to have the union pick up his tab as well since, like Bright, his part in the suit occurred while in office and employed by AGVA, just as Bright was in office at the time, and both, they felt at the time, were acting on behalf of the union.

Gus Van Precedent

There is a precedent in AGVA's history for picking up the tab in a damage suit. Some years ago, Gus Van, then president, struck a member during the course of an argument. Court awarded the member \$2,500 damages which was paid by the union in addition to the member's legal fees.

Thus far, all the foregoing activities have been hush-hush. All executive board members have been sworn to secrecy and it's reported that national board members have been warned not to reveal the contents of the resolution, the course of action being taken, or the contents of the letters accompanying the resolution.

The letter, dated Dec. 11 and signed by Bright, is as follows: "The enclosed letter and resolution being sent to you for your approval or disapproval by the direction of the national executive committee, which met in quorum Dec. 10, 1957, is self-explanatory. I urge you to read and digest the letter from Harold Berg, our na-

tional counsel, as well as the national executive committee resolution very carefully, and that you evaluate the problem strictly on its merits. I feel as did the national executive committee as well as our national counsel that this is the best final settlement we could arrive at. I hope that you will vote favorably on the resolution. As time is of essence, it is imperative that you wire your answer to me collect, to wit: 'I approve or disapprove resolution number 84.' Please send the wire out immediately. Kindest personal regards to all of you. Sincerely and fraternally, American Guild of Variety Artists, Jackie Bright, national administrative secretary."

Atty. Berg's Letter

From Berg came the following supplementary letter:

"Supplementary letter to you dated Nov. 1, 1957, regarding Jones' libel suit in the U.S. District Court, New York, Jones accepted the reduced verdict ordered by the court and judgment was entered on that basis. This judgment was for \$20,000 general damages against Bright and Irving jointly, plus \$35,000 punitive damages against Irving, and \$15,000 punitive damages against Bright. (Editor's note: The court later reduced the total from \$110,000 to \$70,000.) There is also pending the same court, the injunction action against AGVA and the national board of AGVA, wherein Jones seeks restoration of life membership, his position with AGVA, and also damages for all the time he has lost since his discharge and expulsion. This case is now set for trial March 15, 1958.

"It is contemplated that if the injunction case does go to trial, it would take a long trial, possibly even longer than the previous trial in the libel case because of the necessity of producing a number of witnesses, and extensive records, etc. which would cost approximately \$8,000-\$10,000 and expenses.

"If a libel case judgment is appealed, it would also entail expenses running to approximately \$10,000 plus legal fees.

Pessimistic View

"It is my opinion that the possibility of obtaining any relief from this appeal court is very slight, particularly because I succeeded in knocking out the special damages of \$30,000 in the original court. There is also the remote possibility that the Appeals Court might reinstate the original verdict and in such an event we would be right back where we started.

"After extensive argument and discussion with Jones' lawyer, I succeeded in arriving at a proposed settlement which under the circum-

stances should be considered excellent, and it will save AGVA many thousands of dollars. It would not only dispose of the libel judgment, but also the present injunction case as well at a figure less than it would cost AGVA to appeal the libel case and to defend the injunction case. These matters were fully discussed at the last two national executive committee meetings and at the last meeting, Dec. 10, 1957, the enclosed motion was unanimously adopted.

"It is my opinion that we cannot possibly arrive at a better settlement. I have explored every conceivable possibility. It is also my opinion that this settlement should be approved, particularly in view of the situation involving unions all over the country today. On accepting this settlement, we would dispose once and for all of the judgments insofar as it affects AGVA and the present injunction case responsibility against AGVA and its national board members and employees.

Berg's 2 Birds, 1 Stone

"In short, we are disposing of two cases in one, and taking these factors into consideration, it should be quite apparent that the disposal of these two cases brings to an end the Jones legal actions.

"I strongly urge that you wire your approval or disapproval immediately."

All the correspondence emanating from the union appears to indicate that AGVA is a party to the libel action, a view which is at variance with the ruling by the court. Precedent was a case involving the National Maritime Union publication, in which the court voiced the opinion, upheld in the Jones vs. AGVA, Bright, Irving, etc., case, which declared that the union must vote on the contents of its publication if it's to be held responsible for libel actions resulting from publication of articles.

MAX LOEW'S 3D CAFE MAKES HIM N.Y. GIANT

Max Loew, operator of the Viennese Lantern and the Casanova, both N. Y., is readying his third nitery operation in the same Yorkville area. Loew, who owns the property on which the former Little Bohemia was located, is planning a cafe on that site. Spot will have an Oriental motif in keeping with the upbeat of interests in Japanese items. Loew is going to Hawaii to audition talent, designers and chefs.

Opening of the third spot, still untitled, will make Loew the operator of most talent spots in New York.

Berle's Birdie

Continued from page 51

many patrons find it more convenient to go by public transport.

The major nitery attraction in New York at this time is Milton Berle at the Latin Quarter. Business there held up excellently during the strike, with capacity shows at dinner and fairly good houses at the late sessions. Otherwise, there's paucity of top money names locally. Biz was sloughed, some feel, by the period of the year rather than by anything having to do with the public conveyances. It's felt that the public wouldn't be kept away, subways or no, if there were a Frank Sinatra for example, to lure the trade.

The operators aren't committing themselves on just how much the subway strike contributed to the sub-par biz. This pre-Christmas, throughout N.Y., was neither worse nor better than any other similar period, according to some. But it's still better with subways running—certainly insofar as the help is concerned, anyway.

Vegas' 12-Day New Year's Eve

Las Vegas, Dec. 17.

Beldon Katselman, operator of El Rancho Vegas here, is trying a novel promotion. He has sent out a batch of gold tickets entitling the receiver to make a New Year's Eve celebration reservation on the house. Each ticket is valued at \$25. Celebration extends from Christmas Day to Jan. 5, inclusive, with explanation that the big night has been stretched out because of the heavy demand for tickets.

El Rancho op has asked the receiver of the tickets to give an alternate date so that the house can have some freedom in making its arrangements. Bill will be headed by Joe E. Lewis and Edie Gorme.

Nitery Dancer Killed In Truck Collision

Albany, Dec. 17.

Betty Jean Cokley, 28, of Pittsfield, Mass., and Miami, Fla., a dancer at the Show Boat in New Lebanon, N. Y., was killed, and Juanita Given, 28, of Brookline, Mass., also a dancer at the night club, was seriously injured early Thursday (12) morning when an eastbound automobile carrying them swerved on a storm-swept highway and collided with a truck. Nicholas M. Horbul, 40, of Pittsfield, driver of the passenger car, also was killed, and Nicholas Daligian, 39, of Pittsfield, suffered a fractured skull.

Miss Given was taken to St. Luke's Hospital in Pittsfield, where her condition was listed as "serious." Daligian's condition was described as "poor." The driver of the truck, owned by the Cargo-Imperial Freight Lines, escaped without injury.

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Have Daiquiri, Will Travel

Continued from page 51

ample, one kitchen can service the nitery, main dining room and bar. The layout of the culinary dept. is such that with the delivery of food, immediate processing can take place so that by the time it reaches the main kitchen, it's ready for preparation. Hotel is equipped with its own laundry. The 400 rooms are large, airy and air-conditioned, and decorated in varied hues to accentuate the feeling of tropical luxury.

Harry and Ben Smith, heading the inn, did plenty of shopping around for architects before tapping Igor Boris Polivetsky (& Johnson). They hired one designer who worked on plans for three months and upon complete examination the Smith Bros. felt that such a hotel was inoperable and uneconomic. They paid him off to the extent of \$60,000 and started anew.

The casino is, appropriately enough, a golden color. It's encased inside a dome. The payoffs in the slot machines seemed to be rather lavish on the first day. On the other hand, Nicky Hilton, son of the hotel operator, who came in with his brother, Baron, dropped quite a wad, but that was counteracted by several winners. At times, it was difficult to get near the dice tables. The blackjack and roulette spaces were similarly loaded. First day's play ended at 8 a.m., many hours past the normal closing hour, which will probably be around 4 a.m.

Capri Also a Click

Although the Hotel Capri, built by Miami Beach interests, is known as "last week's hotel," is smaller, with only 200 rooms, it has also hit. The smallness gives it a natural intimacy. Everything in the inn is geared for convenience and yet with a great deal of privacy. One of the features is a rooftop swimming pool. The casino and nitery activities are overseen by Nat Harris, onetime manager of the Latin Quarter, and La Vie en Rose, N.Y., as well as sundry operations in Miami Beach. The rich reds in the casino make it an easy place to convene. In the first two weeks of

its operation, Casino di Capri has been dropping a load of loot.

The winnings and losses in this part of the world can even exceed Las Vegas. The house for example, must hold a \$400,000 bank as compared to \$250,000 reserve in Las Vegas. The casino in Cuba is an end in itself. Apparently, it's not going to pay off the losses incurred in the hotel and dining room operations. The rates at both the Riviera and Capri indicate that the rooms will have to take care of themselves. The dining room's prices also indicate that there are no subsidies coming from the gambling rooms.

Penalty on High Bets

Another factor that hints at a potential richer than at Las Vegas is possible lies in the operations themselves. For example, the minimum at the dice tables is \$5 whereas one can plunk down a \$1 chip or a silver dollar in Nevada. Blackjack minimums are \$2 against \$1 in L.V. The limit here is \$200 and if a player wants to go over that amount, there's a 5% penalty on the overages. Therefore, to wager \$300, a player will have to plunk down \$305. No such levies are in effect in Vegas. Odds and other technicalities are the same as those in Las Vegas.

However, it's evident that the nitery rooms and the casino are intertwined. Ginger Rogers' salary at the Riviera, for example, cannot be earned from its Copa Room which at its maximum, with banquet styled arrangements, seats around 350. The Capri, a smaller operation with 200 seats, by the same token cannot earn back the price of Jose Greco plus accompanying production.

The high costs of the shows at the new hotel has the new innkeepers as well as the oldline established hotels, such as the National, scratching their collective domes. Should prices rise, they feel they will be able to dispense with names if only out of season, and concentrate on native shows, which the Habaneros like best anyway. The niteries, except for a situation like the Tropicana, which occasion-

ally invests in a name, get along handsomely sans headliners.

The Nacional, which has been going along with rather middle-bracketed talent, has signed for itself such names as Jimmy Durante, Anna Maria Alberghe, Georgia Gibbs, and Katyna Ranieri. The Riviera, after Jean Fenn, has Marie McDonald, for Dec. 24; Vagabonds and Elaine Malbin, Jan. 7, and Sammy Davis Jr. afterward. The Capri has Gordon MacRae to follow, with others to be bought.

Native Vs. Imported Acts

Despite a rather lively bit of bidding now, there's an uneasiness in the Cuban situation on the part of talent agencies. They know that Cubanones like native shows, from which bonifaces cannot make a quarter. More important is the fact the Cubanones are good players and patronize the casinos rather frequently.

Other new operations in Havana will include the 150-room Deauville, also on the Malecon in the downtown section, which is slated to be open before Jan. 1. Bill Miller is going out to the Rancho Boyares section in the suburbs to build a 650-room Monte Carlo Hotel.

With all these additions to the hotel industry opening at one time, there is little fear in Havana that a situation like Las Vegas of two years ago will arise. Then, five inns were opened within a short period of each other and more closed shortly afterward. In the first place, Havana doesn't depend completely upon a transient tourists. The city has a permanent population of 1,200,000, in itself a healthy market which contains a lot of wealth, with more being brought in by tourists and foreign capital. And since the Cubans love their sport, that situation is healthy.

As far as the political climate is concerned, the general consensus of those that put up the money, as well as many of the native sector, is that no matter who are the political ins, the tourist business is a major item in the Cuban economy. It is said to account for about 20% of the national wealth. Any government that fails to take this factor into account is playing with its own demise, they say. Anything that brings in new money, new industry and lotsa travelers is to be desired.

Meanwhile, the Cubans themselves are proud of the new additions to their skyline architecture. In the latter respect, this city is one of the most impressive in the Caribbean. The skyline as well as the drawing boards are full of dreams and dream buildings. The architects are imaginative and resourceful, and lest anyone think that the buildings can be cheaply constructed here, they are dead wrong, since each edifice must be able to withstand 280 mph winds during the hurricane season. The amount of concrete used in each structure is staggering. A new athletic stadium being constructed on the road to the airport has a concrete dome and flying ramps of the same material, that expresses some of the latest trends in building design. The newly constructed American Embassy is along the lines of the UN Building. Harrison & Abramowitz worked on both structures.

The American Ambassador, Earl Smith, is anxious to promote American-Cuban amity. The Ambassador threw a cocktail party to the visiting junketeers on Tuesday (10) just before the Riviera preem. Mrs. Smith has a show biz history. She's the former Florence Pritchett, of "Leave It to the Girls," one of the glamor panels in early video. Most of the party early since the plans were to start serving at the hotel at 7:30. Perhaps there was never a hotel or nitery built that got off on time during the preem. Many of the guests were still being served at midnight. But most of the visitors, accustomed to opening nights, expected the delay.

Some of those coming in for the preem included Mr. and Mrs. Ray Bolger, Mitzi Gaynor, ex-champ Rocky Marciano; Treasurer of the United States Ivy Baker Priest and Roy Priest; Harry Mufson, operator of the Eden Roc, Miami Beach; a party from Toronto to pay tribute to the Smith twins, who hail from that city, as well as industryites from Vegas. The consensus from the party was that the hotel is a top hit, even if the show isn't. But anything that goes on in the nitery can be corrected. The Smith Bros. seem well satisfied in that respect. There was, one unauthorized break. A pipe feeding water to the airconditioning plant burst over the registration desk, flooding that part of the lobby. The damage was small.

Vaude, Cafe Dates

New York

Bobby Short moves into the Blue Angel, Jan. 15 . . . Tom Lehrer opens there tomorrow (Thurs.) . . . Johnny Mathis goes into the Crescendo, Houston, Jan. 17 . . . Bill Kenny, pacted for Blinstrub's, Boston, Dec. 30 . . . Gogi Grant moves to the Americana, Miami Beach, April 31 . . . Paul Carter named assistant to Larry Auerbach of the record division at William Morris Agency . . . Denise Darcel inked for the St. Regis, Feb. 13 . . . Cindy & Lindy to the Elegante, Brooklyn, Jan. 22.

Bob Hale, formerly in the publicity dept. of Music Corp. of America, has been shifted to the cafe field where he will agent . . . Helene Darcel has been signed for the Casa Marine Hotel, Key West, Fla., during the forthcoming holiday season . . . Sallie Blair goes into the Latin Quarter starting either April 1 or 15 . . . Lily LaMont, new at Village Paradise.

Chicago

Gene Allison signed by Shaw Artists . . . Jimmy Ames pacted for Monteleone Hotel, New Orleans, for two frames, Jan. 21, and then to Lackland A.F.B., San Antonio, for one frame, Feb. 8 . . . Dolinoffs & Ray Sisters inked for Denver Auto Show Feb. 9-15 . . . Flamingo lounge reopened Dec. 11 under new management with an ace and combo policy and with Arthur Blake headlining first bill for two weeks . . . Lee Folberg now with General Artists Corp. cafe dept. here replacing Harry Bloom, who left for New York office . . . Pat O'Day set for Drake Hotel for five frames, Feb. 21.

Royal Nevada

Continued from page 51

authorities had accused the Royal Nevada of cheating, specifically stating that a blackjack dealer had been observed "peeking" and "second carding." The board was unable to make the cheating charge stick, although seven other charges are pending. They include assertions that the hotel permitted unsavory persons to participate in the operation, that it permitted persons ineligible for a gaming license to have a part of the management and that its owners didn't exercise discretion and sound judgment in financial matters.

This is the second time in less than two years that the million-dollar Royal Nevada has had to close because of financial problems. The first time, on New Year's Eve in 1955, the hotel was under different ownership.

Closing of the casino puts about 130 persons out of work. Skeleton crews are being maintained to operate the hotel's 200 rooms and its food and bar service.

Ruth Price scheduled for Circus Lounge of Ottawa House, Hull, Que., Dec. 27-Jan. 4, followed by Toni Carroll (Jan. 13-22) and Ann Weldon (23-29). Canadian Jazz Quartet backs all shows plus its own stints.

Santa Claus Bypassing Chicago Chimneys; Droop In Loop Office Bashes

Chicago, Dec. 17.

A mournful wail, "There ain't no Santa Clauses," rises this year from disillusioned club date bookers and talent who have looked forward to the Xmas season as a time of joyous and profitable bookings at office and store parties. The unsentimental culprits who have saddened these faces are allegedly the Chicago police commissioner and the musicians' union.

Several factors are apparent in the dearth of Christmas parties in Loop office buildings, factories and stores. Layoffs have been extensive and business has been generally slow. Consequently, the enthusiasm for entertainment with acts and Santa Clauses has diminished, and office budgets are being tightened to exclude talent as unnecessary expense.

But most important, a series of articles has appeared in the daily papers inspired by the police commissioner's office to the effect that employers are urged to avoid holding such parties because of accidents resulting from drunken driving, etc. The musicians' union is reportedly insisting, although there is no written rule to this effect, that party programs include one musician for each act, thus limiting the number of acts in some cases. Most seriously affected seem to be parties held in the afternoon. Evening parties, usually of company execs, are running at about the same rate as last year, by most reports.

Harrison & Fisher Return

After a year's engagement at Le Lido, Paris, dance team of Alex Harrison & Ruth Fisher return to the U. S. on Dec. 20.

Team is contemplating a partnership in a new Paris nitery for which they may return to Europe later.

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Shapely blonde senorita, beautifully gowned in a net hoop skirt, debbed by Mexican embroidery, interlarded with husky-toned vocal of "El Quibole" in Spanish. Patter between songs ("I'm scared, but not too much") helps weld the snappers, and she interlards each vocal with some nifty terping. Spanish lyrics of "Cachito" and "Marcelino Pan y Vino" divert the fans to the idea that she's strictly Latin in vocal endeavors. But she quickly swings to English lyrics for a ringside tour of male fair-mussing, with "Make Love To Me" for hefty mitting. Still, he's faster. "Mambo," she hits "Somebody Stole My Gal" and has off.

Rark

Copacabana, N. Y.

Jules Podell presentation of Louis Armstrong All Stars with Velma Middleton, Paul Gilbert, Billy Twins, Line (10), Michael Duroso & Frank Marti Orchs; \$5.50 minimum.

With holiday time approaching, Jules Podell has himself a powerful attraction for the vacationing collegians as well as the bulk of the adult trade who have never lost a feeling for the powerful, sprightly and humorous jazz dispensed by Louis Armstrong. Having done the cause of American culture a tremendous amount of good in his recent world travels, Armstrong has become, perhaps, one of the best-known exports from the United States. He's the "Have Satchel Will Travel" goodwill emissary to the hep world.

He'll do the cause of boniface Podell a lot of good, too, when the kids start returning from studies this week. The Copa should get the bulk of the youngsters' biz, as well as that of their elders. Armstrong skims over the great moments of jazz. He's a traditionalist from one of the most celebrated schools in the jazz armament. His work has the sense of solid craftsmanship laden with humor and dispensed with vigor, style and showmanship.

The Satch recalls some moments of his recent picture, "High Society," along with such pieces as "Sleepy Time Down South," "Back Home in Indiana," "St. Louis Blues" and, of course, the famed getoff piece, "Saints Come Marching In." Velma Middleton assists toward the latter part of the turn with her vocalizing, and the dance bit, while adding some humor, seems unnecessary in lieu of the basic humor which Armstrong is able to tuse into his work. His gravel-voice song style is also well received, as are the solo efforts of all his sidemen.

Paul Gilbert is a new comic for the Copa, and he seems to have learned well his lessons in projection through his tours around the country. However, he shows a need of material more in keeping with Copa standards. There are some blue lines that could easily be dropped. His "Know Your Doctor" bit has an okay comedy format, but the lines sometimes fail to hit. Overall, he looks like he could make it with further study of cosmopolitan tastes.

The Holly Twins, a blonde and brunet, sing and provide their own accompaniment. The ladies are lookers, their voices blend well and hit some good moments. The girls also show ability to trick up their voices into jungle sounds. Some of it is in the humorous vein, but their best exhibits would be in the record rooms patronized by the juke. They figure to get their best response during the vacation period.

The Copa production holds up well with Sammy Devens and Cindy Tyson doing the vocal chores, and Peggy Womack, replacing Elaine Deming, doing an excellent bit of teropobats. The music by Michael Duroso in showbacking hits its usual peak of excellence, and the Latino music by Frank Marti hits it well. The Copagals decorate the floor nicely, per usual. Jose.

Havana Riviera, Havana

Harry & Ben Smith presentation of Jack Cole production starring Ginger Rogers and The Toppers (4); Jack Cole, Anita Ellis, Tybee Afro, Hal Schaefer Quintet, Felix Fuerrero Orchs; \$3.50 minimum.

The Havana Riviera is probably the most impressive hotel built on the ocean-to-ocean Havana-Miami Beach circuit. The Smith Bros. & Henry & Ben, who also operate the Prince George, Toronto, have carried out their dream hotel in the tropics. It has a look of opulence, elegance, taste and careful planning. So has the Copa Room, the major nitery operation of the inn. Unfortunately, as the show situation presently shapes up, the hotel is a tremendous hit, but the show isn't. However, the latter can always be fixed.

In the first show for the hotel, the Smiths got Ginger Rogers to play her first cafe stand. Jack Cole was coaxed out of virtual retirement as a performer to stage the show and put on his dancing shoes. Apparently, these major cogs in the layout have been out of touch with the nitery orbit. Again the very design of the stage, which is too deep for its width, militated against free movement in the entrance and exit department, and destroying a lot of the intimacy. Overhead mikes also didn't seem too practical.

Miss Rogers, whom a term

paper is rendered under New Acts, is undoubtedly an international draw. She's fondly remembered for her long string of pix as the dance partner of Fred Astaire, and she has apparently taken the cafe turn seriously, as evidenced by its production, careful arrangements, coutouring, and virtually every other element that's poured into a new and expensive turn. But there are a lot of buts in the overall result.

Cole, who has done much film and legit choreography in the last few years, has had a lot of elements to overcome on the initial show. Problem of properly working out entrances and exits, for one thing, needs further study. There was one serious flaw in the music. The Hal Schaefer Quintet works behind the choreography, while the major orchestra conducted by Felix Fuerrero works on the side of the house. The two elements rarely jelled, to the detriment of the production. The motifs used by Cole were borrowed from his former stage turn. There was his Oriental bit in jazz tempo, and the black-suited ballet, both of which were sock in its day. Probably they could still be as potent with proper breaks in the other departments.

There was also an appalling lapse when, after 40 minutes of Ginger Rogers in a singing act, Anita Ellis went on for more of the same. A young and vigorous voice belting out familiar numbers was somewhat unfair touch. Tybee Afro is a looker—and so she let 'em look while rigged out in an Oriental fro.

The orchestra conducted by Fuerrero filled the requirements well for Miss Rogers, but was unable to overcome the technical difficulties caused by the long-distance mesh with the Schaefer group. One of the major production lifts was the costuming of Irene Sharaff, who brought a lot of imagination into the effort.

Stage facilities include one of the most lavish lighting boards in any nitery which can enhance the looks of any production. Also a rain and steam curtain, though not ready for the preem night. Jose.

Golden Slipper, L. I.

Jack Wallace, Three Chicks & A Chuck, Danny Davis & Bill Diablo Orchs; \$2.50 minimum.

Harold Snyder, operator of this Long Island large-seater doesn't believe in using names. "Why should I make actors my partners so that I have to work three days to pay them off?" His early to turns policy is geared primarily to turns that go well in the neighborhoods and down the size of the room to intimate proportions. With an active banquet department, he apparently makes out well in filling a profitable portion of the 700 seats.

The present show policy is somewhat reminiscent of the old Leon & Eddie's. The emcee makes a lot of the visiting parties. Suddenly the air fills with a lot of jokes about a couple celebrating an anniversary, or some industrial plant in the area, and there's laughter in various sections of the house. The commercials pay off handsomely. It's an axiom here that this nitery doesn't thrive on comestibles and entertainment alone. There's has to be a lot of extracurricular honors bestowed on the partyites to insure repeat trade.

Singer-bandleader Danny Davis does excellently in this respect. But his big punch is still his singing. He does on novelty with a trick rendition of "Object of My Affections" as his forte which he recorded for Cabot. He's well liked here.

The topliner on this layout is repeater Jack Wallace, a disk-pantomist who works costume changes with the rapidity of Owen McGivney. Wallace starts off with Elvis Presley and segues into sundry characters, including "Eloise," Helen Kane, Patti Page, and works effectively in a lengthy stand which he shows his skill in many characterizations. There are some blue touches, but they seem within the bounds of reason in his character developments. He carries a multitude of props, artfully arranged to facilitate his quick changes, and he gets a steady string of laughs.

Completing the session are Three Chicks & A Chuck, who worked the Copacabana, N. Y. In this show, three chicks and the act to two chicks. Despite the improvisation needed to fill the gap, the choreography and performance held up excellently. The trio contributes a routine contrasting classical and modern ballet, an artfully contrived bit that hits top applause. Jose.

Ambassador Hotel, L. A.

Los Angeles, Dec. 12.
Bob Crosby & Bob Cats (5)
Modernaires (5), Freddy Martin Orchs (14); \$2, \$2.50 cover.

The Yule season is the time for warheated musical nostalgia and the Coconut Grove dishes it up in a bubbling package with this two-week booking of Bob Crosby & The Bobcats and the Modernaires. It's sprightly entertainment for the generation that learned its dancing when the bands were in their prime, but there's nothing creaky about it; there's a bounce that will also register with the home-for-the-holidays crewcuts.

Crosby's local nitery debut has been long delayed on the basis of his initial show. He's an easy, assured performer, as his years on radio and tv attest, and he's put together his offering with plenty of savvy. There's a judicious mixture of material from the Bobcats and Crosby's own singing, the former, of course, geared almost entirely to reprises of numbers that the original crew made famous. As Crosby remarks, they play what Wally Manone calls "the truth," and they peddle the two-beat stuff with a dedicated vigor that keeps ring-siders foot-tapping. Crosby also has a good routine in "Songs My Brother Taught Me," a medley of some of Bing's early hits, plus "In the Middle of an Island" and "All the Way." He winds with a routine with Paula Kelly on "Penny in a Gum Slot." There's a little too much and a fine "S Wonderful" with the Modernaires.

On their own, the Mods have a fine half-hour song layout spiced now by some excellent trumpet stuff from Dick Cathcart, newest member of the quintet. Group's fine harmonic blend gets an added zing from exceptional arrangements, whether on such pop tunes as "C'est L'Amour" or a barbershop medley. And the "Waltz to Glenn Miller" medley that reprises such tunes as "String of Pearls," "Perfidia" and "Chattanooga Choo Choo" is a natural highlight that evokes both memories and sustained applause.

As usual, the Freddy Martin band does a top job of handling dance rhythms and gets the show off to a fast start with a nifty arrangement of "Malaguena." Kap.

Beverly Hills, Newport

Newport, Ky., Dec. 10.
Sam Levenson, Terri Stevens, Donn Arden Dancers (10) with Chris Roberts, Ronny Meren, Marlene Powers; Gardner Benedict Orchs (10), Jimmy Wilber Trio, Larry Vincent; \$5 minimum, \$4 Sat.

Picking up where he left off a year ago on his first visit to the swankery, Sam Levenson bids to surpass that heavy draw in the current fortnight, already high with pre-Noel party reservations. With the master monologist is newcomer Terri Stevens, eye-and-ear pleasing chirp, and the Beverly crew of Arden Dancers and Benedict tooters to whip up a great cabaret presentation.

Perfomds lighter and sporting a crew haircut, Levenson also has rejuvenated his material. He's on the boards for 43 minutes and the yocks keep up a continuity that would wear down the needle on a laughmeter. Mother and his seven brothers and sisters continue to be the springboard for most of his stories and sayings. A highlight is the reading of frightening messages from Junior in boys' camps. Miss Stevens, bristlet looker, emphasizes the glass figure with a black and white chirp creation, making her an attention-arrester through a highly pleasing 17-minute song cycle. Makes a nifty specialty of "Flower Song" and has the sitters handclapping on a rhythm tune. Racks up comeback insurance.

Chris Roberts, personable baritone, is the new emcee with the Donn Arden group, which has talented Ronny Meren and Marlene Powers as featured terps team. Jack E. Leonard tops the show opening Dec. 20. Koll.

Ritz Carlton, Montreal

Montreal, Dec. 10.
Monique Van Vooren, Johnny Gallant, Paul Notar Trio; \$2-\$2.50 cover.

The pre-Christmas doldrums, apparent in most niteries around town, mean nothing at the Ritz Cafe with Monique Van Vooren in for a three-week stand. Current engagement is third time around for this blonde beauty and present offering is by far the best of any seen to date.

Previous dates for Miss Van Vooren showed little more than a handsomely endowed femme, elegantly gowned, breaking in an act which was a combination of many

things—most good but nothing definite. This time, Miss Van Vooren strikes out in bolder style, has better control over her material and offers both comedy and ballad items with plenty of pro overtones that establish her as a click personality for the more sophisticated boites anywhere on the circuit.

Sporting a new hairdo which is attractive, a healthy Havana tan and a simple but revealing gown, songstress skips nimbly through songalogs loaded with neatly turned lyrics and delivered in a deft and pleasing manner. Preamble during inter periods is amusing and on night caught, she scored with a new ballad by Bart Howard titled "In Other Words" and a rambling comedy bit about Marie and her mink coat. A near-capacity room was generous with applause and singer was equally generous with her encores doing a solid 35 minutes before bowing out. Newt.

Americana, Miami B.

Miami Beach, Dec. 15.
Eartha Kitt, Billy Vine, Jackie Heller, Lee Martin Orchs; \$5 minimum.

There was some doubt about Eartha Kitt making an appearance in this hotel's post Bal Masque at all this season in the "Vee" decision was a good thing, both for any doubts Miss Kitt may have had about reception here and for the room, which saw its biggest opening night crowd in months and a strong weekend kickoff for the just starting name lineup booked for rest of winter.

Miss Kitt's impact on the somewhat conservative crowd that makes the Bal Masque a habit was in show-stop class throughout her varied stint. She adds up as an adroit performer who blends her catalog into a shrewd, winning session of straight, tongue-in-cheek ad special-lyric that fell into a sock whole. Command of tablers is evident, no awkward, wide deliberate waltz between numbers; breaks during song bits for deadpanned stare-into-breakup with ring-sider, bordering on chance of intention loss. In her case it was carried off for full measure of steady ad build, to the point of palm-pounding winds to her standard record clicks, and the clever special-lyric that she sings with style from which she breaks for added impact via high-sounding blues chants. She can name her own return date here, as far as crowd is concerned.

Billy Vine, a vet Beach returnee, knows his way around the foibles of its mixed groups. The knowledgeable says off in spots for Vine, who mixes a load of new gags with his standard drunk and dialect stories, to keep the laugh rise on high all the way. Jackie Heller's balladings belong in a show of this type, and the little guy makes it big, rating added bows for getting the big crowd into attention mood halfway through his song turn. He's a plus factor in the emcee slot when he's playing it on the more subdued side, which he does in this outing, to tie the proceedings into a smooth-flowing affair. Larry.

Bimbo's 365 Club, S. F.

San Francisco, Dec. 10.
Harry (Woo-Woo) Stevens, Bobby Winters, The Double-Daters (4), Allan Cole with Dorothy Dorben Dancers (10), Al Wallace Orchs (9); \$1-\$1.50 cover.

Corn is the stock-in-trade of banjo-playing Harry Stevens, and "woo-woo" is his standard audience-participation gag. After a few minutes of hesitation, crowd goes for it wholeheartedly and Stevens, when he winds up his 25-minute stint, gets a big hand.

He gives out first with a full-dress version of "Hey, Mr. Banjo" and for most of the rest of his act plays and sings just bits and pieces of other tunes such as "Put Your Arms Around Me, Honey," "Darktown Strutters Ball," "Yessir, That's My Baby," "If You Knew Susie" etc. Everything moves terrifically fast, so that if one old joke lays an egg, another one's waiting for a laugh, and the same is true of his singing and playing. Crowd appreciates his efforts of this pleasant personality who's a living proof that talent isn't a prime necessity in show business.

Bobby Winters, rubber-faced and relaxed, gets nice hand for exceedingly skilled and humor-tinged juggling, and the Double-Daters, two guys and two gals, sing and dance well—it's hard to say which they do better.

Dorothy Dorben line, turned out stunningly, as usual, is a little confused in first number out of "Les Girls" but recoups handsomely in finale. Allan Cole is a good singing emcee and Al Wallace Orchs plays hour-long show excellently. Show's set for three weeks. Stef.

Royal York, Toronto

Toronto, Dec. 11.
Cindy & Lindy, Moxie Whitney Orchs (12), Irene Hall, Ralph Richards; \$2.50 cover, \$3 minimum.

On their first Canadian visit, Cindy & Lindy (Cindy Lord and Lindy Doherty) move into the post-Imperial Room, 600-seater of the Royal York Hotel, and are over big with the carriage trade on her hoydenish chirping and behavior and his madcap clowning. Both the brunet looker and the masculine blond are notable for their extra-special vivacity.

They're a fast song & dance act that has no difficulty getting over on timing and delivery, plussed by the white and gold evening gown of the girl, with male in evening clothes. Pair opens with bouncy Alexander's Ragtime Band, then into their hep "Language of Love" recording. Youngsters also do "April Love" in ballad style, she the contralto and he the baritone, to a rousing reception.

Pair are many clowns again in "I Never Felt Better" and then go into a mixed "My Fair Lady" medley for a switch in mutual timing of pathos and cockney comedy. Back for encore after vociferous applause, they carry on with "Who's Got the Sultanas" written by Sam Edwards and Ben Raleigh, and a happy blend of "You" songs, for a rousing begoff. These youngsters are a natural.

Moxie Whitney's orch lends background to Cindy & Lindy, and, in addition to its "society" dancing, is putting on a nice show of its own. This includes his black-clad Irene Hall, a Scottish brunet of two-weeks' importation who's a click with sexy "Fascination" and a Charleston takeoff; Ralph Richards on ballads and his work at the piano, and Luigi Antonacci on accordion. This also marks Whitney's ninth winter season at the Royal York, following his 12th summer season at the Banff Springs, a record for both Swank hostesses. McStay.

Chateau Madrid, N. Y.

Lucy Fabery, Goya Reyes & Pepita, Eddie Garson, Harry Bell, The 4 Senoritas, Ralph Font and El Caney Orchs; Candi Cortez; \$4-\$5 minimum.

Current Chateau Madrid layout is satisfactory. Topping the bill is Puerto Rican singer Lucy Fabery, whose savvy songstyling was reviewed in New Acts last week, and ditto Harry Bell & The 4 Senoritas. The balance of the bill takes in two other acts, flamenco terps Goya Reyes & Pepita and ventro Eddie Garson. Reyes is a familiar figure at the club, having appeared there several times, but not always with just one partner. He's an excellent stepper, with a fine dramatic flair. Teamed with him this round is Pepita, a comely lass, who'll click with her work. Garson's voice, tossing with a Spanish-styled dummy is okay. Showbacking by Ralph Font's orch is good, as is the music dispensed by the Caney orch for the hip-swinging patrons. Jess.

Black Orchid, Chi

(FOLLOWUP)

Chicago, Dec. 12.
Jerri Adams is the first fully authenticated femme performer to get on the Black Orchid platform in a month. The buxom, redhaired chirper comes in following the record business done by Johnny Mathis over nine days, while Prof. Irwin Corey comes over from the previous bill, moves up to the headline spot. Since the name appeal of the former show is lacking here, both performers are working under an obvious psychological handicap; in a sense both have to show that they can "replace" Mathis.

Miss Adams acquires herself well in her first Chi performance in some time. Her slow-tempered ballads are well controlled, pleasant but pablumized during the first part of her stint, with nothing to really stimulate the audience. Not until she gets to "Love for Sale" does the girl show some fire. Her set of carefully worked out stage nuances on this one make it a fine showpiece. A few more danseutics in her songalog should be no harm to this performer, and could make the very competent routine a really exceptional one. Irwin Corey continues his comedies but this time he shows weaknesses, dropping out of his stage personality of the libidinous professor with a performance that is sometimes less spontaneous and seems a bit disjointed. A few fresh quips save the show for him in such circumstances. "But the U.S. will be well controlled with foreign aid," or telling the floral decorations, "There'll be no pollinating while I'm on stage." Levy.

Le Cupidon, N. Y.

Abbey Lincoln, Ish Ugarte Trio, Howard Beder; \$3 minimum.

Everything about Abbey Lincoln suggests a young Lena Horne. She has all of the physical equipment, and then some. The strongbox payoff is in the right songbook. The Lenas don't come around often in a generation. Dorothy Dandridge seemed the natural segue as a straight singing enchanteress on a few points until she found more or less a permanent niche in films. Diaphanous, Lincoln did make it. When Lincoln is not only a youthful but with an expressive face—sassy, impertinent, audacious. She's got a figure that doesn't need that body-hugging hour-glass gown but which is a good thing to have around just in case the lady customers also are interested in seeing what such couturiering can do for their sex.

One little alteration may well transform Miss Lincoln for a very good performer, one who can turn on standard's portals and have them stand wide. Every one of the half-dozen numbers she caresses, from whisper to huskiness, is done slow. A couple of them are tantalizing, but over the whole route the deliberateness and the sultriness can pall. There is so little change of pace as to arouse wonder why her mentors have not seen to it that she pursue a little speed-up here and there; this would break up the one-level stint of a chirper who can go places faster by demonstrating a little more versatility, which she must certainly have within her.

This singer is made to order for an intimate room, but the small Le Cupidon is not necessarily made to order for her. While it's an intimacy in the sense of capacity, it spreads well to the right and left of performer, but the "d-d-s" of performer, plus tables in the back. As the gobs might put it, it's broad on the portside and starboard quarters. It is hardly an ideal spot for the facilities, posings and undulations of the Abbey Lincoln stripe; but this is the fault of the room in relation to such a singer rather than the performer's lack. Still, that matter of changing of the pace comes in handy. It's axiomatic that an entertainer adapt himself to every situation.

Her opening, starting on the staircase, is an eye-popper as she teases 'em on the descent with "You Do Something to Me." It's obvious right off that this is going to be a "stylized" stint—expressive deployment of face and arms particularly those arms—to punctuate a passage in a way seldom punctuated in a staid ballad. It's the Cole Porter tune out of "50 Million Frenchmen." In the segue, even with a bit of syncopation attached, the gait is still snail's pace, although there's certainly no faulting the handling. Most of the rest are in the same groove, mixed with a little patter. "Lady Is A Tramp" gets a faster rendition, and is a tabasco corker via updating of the Larry Hart lyrics, but is still not drastic enough to make it as a different kind of entry.

Miss Lincoln's encores are made up largely of a medley, all of them mental rousers of one sort or another, but with the same basic objection. Okay, of course, for a "mood" album (she's on the indie Liberty label), but not in an ideal groove for a cafe crowd.

There's this about Le Cupidon's contribution: the light changes for Miss Lincoln's stint are superb, and her change-up could match the illumination; she couldn't miss. Snappy little encores in "All the Love to Keep Me Warm," "All the Way" and "Wait Till You See Her."

The eastside bistro seems back in the swim with appropriate bookings. Monica Boyer hits the spot next for a fortnight, then Betty George, Milton Berle's statuesque support at various spots. New Year's special will bring Monique Van Veen, a Cupidon fave. The showbacking and the dancing are expertly handled by the Ish Ugarte Trio (piano, drum, bass). Howard Beder who provides the warmups nicely with a few ballads, also doubles as the genial host. Spot's victuals and service are excellent, with maitre d'Ernest (Lais) fast on the trigger.

Capri Hotel, Havana

Jose Greco (12), Ethel Martin & Satellites (4), Teal Joy, Dick Curry, Louise Manning, R. Somavilla Orch.; \$3.50 minimum.

The Capri Hotel's Casino looks like a lush haven for entertainment. A warm and intimate room with a large stage that brings the entertainers close to the patrons, it's an ideal place for the hurly-gurly type show going on in the Latin casino country.

The room made a strong start locally, having impressed itself on

the citizenry with a show produced by the domineering Carlisle, who had staged layouts at various spots in the U.S. and at one time was at the Sans Souci here. The show is divided in two equal sections with Jose Greco dominating the last part. Greco has a colorful company with a full retinue of singers, dancers and a guitarist.

Although this is not one of Greco's top entourages, he dispenses a full quota of entertainment. There has been one major change in the concept of the group. The wild vigor of the flamenco has been softened considerably. The fine elegance of costuming is foreign to the concept of the wild gypsy flamenco dancers of Spain. The skin-clinging silks worn by Greco do not square with the character of his numbers. Even the famed zapateado has undergone a change that is marked. However, there are a lot of dances that hold up. Aside from the few items that have become too refined, most of the numbers retain their accustomed strength and on the basis of that the company comes out ahead.

Carlisle's femme-fronted proceedings are ingeniously staged. The performers are novel, most of the numbers are new, and the colorful debut. The line formations and choreography, as well as costuming, are striking and provide a strong appeal to the customers.

Among the performers, Teal Joy, a Japanese singer, gets heavy mixings in a series of pops sets delivered. Among her top numbers is the Greek tune "Misirlou," with a Yiddish lyric, and "Cumbachero," which gives her a strong exit.

Another major turn is Ethel Martin, assisted by male vocalists, billed as the Three Satellites. Miss Martin has a commercially sound terp venture which gets off to good applause. Carlisle, in his part of the show, has made good use of comparatively inexpensive acts and endowed them with good productions. The backgroundings are enhanced by a mixed cast of singers. In the solo spots, Dick Curry hits a good stride with a lift from Louise Manning.

The casino and nitery operation is a mixture of New York and Las Vegas. Nat Harris, for many years general manager of New York's Latin Quarter, later La Vie, and now in Miami Beach, as well as in charge of the operation, with Jack Burke, who was in Las Vegas, managing the casino. Jose.

Down in the Depths, N. Y.

Isobel Robbins, Odette, Don Adams, Mickey Leonard Trio; \$3.50 minimum.

The Brooks Bros. models, who have taken on the advertising crafts, have moved into niteries as well, the off-Broadway revuettes provide one phase of the invasion, and now they're going into straight presentation of acts in the manner of the Blue Angel.

The newest such excursion into the cafe field is Down in the Depths, patterned roughly along the lines of San Francisco's hungry and noisy places around the country. Like most other openings, this spot had its quota of difficulties, but none that cannot be corrected.

Located in the Hotel Duane in a previously unused portion of the basement, the nitery is a small seating around 60, which like its Madison Ave. counterparts is doted in charcoal black. The decor is simple, the dimensions are small. The players in the Brooks Bros. garment, but the proprietor, Larry Tucker, is a largish gent. The vested waiters add some color to the spot. Altogether, it looks like a pleasant operation that will depend for its draw on the performers booked.

Prospectus of the spot calls for the development of promising talent. The first place is taken by Isobel Robbins, pleasant singer in the eastsideries, and Don Adams, who has also worked the intimates with Odette, a Negro balladeer (see last week's New Acts column on the latter).

Miss Robbins has come armed with a batch of new songs, all of which carry interest both lyrically and musically. The smallest blonde does a thorough job in promoting a good case for herself. Her tunes have a touch of being off the beaten path, and there's a bit of special material and pops for an entirely pleasing canto.

Adams knows his way around the intimates, but of late seems to be mixing some tint of commerciality into his opus. Some of the lines in the latter category have been around, but they were worked effectively. His football pep-talk provides him with a good closer.

The Mickey Leonard Trio show-backs and provides the music full.

Jose.

Hotel Pierre, N. Y.

(FOLLOWUP)

Elizabeth Doubleday is an added starter to the Cottillion Strings, the fiddle policy at the Hotel Pierre's posh entertainment room since it went on an economy wave and simulated the romance-and-violins policy which has proved so successful in some of the less pretentious restaurants in mid-Manhattan. It has also spread into the Viennois-Parisian fringe restaurants in the near-Yorkville belt. So far, at the Pierre, it's in the "nervous" hit class, stamated of question by general audience. No question but that the Cottillion hasn't the zing as when it went over-the-present-budget for personalities like Celeste Holm, Marguerite Piazza, Hildegard, et al.

None the less, the traffic isn't too bad although from the waiters' viewpoint there's a better edge when a room essays a more pretentious theme. The romantic accent, however, is very much there and highly appealing.

Alex Rosatti now helms the Cottillion Strings, as versatile a group of strolling violinists as one would want, and the maestro's authoritative and sincere singing of French and Italian favorites—accent on the latter—is surefire for the fennies as the group themselves around the tables.

Joe Ricardel, also a highly engaging personality, has been shifted to baton the dancsation group, mixing up the waltzes and tangos with musically brand of terp tunes. His group is now augmented by a little brass and rhythm as contrast to the svelte strings, which dominate the evening. It's too bad Ricardel, who was a great table-worker and highly proficient in his multilingual vocals, is now limited to the podium, since the Strings do most of the perambulating. Former maestro Joseph Sudy is now an exec aide to Stanley Melba, impresario of the entire hotel's entire entertainment programs.

Li Doubleday's stint in operetta and musically excerpts which she does engagingly on the side steps which form an informal rostrum for this RCA Victor diskery thrush. Per usual, Pasqual at the rope knows his stuff and his customers. Another footnote: the hotel thought it had a real novelty in The Bird Cafe's suspended cocktailery as the title indicates—above the foyer of the main entrance lounge, but for reasons which saloonkeepers now know, it never caught on. There's always public resistance to climbing up to a bistro; they like a street-entrance or will go down into a basement nitery but the upstairs thing is much of a hazard as being on the "wrong" side of a street on avenue, whether it's a conventional store or a restaurant. Abel.

Ottawa House, Hull

Hull, Que., Dec. 13. Sheila Guyse, Canadian Jazz Quartet; 50c admission.

Sheila Guyse looks like a stacked gamine, speaks like a countess and sings like a conscientious performer with savvy and socko pipes, which she has. In the Ottawa House's Circus Lounge Miss Guyse leaves no corner of the room unaware of her shining presence and gets first evidence of her chirpability through each of her three 30-minute stints a night.

For her style, she needs more space than the Circus Lounge offers although she adapts her routine to the small stand available to her. From her initial notes, it's plain to be seen how she collected kudos for her work in "Lost in the Stars." Backing her in the version of "Canadian Jazz Quartet," with Champ Champagne on 88 and Pete Fleming on bass, plus two regulars, Miss Guyse stays until Dec. 21.

Casino Royal, Wash.

Washington, Dec. 13. Jewel Box Revue, with Lynn Carter, Gita Gilmore, Dorian Wayne, Robbie Ross, Billy Daye, Dale Roberts, Jan Britton, Storme De Laviere, Jack French Orch.; \$1 cover, \$3 minimum.

The Jewel Box Revue is a throw-back to the vaude days of female impersonator entertainers... some of them, such as Caryl Norman, Dory Bener's, and Caryl Norman, have been around since 1936, and changes its talent and numbers periodically.

Current edition has 15 female impersonators and one woman who, natch, is a male impersonator. Despite the immediate reaction that some might have, the show is kept clean, with very little play on the sex-investigating angle, and with some good entertainment. It is also a considerable amount of mediocrity, specially in the four boy-four "girl" line which, at show caught, occasionally seemed rather

tired. Show ran over an hour and audience reaction was generally favorable, with much miff beating after a colorful finale.

Standout of the troupe is Lynn Carter, whose sedate and imitations, particularly one of Pearl Bailey which is good for plenty of laughs. Carter also handles a colorfully costumed production number with the entire troupe, "Think Pink." Broad comedy is supplied by Gita Gilmore, who does takeoffs on Mae West and Sophie Tucker and kides the sponge rubber bras which her and other cast members wear.

One member of the company, Jan Britton, is a fairly accomplished toe dancer. There is even a striptease dancer—a good one—in Dorian Wayne.

Storme De Laviere, the lone woman in the unit, emcees and does some vocalizing in baritone. Jewel Box has been held over for a third week at the Casino Royal. Lowe.

International, Houston

Houston, Dec. 17. Judy Scott, Bob Lewis & Ginny, Carl Sands Orch. (9); no cover or minimum.

Privately operations are full of surprises. Business at International is case in point, with Continental Room bragging a healthy-plus draw through this pre-holiday slack season. Customers don't leave the holiday spirit outside, however, and quickly build strong reaction for Judy Scott's tunes and Bob Lewis' gas.

Lewis makes use of a rope a la Will Rogers, while getting off some of cleverest standup patter heard of late in these parts. A mythical mother-in-law takes the worst beating, and night caught (14), house listened hard to catch every word, without a breath heard. Appreciation of cracks usually ran to heavy palm-pounding.

Comic nicely breaks the pace with nifty banjo strumming, "Cecilia" and other faves get unusual handling, creating impression that two or three instrumentalists are working on the tunes. Imitations with assist from banjo helped send stanza well over the top two encores, several begoffs.

Despite fact that single disk recorded (Decca) during her year-old career is Latino item, Miss Scott sticks mainly to rhythm ballads. Thrush is tiny, but can send a song. "You Gotta Have Me Go With You," "I Don't Want To Walk Without You," "Honey, Knew Could Love Anybody, Honey, Knew I'm Loving You," result in good returns. Surprise ending to "Orange-Colored Sky" is a pleaser. Backing by the Carl Sands group is strong and keeps dance floor packed. Miss Scott and Lewis depart Dec. 22, followed by Jane Morgan and Trotters Bros. Burt.

Society, London

London, Dec. 10. Tonia Bern, Ted Taylor Trio, Gypsy Adam & His Tzigany Players. \$3.50 minimum.

Tonia Bern, a tall, slim, elegantly gowned chanteuse, is the complete mistress of the intimate, intimate, intimate. Even a faulty mike failed to mar her smooth delivery and her 23-minute act, part pop numbers and part special material, is ideal entertainment for the small hours. Wearing a midnight blue gown, covered with sequins and highly form-fitting, Miss Bern slithers on to the floor and within seconds has every man eating out of her expressive hands. Miss Bern is demurest of a man's woman, but she never loses the sympathetic attention of the femme customers.

Absolutely backed by the Ted Taylor Trio, she begins in lively fashion with "This Is A Very Special Day" and follows this with a slick point number, "I Want a Man—Experience Unnecessary." A ditty about the virtues of a husband does not quite register but she coaxes with a medley of nostalgic songs in which "Pigalle" and "Sur Le Pont D'Avignon" are highlights.

There follows "When the World Was Young" and a smart song by Eric Spear called "Half and Half," which purports to explain the Bern temperament and probably does. Finally, she sings "A Me Life Is Gonna Be Enough." A little more somewhat conventional manner of an average British thrush and then shows how the song is given the works by a sexy, seductive French singer. Miss Bern radiates confidence and sex appeal and she has obviously given her act considerable attention, even to the carefully studied asides which link her songs.

Apart from helping the cabaret the Ted Taylor Trio shares with Gypsy Adam's Tzigany Players the responsibilities of looking after the dancing, and both outfits keep the tempo gay and lifting. Rich.

Stailer Hotel, L. A.

Los Angeles, Dec. 13. Fran Warren, Lola Montes & Manuel Verdugo, Eddie Bergman Orch. (12); \$2-\$2.50 cover.

Fran Warren must have reminded the first-nighters, who packed the Stailer's Terrace Room, of the tomboy down the street who got into everything. She has that bright-eyed hoyden look and at once disarms her auditors with a unselfish friendliness that makes them say, "Here for her melodies and mimeries. She fits this room like Lena Horne to the Grove and her three-week stand should gladden the conventioners and their ladies who take their revelry at this caravansary.

For this clientele she's right down the middle. She eschews styling for straight caroling and, just as importantly, avoids the special cater that is considered smart in certain clubs. Her songs are those that the sitters know on such numbers as "Over the Rainbow" there's more than a faint resemblance to the vocalities of Judy Garland. On the strong beat she won her best applause, so she asides, "I see you like it loud." Her songs from "Pajama Game" and "South Pacific," which she comes off lovely (she played 'em both), has a captivating quality against the fact that holds her audience and then almost loses them by gliding off to a coarse whisper. With her flirty eyes and the female version of the butch hairdo, she roams ringside with a handmake to tease the males with a faint edging of romantic innuendo.

That this lass can handle any type of song is amply demonstrated in her range from the crazy "I Love You More" to the dulcet ballads. She moves about smartly dressed in a tight-fitting green lame gown and at one point sang away from the mike to let out the full volume of her pipes.

Flamenco dancing team of Lola Montes & Manuel Verdugo spin and kick their heels as a warmer-upper and Eddie Bergman's flugel with a fiddle solo. His dances were applauded by Miss Warren and the hoofers paid their respects more physically. Helm.

Mr. Kelly's, Chi

Chicago, Dec. 9. Mort Sahl, Helen Merrill, Dick Marx & Johnny Frigo with Jerry Slosberg; \$2-\$2.50 minimum.

Chi has gone comic-happy this season. Taking tried & true attractions for their pre-Xmas hypo, the town's three major bistros are headlining funnymen.

Mort Sahl has done more time in big Chi niteries this year than any other laughter, and his appeal is strong and true. Still as far as the intellectual limit is concerned, he can't carry through in a club. Sahl's spontaneous wit is now given less to occasional dissipation and has become more pointed without losing its subtlety. His newspaper readings are fresher than the news itself. While some of the same quips reappear in his routines as in previous encores, here, they alter and grow in effect with each change in context.

Two new techniques are apparent in Sahl now; firstly, his quips for hecklers; secondly, his use of a story line. By tying himself down to a prosaic theme, the account of a plane trip, he is able to range even farther and faster with house-shaking verbal incongruity than when he has to build each separately. Audience's only discomfort arises from choking its laughter in order not to miss the next rapid-fire quip.

Her first impression on a new audience is disarming. Plainly clad in black gown, she spares the patter and staid right on her toes, of ballads in very slow tempo. Even numbers expected at a fast metronome, like "Anything Goes" or "Falling in Love," are at a retarded pace. The stylizing is anything but showy. Miss Merrill's slightly husky but not deep voice accurately levels on each note, leaving the ornamentation to the house combo's fine hands. The final impression is that she is taking the background role for a concert of mood music.

Only when the listener relaxes and foregoes a search for vocal pyrotechnics and trite "personality" traits do the broad effects of the performance come through. Impressively a clean and sharp emotional texture rises out of each song, rendered with consistency by the singer with some fine and artful vocal nuances.

The mood initiated by Miss Merrill runs not just through each song, but from the beginning it grows continuously through her whole program. Probably the best record number of her repertoire was "Lilac Wine," which she rightly avoids overplaying. Lew.

Show on Broadway

The Genius and the Goddess

Courtney Burr, in association with Liska March, by arrangement with Malcolm Pearson production of three-act (seven scenes) comedy-drama by Aldous Huxley and Beth Wendell, in collaboration with Alec Coppel, based on Huxley's novel of the same title. Staged by Richard Whorf. Cast: Nancy Kelly, Virginia Volland, Stars Nancy Kelly, Alan Webb, Michael Tolan, Olga Fabian, Nina Reader, Billy Quinn, AT ANTA Theatre, N.Y., Dec. 10, '57; \$5.75 top (\$3.90 opening).

Timmy Maartens Billy Quinn
Nina Maartens Nina Reader
Dr. Henry Maartens Alan Webb
Nancy Maartens Nancy Kelly
Bertha Olga Fabian
John Rivers Michael Tolan

In the Playbill last week, playwright Molly Kazan had a perceptive and provocative article exploring the stereotype characters and the lack of surprises in contemporary plays. By coincidence, last week's opening, "The Genius and the Goddess," was at least a step toward being an exception.

The comedy-drama by Aldous Huxley and Beth Wendell, in collaboration with Alec Coppel, was nothing much as a play, but at least it had an interesting premise and a slightly unorthodox central character. Presumably both were taken from Huxley's novel of the same name and, as a guess, the play is inferior to the original book. If it's any indication, the three collaborators insisted, for several days prior to the Broadway premiere, that their names be taken off the stage version.

"The Genius and the Goddess" falls as a play for a number of reasons, including the fact that it starts out as a comedy about the home life of an eccentric genius and ends as a virtual soap opera romantic triangle. The basic theme, almost lost in dramatization, is that spiritual and creative strength can be transferred through human contact. It's a challenging idea, but little is done with it. However, it could conceivably be material for screen adaptation, and the play itself may be good for a few stock and little theatre bookings.

The character of the genius is the only one in the play worth bothering about. For one unusual thing, he actually gives the impression of being a genius. For another, he develops as a person during the several months' action. Although he's like a spoiled child in the lengths to which he will go to get his own way, he is obviously a man of rare intellect, perception and, in a crisis, courage and strength.

The wife in this rather pale paraphrase of "Candida" is one of those supremely assured women, combining superhuman efficiency, bland confidence that she knows all the answers, and an air of being terribly big about the all-too-human faults of others. Even more than Shaw's classic heroine, perhaps she's pretty tough to take. Not too unlike the ideal element of the "Candida" triangle also, the youth in "Genius and the Goddess" is a rather callow specimen.

This is a loquacious and tedious show, as the restless, cough-afflicted first-night audience attested. There are a few amusing situations, such as the first-scene bit in which the Nobel Prize physicist works out his young son's algebra problem in a complicated array of blackboard hieroglyphics in not much more time than his wife solves it by gradeschool methods.

There are also laughable lines, mostly involving trite scientific comments on everyday human affairs. But there's too much fancy talk, much of it platitudinous.

Alan Webb gives an expertly believable and droll performance as the genius. Without minimizing the little selfishnesses of the scientist, he makes him diverting, engaging and, as the element on which the play's basic situation rests, lovable.

Nancy Kelly is attractive and competent as the less-than-perfect goddess, but cannot overcome the smugness of the character. Michael Tolan plays the humorless young lover capably, and there are acceptable supporting bits by Billy Quinn and Nina Reader as precocious (at least by early 1920's standards) children and Olga Fabian as a devoted maid.

Richard Whorf's staging is busy and occasionally hackneyed, but his single setting in the Louis Pearson's living room looks properly spacious and informal. Virginia Volland's costumes are appropriate.

Hobe.

(Closed last Saturday (14) after seven performances.)

A Shadow of My Enemy

Nick Mayo production of two-act drama by Sol Stein. Stars Ed Begley, Gene Raymond, features William Harrigan, Leon Janney, casted by Howard Wierum. William Zuckert, John McGovern, Anne Regira, Alma Hubbard, Ulla Kazanova, setting and lighting, Donald Oenslager; choral music, Seymour Barab; conductor, Norman Greenbaum; assistant to the music, Michael Shurtliff. AT ANTA Theatre, N.Y., Dec. 11, '57; \$5.75 top (\$3.90 opening).

Leon Janney Leon Janney
Augustus Randall Ed Begley
Holly Randall Anne Regira
2d Interrogator Mason Adams
1st Interrogator William Harrigan
George Smith Gene Raymond
Prosecutor Howard Wierum
Dr. Hans Eberhardt John McGovern
James Colgan Tom Gorman
Gretchen Muller Ulla Kazanova
Delilah Franklin Alma Hubbard
Klingens Mort Gordon Myers
Charles Bressler, Brayton Lewis

Although law books usually make dull reading for the layman, court trials often convert into good theatre. Because of its wide press coverage, its controversial aspects, and its subsequent documentation in books designed for popular consumption, the Hiss-Chambers conflict of mid-20th century notoriety was bound to reach the stage sooner or later. A new playwright, Sol Stein, has elected to make it relatively soon. However, his "A Shadow of My Enemy" so closely parallels known facts that most of the elements that make for suspenseful drama are missing, for Stein's method is closer to the lawyer's brief than to crackling theatre.

Stein has given his subject matter conscientiously detailed attention. Certainly he is a highly literate author (this quality, indeed, ironically tends to become a theatrical liability) and he is clearly a thoughtful man. His play is interspersed with colloquies between the two principals that are sometimes profound to the point of sentimentousness, high-phrased conclusions are drawn, and the play is nothing if not sincere. Yet the gravest issue that is debated does not reach the audience's collective solar plexus.

Stein pulls the rug out from under himself in the opening scene when the man who broke with Communism pleads with his friend to join him in the break. From then forward there is no question of guilty or not guilty to tease an audience. The play merely proceeds through the inevitable technicalities of Congressional hearings and subsequent courtroom trial to prove the friend guilty of the treason Stein has already established. The friend steadfastly denies it, guilt, and in the denouement the author suggests that the public shares guilt with both accuser and accused.

It would be interesting to get the reaction to this play of a person who knows nothing of the Hiss-Chambers affair in which Stein has so patently drawn. Since this is virtually impossible, suspense is the important missing ingredient, and the play inevitably suffers from becoming repertorial rather than climactic.

It's still the season for video directors turning to the stage. Daniel Petrie is the latest recruit, and his staging of "Shadow" has good pace, sense of proportion and elegant precision. The movie, concentric-ringed setting that Donald Oenslager has so admirably provided, with its pinpoint lighting also by Oenslager, gives a fluidity that tv-trained Petrie capitalizes upon.

As the ex-senior editor of Time who, via an ancient typewriter and documents produced from a pumpkin, convicts his erstwhile friend, Ed Begley conveys the essence of the author's larger moralities of justice and guilt. Begley is not given scope for energetic histrionics, but his performance has detail down to the nervous rubbing together of thumbs as the man tries to find his way out of a labyrinth of his own creating.

Co-starred with Begley is Gene Raymond as the accused, a governmental employee who has had the confidence of the country's great men. Yet the Stein's play is a Communist whose emotions are frozen in ice. Starting quietly, Raymond gives a steady, illuminating portrait, and it is curious to note that despite the cards stacked against him, the man he plays elicits a degree of sympathy.

Leon Janney is appropriately vigorous and inquiring as a member of the public, although the part is dramatically static and relevant only to the author's larger morality. William Harrigan uses a heavy drawl as a Senator from Mississippi who is as interested in air-conditioning for the hearing room as in the case at hand, Howard Wierum has excellent drive as the defense counsel, and William Zuckert has vigor and humor as the prosecutor.

Because of its introspection and

moralizing, film interest seems limited as the script stands, although the hearing and courtroom scenes could provide the framework for a Hollywood version. The title is drawn from the line, "To strike a shadow of my enemy, I must strike a man." It's a good thesis, but like Oenslager's set, its treatment has been confined to blacks and browns. For theatrical purposes, the script could use more black and white, though this might not jibe with the author's obvious sense of sober inquiry.

(Closed last Saturday (14) after five performances.)

Off-B'way Review

Pale Horse, Pale Rider

Bradley Phillips & David Wheeler production of Corinne Jacker's two-act adaptation of a story by Katherine Anne Porter. Casted by Donald Watson, Margaret Linn, John Reese, Shirley Blanc, Sandy Kenyon. Staged by Miss Jacker; setting, Bradley Phillips; costumes, Minerva Farrell; music, production, Watson. At Jan Hus Auditorium, N.Y., Dec. 9, '57; \$3.50 top.

Cast: Douglas Watson, Margaret Linn, Gene Rupert, Robert Prosky, Shirley Blanc, Emily Horsley, Elmer Fuchs, Frank Grodzicki, Sandy Kenyon, Joseph Boley, Sarah Braveman, Esther Benson.

"Pale Horse, Pale Rider" has to settle for the unfortunately damning 'tab, "an interesting experiment." As arranged for the stage by Corinne Jacker, the Katherine Anne Porter story is transparently a labor of love. Miss Porter has worked long and hard, however, for her unique style on the printed page, and there is reasonable doubt whether the elements that she uses narratively, descriptively and evocatively can be transmitted into stage action.

Starkly put, "Pale Horse, Pale Rider" concerns a love affair during World War I between two sensitive young people. The girl is stricken with near-fatal illness, recovers, only to find that her young warrior-lover has succumbed to influenza in an Army hospital. Listlessly the girl turns back into life and its blank future.

As well as adapting the tale, Miss Jacker has also directed the production. In a slow-moving way, using small detail and languorous pace, the story develops in almost shadow-play fashion. Douglas Watson appears as the narrator, tying the scenes together with threads of story, and now and then leading the girl through inscutable bits of pantomime.

Margaret Linn is attractive and has tender concentration as the girl with whom fate deals harshly, while John Reese gives a studied performance that has honesty and warmth for those members of the audience who sit close enough to the stage. Even in the small Jan Hus Auditorium, however, not all seats are reached by Reese's essentially mike-and-camera performance.

Geor.

Say Stagehand Rates

Kill Dayton Bookings

Dayton, Dec. 17. Complaints concerning the high cost of stagehands at Memorial Hall here were presented recently to Montgomery County Commissioners by Frank Allen, manager of the county-owned hall, and Donald Robinson, director of the Church Federation of Dayton. Allen claimed the county was losing money because of cancelled bookings resulting from the fees demanded by the grips.

Robinson related how his group held a meeting in the building for about 90 minutes, with the tab for stagehands running \$207. That was \$7 more than the rental of the hall, he commented.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Miss Isobel, Royale (12-26-57).
An & Magic, Gaiety (12-26-57).
Two for the Road, Playhouse (12-26-57).
Summer 17th, Coronet (12-28-57).
Body Beautiful, B'way (12-28-57).
Mayday, Theatre Circle (12-28-57).
Sunrise at Campobello, Cort (12-30-57).
On Captain, Alvin (12-30-57).
Clouds, Alvin (12-30-57).
Interlock, Alvin (12-30-57).
Portofino, Adelphi (12-30-57).
Blue Danube, Playhouse (12-31-57).
Who Was That Lady, Bock (12-31-57).
Say Darling, ANTA (12-31-57).
Love Me, Love Me (12-31-57).

(Theatres Not Set)

Winesburg, Ohio (w.k. 1-27-58).
Venus at Large (2-11-58).
Enter the Ladies, Playhouse (2-17-58).
This is Gogole (12-18-57).
Day Money Stopped (2-20-58).
Blue Danube, Playhouse (2-27-58).
Back to Methuselah (3-17-58).
Hearts & Dolls (4-3-58).

OFF-BROADWAY

Tobias & The East (12-27-57).
Garden District, York (1-7-58).
Chairs & Lesson, Phoenix (1-8-58).
Winkles, Renata (1-15-58).
Penny Candy, Circle (1-15-58).
Endgame, Cherry Lane (1-21-58).
Dimfiri Karamazov, Jan Hus (1-27-58).

Inside Stuff—Legit

The Brandt & Brandt play agency, hitherto officially titled Brandt & Brandt Dramatic Dept., Inc., has been certified by the Secretary of State in Albany to change its name to Harold Freedman Brandt & Brandt Dramatic Dept., Inc. The attorney handling the application was Arthur B. Spingarn.

The purpose of the change was presumably to establish the play department more clearly in legit and author circles as an autonomous agency under Freedman. It was already independent, with Freedman as president and majority stockholder. The play agency continues its setup of mutual stock ownership, however, with the Brandt & Brandt literary agency.

The latter firm was founded by Carl and Erdman Brandt, brothers. Erdman withdrew some years ago and Carl recently died, leaving control to his widow, Carol, and their son, Carl D. Brandt. Bernice Baumgarten, who has headed the book end of the agency, is retiring at the end of the year. She is the wife of James Gould Cozens, author of the bestselling novel, "By Love Possessed."

Thomas Hammond, general manager for Ethel Linder Reiner's upcoming production of "Maybe Tuesday," is continuing his legal studies. He currently has eight hours of classes a week, but finishes pre-law studies Jan. 11 and, after a three-week vacation, will attend law school on a fulltime basis. Until then, he'll continue as g.m. for the Mel Tolkin-Lucille Kallin play. When he becomes a fulltime legal student he will go to Mrs. Reiner's office about twice a week to o.o. operations.

After serving as g.m. for Mrs. Reiner's initial Broadway production, "The Rainmaker," Hammond started law studies. He interrupted that to handle Mrs. Reiner's production of "Candida" last season, but then resumed his legal training. He plans to join the law firm of Weissberger & Froese next summer.

Samuel Taylor, author of "Sabrina Fair," denies reports from Ottawa that the rights to the comedy have been acquired by Broadway producers Worthington Miner and Kenneth Wagg for adaptation as a musical. The musical rights to the play are not for sale, he says.

Shows Abroad

Dinner With the Family

London, Dec. 13.

Donald Albery presentation of Oxford Playhouse production of three-act comedy by Jean Anouilh; English translation by Edward Owen Marsh. Stars John Justin, Jill Bennett, Directed by Frank Hauser, decor, Paul Mayo. At New Theatre, London, Dec. 12, '57; \$2.50 top.

Gwen Nelson
John Justin
Emile Richard Dore
Delamotte Alan MacNaughtan
Mme. de Montravel Lally Bowers
Barbara Delena Kidd
Delamotte Edward Harvey
Jacques Ian Hendry
Mme. Delachaux Gabrielle Hamilton
Hippobone Judith Furse
Isabelle Jill Bennett
Doctor Michael Bilton

London, always susceptible to an author of Jean Anouilh's eminence, is likely to give a glad hand to this entry. Indeed, the 20-year-old "Dinner With the Family," brought in from the Oxford Playhouse after a cautious tour, deserves its elbow-room in the already crowded West End scene.

Broadway may vote the affair a shade slow and old fashioned, but though "Dinner" is not another "Waltz of the Toreadors," the success of that piece should encourage N. Y. producers to consider seriously the new work.

It is a typical Anouilh offering, a subtle, bitter-sweet tragic-comedy, with wit, pathos, fantasy and irony. The first act is brilliantly funny and offers magnificent promise. But in the second stanza a fresh batch of characters are too suddenly introduced and the play founders a shade. But the belated arrival of the heroine hoists it again and the short third act tidies things up rosily.

The story concerns the dream world of a dissolute youth surrounded by a family of cheats; liars and spongers. He meets an innocent young woman and invents "family" to impress her. In a hired house he stages a dinner party with a hired butler, and an actor and actress impersonating his father and mother. The plan misfires and the young woman realizes that he is supported by a rich wife, also has a mistress, the wife of his best friend whom he detests and vice-versa, and that he has lied and cheated her in every way.

But the starry-eyed girl's love conquers all, and the play ends on the hopeful note that the youth will be inspired to achieve the life that he has previously too weak and selfish to earn. The first act, in which the hero briefs the engaged artists on their roles as respectable parents is brilliantly fanciful and amusing. Much of the credit goes to Alan MacNaughtan and Lally Bowers, with Richard Dare as the hired family retainer. These are comedy performances of shrewd insight and rightly earn frequent laughter.

John Justin has the necessary charm as the hero, but does not fully convince that he is really a cad. Jill Bennett, snub-nosed, provocatively plain, is enchanting as the girl who sees through the tissue of decadence surrounding her loved one, but still doesn't care.

There is also a splendid showing by Delena Kidd as a brittle, unpleasant mistress who nevertheless manages to achieve a certain pathetic dignity. Ian Hendry, as the

worthless "best friend," tends to overact. Gabrielle Hamilton, Edward Harvey, Gwen Nelson and Jocelyne Page are adequate in less well-drawn characterizations.

Frank Hauser's direction skillfully brings out the many moods of "Dinner With the Family" and Paul Mayo's decor is suitably sombre.

Rich.

The Rape of the Belt

London, Dec. 13.

Robin Fox Partnership and John Clements presentation of three-act (five scenes) comedy by Benn W. Levy. Stars Jack Hammond, John Clements, Constance Cummings, Richard Attenborough. Staged by John Clements; decor, Malcolm Price. At Piccadilly Theatre, London, Dec. 12, '57; \$2.25 top.

Veronica Turleigh
Zeus Nicholas Hansen
Hippobone Judith Furse
Thebes Richard Attenborough
Hercules John Clements
Cummings Constance Cummings
Diast Clare Bradley
Anthea Ann Martin
Hippobone Susan Richards

With four big names at the head of a distinguished cast, there is enough potent marquee lure to bring in the customers to see this New Haven comedy, "The Rape of the Belt." Its b.o. success, therefore, looks reasonably certain, although the play itself is far from perfect and never sustains the excellent start of its first act.

The wit that permeates the opening scenes with such refreshing sparkle gradually dries up as the plot develops. By the time the second act is through, the author is clearly straining, and he's reduced to near-farce to complete the play. Its present form it might be a dubious comedy, but careful revision, particularly of the third act, might

(Continued on page 61)

Touring Shows

(Dec. 16-29)

Auntie Mame (2d Co.) (Constance Bennett—Her Majesty's Montreal (16-21); lays off Dec. 22-23; Shubert, Best. (26-29).
Cat on a Hot Tin Roof (Victory Jory)—Locust, Philly (16-21); lays off Dec. 22-23; Royal, Philly (24-29).
Diary of Anne Frank (Joseph Schildkraut)—Erianger, Chi (16-26).
Milk and Honey (Walter Pidgeon)—Curran, S.F. (16-26).
Long Day's Journey Into Night (2d Co.) (Evelyn Leary, New York; Hanna, Cleveland (16-21); Shubert, Det. (23-26).
Middle of the Night (Edward G. Robinson)—Ford, Balto. (16-21); lays off Dec. 23-26.
Miss Isobel (troupe) (Shirley Booth)—National City, Ind. (16-21); moves to P'way (Reviewed in VARIETY, 12-18-57).
Most Happy Family—Rivera, Det. (23-26).
New Lady (2d Co.) (Brian Aherne, Ann D'Oy Leane)—Shubert, N.Y. (16-26).
No Time for Sergeants (N.Y. Co.)—Bushnell Aud., Hartford (16); lays off Dec. 17-24; Playhouse, Wilmette (25-29).
No Time for Sergeants (2d Co.)—Shubert, Det. (16-21); lays off Dec. 23-24; Erianger, Phila. (25-29).
Rivalry (troupe) (Raymond Massey, Agnes Moorehead, Martin Gable)—Laying off.
Separate Tables (Eric Portman, Geraldine Page)—American, St. L. (16-21); Royal, Wash. (22-29).
Sunrise at Campobello (troupe) (Ralph Bellamy)—Shubert, N.H. (26-29).
The Tenth Muse (troupe) (William H. Mason, William Bishop)—Alcazar, S.F. (16-26).
Two for the Sessaw (troupe) (Henry Foy, Albert, New York; (16-21); lays off Dec. 23-24; Forrest, Philly (25-29).
Reviewed in VARIETY, Dec. 11, '57.
Waltz of the Toreadors (Melvyn Douglas, Fayle Goddard—Memorial Aud., L'ville (18-19); lays off Dec. 20-25; American, St. L. (26-29).

Big Losses on Big Shows Off-B'way; 'Piece,' 'West' and 'Tevya' Drop 100G

Off-Broadway is taking a beating on its more ambitious productions. Three of this season's more costly off-Broadway ventures have folded at an approximate cumulative loss of \$100,000.

The most recent closer was the revival of Noel Coward's "Conversation Piece," which ended a four-week run at the Barbizon-Plaza Theatre Dec. 14. The production, presented by David Shaber, Philip Wiseman & William Snyder (by arrangement with Lance Hamilton & Charles Russell), is figured to have dropped its entire \$32,200 capitalization.

Prior to the opening, the production caused somewhat of a stir in the trade when it ran a half-page ad in the Sunday drama section of the N. Y. Times. That alone, represented a \$3,000 dent in the show's ad-promotion budget, an unusually high outlay for a limited-capacity off-Broadway production.

The two other closings were a revival of "Girl of the Golden West" at the new Phyllis Anderson Theatre and Banner Production's multiple project at the Carnegie Hall Playhouse. "Girl," produced by Theatre Four (in association with Norman Forman and Eddie Rich), is understood to have represented an approximate \$50,000 loss. It ran a week.

The Banner venture involved the production of a regular play, "Tevya and His Daughters," a weekend midnight entry, "Best of Burlesque," a kiddie matinee presentation. (Continued on page 61)

Sweeting Quitting Equity For Canadian Players; Set 2 British Stagers

Toronto, Dec. 17. Dennis Sweeting, Canadian representative of Actors Equity, has resigned effective Jan. 1 to become general manager of the Canadian Players. He succeeds Laurel Crosby, who held the position the last four years, but is moving to Johannesburg, South Africa.

Robin Patterson, wife of Tom Patterson, one of the founders and an exec of the Stratford (Ont.) Shakespeare Festival, continues as president of the Canadian Players, which is moving its headquarters from Stratford to Toronto. She has engaged Denis Carey and Michel St. Denis to stage next season's touring show.

The Canadian Players are appearing this week at the Royal Alexandra Theatre here with their productions of "Man and Superman" and "Othello." Between January and March the troupe will tour as far south as Texas and Florida, returning to Toronto via the Maritime Provinces and Quebec Province.

Sweeting, besides representing Actors Equity in Canada, also operates show planes and trains from Toronto to New York, and is taking over the Avenue Theatre here. Carey and Denis are British directors, and Denis is to go to New York next February-April under sponsorship of the Rockefeller Foundation, to set up a dramatic school along the lines of the London Old Vic.

SLATE LONDON'S 'DOVE' FOR B'WAY NEXT FALL

Lesley Storm's "Roar Like a Dove," currently in its 13th week at the Phoenix Theatre, London, will be presented on Broadway early next season by the Playwrights Co., in association with Martin Melcher and Harold Mirisch. The play, produced in England by Murray Macdonald & John Stevens Ltd. (in association with L.O.P. Ltd.), has three Americans in the cast, Anne Kimbell, Evelyn Varden and Paul McGrath.

The trio may possibly repeat their assignments in the Broadway presentation, which is slated to open Sept. 22 in New York. A new director will be assigned to the production, which was staged by Macdonald in London. Melcher, incidentally, is the husband of film actress-songstress Doris Day. Motion picture and U. S. stage rights to "Dove" were acquired last fall by the Mirisch Co., of which Harold Mirisch is prez.

Cite Union to Bargain

For Program Salesmen
Home Office Employees, Local H-63, of the International Alliance of Theatrical Stage Employees, has been certified by the National Labor Relations Board, as bargaining agent for legit theatre program salesmen employed by Souvenir Program, a New York company headed by Kal Efron. That has been announced by union officials. The recognition followed an NLRB election.

The HOE, chiefly active in the motion picture office field in New York, is opposed by another union, Retail Clerks, Local 1115-C, claiming to represent legit souvenir program salesmen. HOE already has a contract covering out-of-town employees of Efron's company.

Strikes Menace Paris Theatres

Paris, Dec. 17. The Paris theatre may be plagued with a technicians' strike during the traditionally lush post-Christmas period. Members of the Syndicate of Theatre Technicians are threatening a walkout beginning next Tuesday (24) and continuing through Jan. 4.

The Syndicate has been hitting the state-subsidized theatres, the Comedie-Francaise, Theatre National Populaire, Opera and Opera-Comique, with a series of staggered walkouts since the start of the season. The organization is demanding a 30% wage boost, which the government and private theatre owners claim can't be met at present.

The situation has resulted in Jean Vilar threatening to quit as head of the Theatre National Populaire, while other theatre operators say their shows will continue without the technicians. Unfreezing of b. prices, providing the public approves, has been proposed as a means of securing additional funds for an increase in technicians' salaries. This, however, would only serve as a stopgap measure to stall the strike.

Irene Ryan Will Star In Tryout of 'Affairs'

Hollywood, Dec. 17. Irene Ryan will star in "My Secret Affairs," a new comedy by Jay Ingram, to be co-produced by the author and Martin Rosecranz. Latter, a San Francisco realtor and financier, is supplying the bankroll. Pair are dickering for the Curran Theatre, Frisco, and figure on opening in April.

'Fella' Exits N.Y. On 260G Profit; Flops Drop 500G

Broadway dropped a bundle last week, with four of five closings representing a combined loss of over \$500,000. The remaining entry, the longrun "Most Happy Fella," exited to embark on a road tour. In its 85-week New York run, the musical had earned a gross profit of approximately \$260,000 on a \$375,000 investment.

The four floppas included two shows that threw in the towel on the first round. They were "The Genius and the Goddess," which racked up seven performances, and "Shadow of My Enemy," which tallied five showings. "Goddess" lost approximately \$80,000 on a \$90,000 investment (including 20% overall), and "Shadow" is figured to have dropped its entire \$102,000 investment (including 20% overall).

The other two entries were "Monique," which had an eight-week run and "Rumple," which ran six weeks. Both shows are figured to have dropped their entire investments. "Monique" was financed at \$72,000 (including 20% overall), while the capitalization on "Rumple" was \$240,000 (including 20% overall).

Leo Fuchs to Operate H'wood Band Box Legit

Hollywood, Dec. 17. Leo Fuchs has taken over Billy Gray's Band Box, long a West Hollywood miter, and will open it shortly as an intimate theatre. Initial offering will be "Uncle Willie" in which he will star.

House will have a seating capacity of about 250.

Ben Edwards will design the scenery for "The Master of Thornfield."

Legit Going Nutty for Adaptations; Several Versions of Same Material

Ramsey-Burch to Quit Theatre '57 Next May

Dallas, Dec. 17. Ramsey Burch, managing director of the Margo Jones Theatre '57 here since 1955, submitted his resignation last Wednesday (11). However, he'll remain through his current contract covering the 30-week 1957-58 ending next May 25. Burch came to the arena playhouse in 1951 as associate director to the theatre's founder, Margo Jones. He succeeded as managing director upon her death in June, 1955.

He says he's leaving to accept an unspecified other offer.

New Dramatists Land 54G Grant

The New Dramatists Committee has received a grant of \$54,000 from the Rockefeller Foundation. The organization, in its 10th year of operation, is currently concentrating on the development of 10 member-playwrights. Another 12 associate members are eligible for some of the group's benefits.

The Rockefeller grant will permit the NDC to continue its program of developing and encouraging new American playwrights and expand its activities to new fields. Since the Committee's inception, more than 50 plays have been produced on Broadway by former NDS members.

The lineup of playwrights currently being given primary consideration by the Committee includes Ann Barlow, Charles Best, Frank Duane, James Leo Herlihy (co-author with William Noble of the upcoming Broadway production of "Blue Denim"), Josepe Mulier, Sol Stein (author of "Shadow of My Enemy," which opened and closed on Broadway last week), Robert Thom (uncredited collaborator on the current Broadway production of "Compulsion") and Violet Welles.

Legit producer-theatre owner Roger L. Stevens is president of the Committee and is understood to have been instrumental in obtaining the Rockefeller grant.

Legit is becoming adaptation-happier than ever. It's now reached the take-your-pick stage, with different scripts now bucking each other with different versions of the same basic property.

The situation covers both straight plays and musical adaptations. Moliere's "Doctor" comedies, which Robert Wright and George Forrest musicalized earlier this season as "The Carefree Heart," is also the basis of a new tuner, "The Genius," by James Lipton and Lawrence Rosenthal.

"Heart," produced by Lynn Loesser and Shamus Locke, folded during its pre-Broadway tryout tour. "Genius" is planned for off-Broadway production next season by the newly-formed producing firm of Richard W. Clemmer and Cass Stevens.

F. Scott Fitzgerald's novel "The Great Gatsby," may be developed into a tuner by the team of Joseph McCarthy, Victor Wolfson and George Kleinsinger. A prior musical version of the book by Aubrey L. Goodman Jr. was presented by the Yale Dramatic Association in New Haven and at one time was aimed for Broadway production by Harry Rigby and Herbert Ross.

Last summer there were two musical versions of Oscar Wilde's (Continued on page 61)

Moss Hart's Autobiog, 'Act One,' Won't Tell All; Will Cover Early Years

Moss Hart is on the final third of his autobiography, which he's been writing for two years. It's to be titled "Act One," and will be published by Random House. He doubts if he'll be able to complete it by next March 1, when he's due to go to London to stage the West End production of "My Fair Lady."

The playwright-director undertook the writing of his story initially as a sort of exercise, with the idea of maintaining a pattern of work between the authorship of plays and the staging of other shows. Whenever he's not busy on a legit assignment, he makes a point of putting in several hours of work every day on the autobiography.

"Act One" will cover only Hart's childhood and early adult years, up to the opening night of his first hit play, "Once in a Lifetime," written in collaboration with George S. Kaufman and produced on Broadway in 1930-31. He considers that period the formative and therefore the significant and interesting part of his life. He insists that he will never write an "Act Two" sequel, as the conventional then-I-wrote-such-and-such sort of book would be dull.

"Act One" will not be a tell-all autobiography, Hart says, but will be as frank as good taste permits. He has already shown some of the candid passages to the people involved and has been agreeably surprised at the favorable reaction. On that basis, he doesn't expect any particular objection or resentment when the book is published.

Hart, whose last Broadway play was "Climate of Eden," produced in 1952-53, is not writing anything for the stage at the moment, and has no new script in mind. However, he has been talking sporadically about a new musical on which he may collaborate with Alan Jay Lerner and Frederick Loewe, respective adaptor-lyricist and composer of "My Fair Lady."

JOHNNY CARSON VICE EWELL IN N.Y. 'TUNNEL'

Johnny Carson will double from tv to legit as Tom Ewell's successor in the Broadway production of "Tunnel of Love." Ewell is vacating his starring assignment in the comedy at the expiration of his contract Jan. 9. Carson, who's been active on television the last couple of years, is currently hosting the ABC-TV daytime quizzer, "Do You Trust Your Wife?"

"Tunnel," which racked up 43 weeks at the Royale Theatre, N.Y., as of last Saturday (14), is laying off for 10 days prior to reopening Dec. 26 at the National Theatre, N.Y., as an interim booking.

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Detroit Still Okay; Robinson 22G, 'Sgts.' \$33,300; Other Troupe \$32,300

Detroit, Dec. 17. After its recent spurge with three touring shows concurrent, Detroit tapered off to a single entry last week and is down to one this semester.

However, next Monday night (23) brings two tourers, "Most Happy Fella" at the Riviera for a three-week stand and "Long Day's Journey Into Night" at the Shubert for a fortnight. The Cass Theatre has no immediate bookings.

Estimates for Last Week
Middle of the Night, Cass (D) (2d wk) (\$4.95-\$4.40; 1,482; \$35,000) (Edward G. Robinson). Recovered a bit to a fair \$22,000; previous week, \$18,400; moved out last Saturday (14).

No Time for Sergeants, Shubert (C) (3d wk) (\$4.95-\$4.40; 2,050; \$42,000). Over \$33,300; previous week, \$36,000; exits next Saturday (21).

Motor Troupe Adds \$32,300
Allentown, Pa., Dec. 17.

The bus-and-truck company of "No Time for Sergeants" grossed a snappy \$32,300 last week in a six-performance, five-way split.

The dates played, with grosses listed parenthetically, included one performance Monday (9) at the Memorial Auditorium, Burlington, Vt. (\$4,500), two performances Tuesday-Wednesday (10-11) at the War Memorial Auditorium, Providence, R.I. (\$5,200), one performance Thursday (12) at the Shakespeare Theatre, Stratford, Conn. (\$4,899), one performance Friday (13) at the Fabian-Palace, Albany (\$8,509) and one performance Saturday (14) at the Lyric Theatre here (\$8,200).

'MUSIC' POWERFUL 54G IN 4TH PHILLY WEEK

Philadelphia, Dec. 17. "The Music Man" had the local legit field almost to itself last week as it wound up its four-week tryout stand at the Shubert with virtual capacity at every performance. Paul Gregory's production "The Rivalry" came in as a concert offering at the Academy of Music for a two-night visit.

Only entry this week is the touring production of "Cat on a Hot Tin Roof," at the Locust a second return visit for the Tennessee Williams drama which premiered here in March, 1955. Stage activity is marking time until the Christmas holiday period when four productions bow. The offerings here are "Two for the Seesaw," Forrest, Dec. 25; "The Body Beautiful," Erlanger, Dec. 26; "Mybe Tuesday," Walnut, Dec. 28; and "Much Ado About Nothing," Locust, Dec. 30.

Estimate for Last Week
Music Man, Shubert (MC) (4th wk) (\$6; 1,880; \$55,000). Tuner tryout nabbed over \$54,000; previous week, \$54,000; left Saturday (14) for Broadway.

'Waltz' Tuneful \$25,200 For Solo Week in Mpls.

Minneapolis, Dec. 17. Despite the traditional pre-Christmas lull and adverse weather, the touring "Waltz of the Toreadors" did fairly well here last week as the second of the season's five subscription entries. Local booking is "Diary of Anne Frank," starring Joseph Schildkraut, due Dec. 30 for a week at the Lyceum, also on subscription.

Estimate for Last Week
Waltz of the Toreadors, Lyceum (CD) (single week) (\$4.40; 1,800; \$42,000) (Melvyn Douglas, Paulette Goddard). Good enough \$25,200.

'Tables' Sparse \$17,800 For Single Week, Cincy

Cincinnati, Dec. 17. Zero weather and the pre-Christmas slowdown cut "Separate Tables" to a \$17,800 gross last week at the 2,000-seat Shubert at \$4.52 top. Notices were great for the Eric Portman-Geraldine Page starrer. Cincy is without road shows until Jan. 20, when Edward G. Robinson in "Middle of the Night" opens week's stay at the Shubert.

WANTED TO BUY

Copies of Julius Cahn's Official Theatrical Guide. Also, theatre books dealing with U.S. cities except N.Y.C.

SAM STARK

78 North La Senda Drive
South Laguna, California

'Millionaire' Mild \$21,300; Got \$53,500 Total, L.A.

Los Angeles, Dec. 17. "Happiest Millionaire" had another passable round last week to close its local stand. The total take for the 19-performance run was \$53,500.

Show's departure over the weekend left the town dark again, until "Separate Tables" arrives Dec. 26 to relight the Huntington Hartford Theatre.

Estimate for Last Week
Happiest Millionaire, Biltmore (C) (3d wk) (\$4.90; 1,636; \$36,000) (Walter Pidgeon). Passable \$21,300, previous week, \$22,600; left town Saturday (14) to play San Francisco and then go to Chicago.

'Seesaw' \$19,800 'Isobel' 25½G, D.C.

Washington, Dec. 17. The pre-Christmas doldrums are being accentuated here by the critical pans dished out to the two current pre-Broadway tryouts. However, the shows are doing surprisingly well for this time of year. Shirley Booth's strong personal draw is holding up "Miss Isobel," which opened last week.

There has been an attendance decline during the second week of "Two for the Seesaw." Both plays hold through the current week here, and both legit houses are dark next week.

Estimates for Last Week
Miss Isobel, National (D) (1st wk) (\$5.50-\$4.95; 1,667; \$38,000) (Shirley Booth). Very comfortable \$25,500 despite unanimous pans (Carmody, Star, Donnelly, News, Coe, Post-Times-Herald); tryout is on subscription; final week is current.
Two for the Seesaw, Shubert (CD) (2d wk) (\$4.40-\$4.95; 1,550; \$41,000) (Henry Fonda). Pleasant \$19,800 for first full week; previous week, \$14,500 for four performances; holds this week.

Jory-'Cat' Neat \$22,400, Full Week in New Haven

New Haven, Dec. 17. Road version of "Cat on a Hot Tin Roof," starring Victor Jory, played an eight-performance stand at Shubert last week to approximately 60% of capacity. Take was not too bad in view of the weather, pre-Christmas and competition from the "Ice Follies."

House is dark until the Dec. 26 preem of "Sunrise at Campobello." January is solid with the opening of "Winesburg, Ohio," Jan. 4-11; "Cloud Seven," Jan. 15-18; "The Rivalry," Jan. 21-25; "Soft Touch," tentative for the final week of January.

Estimate for Last Week
Cat on a Hot Tin Roof, Shubert (D) (single week) (\$4.80; 1,650; \$38,000) (Victor Jory). Held its own at \$22,400.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (12-24-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-13-57).
Bride & Bachelor, Duchess (12-19-57).
Dear Delinquents, Aldwych (6-5-57).
Dinner with a Nut, Royal Ct. (12-15-57).
Dry Rot, Whitehall (4-31-54).
Egg, Saville (10-24-57).
Grab Me a Good One, Haymarket (11-21-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Gladys McQueen, Gaiety (12-26-57).
Happiest Mill, Cambridge (11-22-56).
House by Lake, York's (5-8-56).
Kismet, Gaiety (12-13-57).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52).
Nude With Violin, Globe (11-7-57).
Odd Man In, St. Martin's (7-16-57).
Oliver With a Nut, Royal Ct. (12-15-57).
Plaisirs De Paris, Wales (4-20-57).
Requiem, Old Vic (6-15-57).
Requiem for a Nun, Royal Ct. (11-25-57).
Rear Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (12-15-57).
Sinner, Gaiety (6-5-54).
Set, Night at Crown, Garrick (9-9-57).
Share My Love, Comedy (9-25-57).
Slingshot, Gaiety (12-5-57).
Tunnel of Love, Majestic (12-3-57).
*Transfer from Westminster.

SCHEDULED OPENINGS

Be My Guest, Wint. Gard. (12-11-57).
Rape of Belshazzar, Piccadilly (12-15-57).
Requiem for a Nun, Royal Ct. (12-15-57).
Stranger in the Sea, Arts (12-27-57).

ON TOUR

I Was a Call Girl, Reluctant Dramatists.
Where's Charley, Waltz of the Toreadors.

George Freedley
Curator of the Theatre Collection
of the N. Y. Public Library
is concerned about the inadequacy
of books on
**The Theatre In
Pictures**
another Editorial Feature
in the upcoming
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VARIETY

'Diary' Mild 14G, 'Lady' 73G, Chi

Chicago, Dec. 17. "My Fair Lady" went clean for the second straight week at the Shubert and goes off subscription this round. "Diary of Anne Frank," which has been grossing just fair since it began its run at the Erlanger, was dipped to a new low last week.

On tap are "Long Day's Journey Into Night," due Jan. 6 at the Erlanger; "Happiest Millionaire," slated for Jan. 27 at the Harris next month; and "Compulsion" with the present Broadway cast, late in February, probably at the Great Northern.

Estimates for Last Week
Diary of Anne Frank, Erlanger (D) (8th wk) (\$5; 1,333; \$35,495) (Joseph Schildkraut). Over \$14,000; previous week, \$15,600; departs Dec. 28.

My Fair Lady, Shubert (MC) (6th wk) (\$7; 2,100; \$72,979) (Brian Aulsebrook, Anne Rogers). Capacity \$72,979 in final Gold week; previous week, same.

'MAME' RECORD \$42,457, SOLO ROUND, TORONTO

Toronto, Dec. 17. Biggest gross for a dramatic show in the 50-year history of the Royal Alexandra Theatre here was pulled last week by Constance Bennett in the touring "Auntie Mame." It was a sellout at every performance, including matinees Wednesday (11) and Saturday (14).

All night performances were sold on mail orders alone and \$30,000 more was returned; with only a few matinee seats held for opening-day window sale. "Auntie Mame" also saw all permissible standee room sold, plus turnaways at all performances.

Estimate for Last Week
Auntie Mame, Royal Alexandra (C) (single week) (\$5.50; 1,525; \$42,000) (Constance Bennett). Grossed a straight play record, \$42,457.

Touring 'Journey' \$6,400 First 3 Perfs. in Clevel

Cleveland, Dec. 17. The road company of "Long Day's Journey Into Night," starring Bainter and Anew McMaster, got off to a slow start in its initial booking at the Hanna Theatre here last week. The posthumous Eugene O'Neill autobiographical drama grossed almost \$6,400 last Friday-Saturday (13-14) in the first three performances of a nine-day run at the 1,515-seater. The top is \$5.

The production drew excellent notices, with business picking up slightly at a special matinee last Sunday (15).

OFF-BROADWAY SHOWS

(Opening date in parenthesis)
Brothers Karamazov, Gate (12-6-57).
Clerambard, Rooftop (11-7-57).
Iceman Cometh, Circle-in-Square (5-8-56); closes Jan. 5.
In Good King Charles' Golden Days, Downtown (1-24-57).
Julius Caesar, Shakespear-wrights (10-23-57).
Pale Horse, Jan Hus (12-9-57).
Palm Tree in Rose Garden, Cricket (11-26-57).
Purple Dust, Cherry Lane (12-27-57); closes Jan. 5.
Richard III, Heckscher (11-25-57); closes Dec. 28.
Sicilian Capers, Marquee (12-10-57).
Simply Heavenly, Renata (11-8-57); vacates theatre Dec. 31.
Threepenny Opera, de Lys (9-25-55).
Closed Last Week
Conversation Piece, Barbizon (11-18-57).

B'way On Pre-Xmas B.O. Toboggan; 'New Girl' \$45,400, 'Abner' \$39,600, 'Anger' 24G, 'Game' 22½G, 'Rope' 18G

The odds were against Broadway last week. Business buckled under the pressure of a traditional pre-Christmas slide, aggravated by the subway strike, a fresh snowfall and cold weather. Boxoffice activity is expected to continue downbeat through next Monday (23), with a pickup anticipated for the following night, Christmas Eve.

The lineup of shows selling out or playing to virtual capacity included "Auntie Mame," "Dark at the Top of the Stairs," "Jamaica," "Look Homeward, Angel," "My Fair Lady," "Time Remembered" and "West Side Story."

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera-ette).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity, gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (53d wk; 421 p) (\$6.90; 1,214; \$46,500) (Rosalind Russell). Previous week, \$48,200; last week, nearly \$48,100. Lays off today (Wed.) and reopens next Thursday (26). Greer Garson succeeds Miss Russell as star Jan. 20.

Bells Are Ringing, Shubert (MC) (55th wk; 436 p) (\$8.05; 1,453; \$58,101) (Judy Holliday). Previous week, \$58,700; last week, almost \$56,200.

Cave Dwellers, Bijou (C) (8th wk; 65 p) (\$5.75-\$6.25; 611; \$21,525) (Barry Jones, Eugene Leon-tune, Wayne Morris). Previous week, \$15,700; last week around \$10,000.

Compulsion, Ambassador (D) (8th wk; 60 p) (\$5.75-\$6.90; 1,155; \$36,200) (Roddy McDowell, Dean Stockwell). Previous week, \$33,000; last week, almost \$30,000.

Country Wife, Adelphi (C) (3d wk; 21 p) (\$4.60-\$5.75; 1,434; \$40,000) (Julie Harris, Laurence Harvey, Pamela Brown). Previous week, \$17,900; last week, over \$11,700. Moves to the Haymarket Theatre next Monday (23) where it can remain until Jan. 25, having to vacate the house at that time to make way for the Jan. 27 move-over of "Rope Dancers" from the Cort Theatre.

Dark at the Top of the Stairs, Music Box (D) (2d wk; 12 p) (\$5.75-\$6.90; 1,010; \$33,000). Previous week, \$25,000 for first four performances and two previews; last week, nearly \$33,300, with parties.

Fair Game, Longacre (C) (6th wk; 49 p) (\$5.75-\$6.90; 1,101; \$32,000) (Sam Levene). Previous week, \$25,000; last week, under \$22,500.

Jamaica, Imperial (MC) (7th wk; 52 p) (\$8.35; 1,427; \$63,000) (Lena Horne, Ricardo Montalban). Previous week, \$63,700; last week, same.

Lili Abner, St. James (MC) (57th wk; 452 p) (\$8.05; 1,615; \$58,100). Previous week, \$49,800; last week, almost \$39,600.

Long Day's Journey Into Night, Hayes (D) (51st wk; 306 p) (\$6.90; 1,089; \$30,000) (Fredric March, Florence Eldridge). Previous week, \$18,200; last week, over \$15,200. Laying off this week. House has "Love Me Little" booked for an April 9 opening.

Look Back in Anger, Lyceum (D) (11th wk; 87 p) (\$5.75; 995; \$26,400) (Mary Orr, Kenneth Hight). Previous week, \$25,000; last week, almost \$24,000.

Look Homeward Angel Barrymore (D) (3d wk; 20 p) (\$6.90; 1,172; \$40,440) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, \$40,000; last week, same, with parties.

My Fair Lady Hellinger (MC) (32d wk; 731 p) (\$8.05; 1,551; \$67,690) (Edward Mulhare, Leslie Andrews). Always over \$68,700.

New Girl in Town, 46th St. (MD) (31st wk; 247 p) (\$8.60-\$9.20; 1,297; \$59,085) (Gwen Verdon, Thelma Ritter). Previous week, \$55,400; last week nearly \$45,400.

Nude With Violin, Belasco (C) (5th wk; 38 p) (\$5.75-\$6.90; 1,037; \$33,000) (Noel Coward). Previous week, inadvertently underquoted, was over \$29,500; last week, over \$28,600.

Romanoff and Juliet, Plymouth (C) (10th wk; 76 p) (\$5.75-\$6.25; 1,062; \$36,625) (Peter Ustinov).

Previous week, \$35,000; last week, almost \$33,800, with parties.

Rope Dancers, Cort (D) (4th wk; 29 p) (\$5.75-\$6.90; 1,155; \$31,000) (Siobhan McKenna, Art Carney). Previous week, \$21,800; last week, nearly \$18,000. Moves Jan. 27 to the Henry Miller Theatre to make way for the Jan. 30 opening of "Sunrise at Campobello."

Time Remembered, Morosco (C) (5th wk; 39 p) (\$9.90; 946; \$43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, \$41,900; last week, over \$42,000, with parties.

Tunnel of Love, Royale (C) (43d wk; 349 p) (\$5.75; 1,050; \$34,000) (Tom Ewell). Previous week, \$17,200; last week, over \$13,500. Vacated theatre last Saturday (14) to make way for the Dec. 26 opening of "Miss Isobel." Vacations for 10 days and reopens Dec. 26 at the National Theatre as an interim booking.

Visit to a Small Planet, Booth (C) (45th wk; 356 p) (\$5.75-\$6.90; 766; \$27,300) (Cecil Ritchard). Previous week, \$18,000; last week, almost \$12,700. Exits Jan. 11, lays off three weeks, then tours. "Two for the Seesaw" opens at the house Jan. 16.

West Side Story, Winter Garden (MD) (12th wk; 92 p) (\$7.50; 1,404; \$60,467). Previous week, \$59,900; last week, \$59,400, with parties.

Makropoulos Secret, Phoenix (D) (2d wk; 16 p) (\$4.60; 1,150; \$29,392) (Eileen Herlie). Previous week, \$9,600 for first eight performances; last week, over \$7,700.

Closed Last Week

Genius and the Goddess, Miller (D) (1st wk; 7 p) (\$5.75; 946; \$28,000) (Nancy Kelly, Alan Watts). Opened Dec. 10 to unanimously unfavorable reviews (Aston, World-Telegram, Atkinson, Times; Coleman, Post; Herald Tribune, McClain, Journal-American; Watt, News; Watts, Post); over \$3,800 for seven performances and closed last Saturday (14) at an approximate \$80,000 loss on a \$90,000 (including 20% overall) investment.

Monique, Golden (D) (8th wk; 63 p) (\$5.75; 900; \$25,152) (Patricia Jessel, Denholm Elliott). Previous week, \$10,500; last week, under \$11,000. Closed last Saturday (14) at an approximate loss of its entire \$72,000 (including 20% overall) investment.

Most Happy Fella, Broadway (MD) (85th wk; 676 p) (\$7.50; 1,800; \$74,297). Previous week, \$36,000; last week, almost \$22,000. Closed last Saturday (14) at an approximate loss of its entire \$240,000 (including 20% overall) investment.

Rumple, Alvin (MC) (6th wk; 45 p) (\$8.05; 1,331; \$57,200) (Eddie Foy, Gretchen Wyler, Stephen Douglass). Previous week, \$32,000; last week, over \$20,000. Closed last Saturday (14) at an approximate loss of its entire \$240,000 (including 20% overall) investment.

Shadow of My Enemy, ANTA (D) (1st wk; 5 p) (\$5.75; 1,185; \$39,116) (Ed Begley, Gene Raymond). Opened last Wednesday (11) to two affirmative notices (Aston, World-Telegram, Coleman, Mirror) and five negative (Atkinson, Times; Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Watt, Post); over \$5,900 for five performances and closed last Saturday (14) at an approximate loss of its entire \$102,000 (including 20% overall) investment.

Opening This Week
Music Man, Majestic (MC) (\$8.05; 1,626; \$69,989). Kermit Bloomgarden & Herbert Greene, in association with Frank Productions, Inc. (Frank Loesser), presentation of a musical, with music and lyrics by Meredith Willson and music by Elmer Bernstein and Franklin Lacey. Production financed at \$300,000, cost about \$270,000 to bring in after breaking about even out-of-town; can break even at around \$36,000 weekly gross and net approximately \$18,000 at capacity; opens tomorrow night (Thurs.).

Broadway producer Emmett Rogers has been elected to the board of directors of the American Playwrights Guild, Inc.

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Shows Abroad

Continued from page 58

The Rape of the Belt

rectify its weaknesses and make it a smash.

Levy has taken as his theme the ninth labor of Heracles, whose mission is to acquire the belt of the Queen of the Amazons. This Greek legend, told in costume with modern dialog, has a prolog and epilog to almost every scene in the Goddess of a communitarian by the Goddess Hera and the God Zeus, who over-look the scene and endeavor to influence the action.

The arrival of Hercules to fulfil his mission, with the aid of Theseus, sets the pattern for most of the ensuing action. They find that the territory is populated solely by women, that a male stud farm is maintained for breeding purposes and that infant boys are drowned at birth. There's equality without deference to rank, with dishonesty as a thing of the past, that nothing needs be kept under lock and key and that the desired belt—which is part of the crown jewels—is kept ungarded in the Queen's bedchamber.

It's the influence of Hera that leads to a change in the Utopian-like existence of the state. She infuses war-like intentions in Hippolyte, who shares the crown with Antiope, and the entire population is put into training to launch an attack on Heracles and his men when they return to claim the belt.

These scenes, though they have an element of comedy, are particularly weak link in the play, and emerge as uninspired farce. John Clements, as stager as well as co-star, has allowed this part of the action to be turned into nothing more than a romp, which is out of character with the preceding action.

For the cast there is nothing but praise. Clements and Richard Attenborough are on the top of their form, while Constance Cummings and Kay Hammond share royal honors with charm. Nicholas Hammer and Veronica Leigh add wit and dignity, and Judith Furse, as the palace blacksmith who leads the femme army, gives a typical heavyweight performance.

Lesser parts are smoothly played by Clare Bradley, Ann Martin and Susan Richards. The entire production is handsomely mounted and Malcolm Price's costumes and settings deserve fullest praise.

Myro.

Be My Guest!

London, Dec. 12.

Anna Deere Wiman presentation of three (seven scenes) comedy by Dennis Price, Staged by Anthony Dawson; decor, Hutchins. at the Winter Garden Theatre, London, Dec. 11, '57; \$2.20 top.

Dodie Drummond..... Leslie Nunnerley
Frank Bradstock..... Dennis Price
Zena Drummond..... Jane Baxter
Frank Bradstock..... Dennis Price
Police-men..... Richard Gatehouse, D. Gideon
Detective-Sergeant..... John Thomas
Inspector Mathers..... William Roderick
Donald Burns..... Gordon Tanner
Delivery Man..... John Walters

This mild comedy thriller might have had a modest chance in a cosy intimate theatre, but is unlikely to achieve a run at the large (1,580 seats) Winter Garden. It's the first play by a Canadian newspaperwoman, Mary Jukes, and it has some promising ideas, but doesn't add up to present day b.o. requirements.

The production ran into difficulties when several cast principals became ill during the pre-London tour, but the entire original cast played the Winter Garden opening. The marquee appeal is of average standard and the key performances are not without merit. The main weakness lies in the script, as the ending not only comes abruptly, but is on a discordant farcical note.

The action is set in a country house occupied by a widow and her teenage daughter. On the verge of leaving for a Jamaican vacation, they unwittingly rent the place to a pair of bank robbers who hide the loot in the house and eventually break jail to get hold of the money and proceed to blackmail the widow.

Dennis Price gives a familiar suave study of the gentlemanly head crook. Jane Baxter's performance keeps to a dignified note and her romantic scenes with Gordon Tanner hit a refreshing style.

Lesley Nunnerley makes an enthusiastic teenage daughter and Peter Sallis a conventional cockney-type crook. The cops are adequately played by William Roderick, Richard Gatehouse, D. Gi-

deon Thomson and John Walters. The latter also plays a minor bit as a delivery man.

Marjorie Weston gives a biting study as Miss Baxter's snobbish sister-in-law. Anthony Dawson's staging is on leisurely lines without too much evidence of personal authority. Hutchinson Scott's decor is first class.

Myro.

(Under the title, "Every Bed Is Narrow," the Mary Jukes play was originally presented last season at the Crest Theatre, Toronto, where it was seen by Anna Deere Wiman, the producer of the London edition.—Ed)

Adaptations

Continued from page 59

"The Importance of Being Earnest" in circulation. One, tagged "Half in Earnest," was adapted by Britisher Vivian Ellis and toured the straw hat circuit, with Anna Russell starred. The other, titled "Who's Earnest," was written by Anne Crosswell and Lee Pockriss. It didn't play any legit dates but was revamped for a tv outing on the "U. S. Steel Hour" and is now a prospect for Theatre Guild production.

Alexander Dumas' "Camille" has been announced as the source of two contemplated Broadway productions, one a straight play and the other a musical. The play, titled "Actress in Love," by Alan Shiffers, is described as a modern version of the classic and is scheduled for production by Curtis Roberts. The tuner, which Jerry Lynn plans producing, is titled "French Hat." The writers are John Mitchell, Lil Mattis and Lor Crane.

Dostoyevsky's novel, "The Brothers Karamazov," is another classic in the multiple workover category. It's the subject of a forthcoming Metro film, while a legit adaptation by Boris Tamarin and Jack Sydow is currently playing off-Broadway at the Gate Theatre. The novel is also the basis of another upcoming off-Broadway production, "The Trial of Dmitri Karamov," by Norman Rose. It's scheduled to open Jan. 17 at the Jan Hus Theatre.

Off-B'way Losses

Continued from page 59

tation, "The Littlest Circus," and a Monday night "Works in Progress" program. The project was capitalized at \$31,000, of which an estimated \$25,000 was lost.

Banner was formed by Howard Da Silva, Sanford Friedman, Arnold Perl and Myron Weinberg. Perl was also the author of "Tevya," based on stories by Sholom Aleichem. The play ran 11 weeks.

Columbia Records turned out an original cast album of "Tevya" and a tour of Jewish community centers is contemplated. The "Burlesque" segment was recorded by MGM Records and is reportedly slated for release in January. There's a possibility the vehicle may also be booked for some nitery dates.

Hecht-Lancaster

Continued from page 5

mention of the other features originally listed for completion before the end of 1958.)

Highlighting the new program will be "Colonel Redl," based on a true story of Austrian espionage in World War One, which Billy Wilder will write and direct for H-H-L. Hecht said he hoped it would be the first of several films which Wilder will do in association with H-H-L. Charles Laughton and Audrey Hepburn probably will top line.

Program will get underway in April with "The Unforgiven," a modern western based on Alan LeMay's best-selling novel, with Burt Lancaster starred and Delbert Mann directing. Two other top stars are being sought for the film.

Lancaster also will star, with Rita Hayworth, in "The Summer of the 17th Doll," from the Australian and London stage hit by Ray Lawler, which opens on Broadway next month. And late in the year, Lancaster will essay a direc-

torial chore, again, megging "Take a Giant Step," based on Louis Peterson's play about the problems of a Negro adolescent. Julie Epstein will produce.

Kleiner's program of four pix will begin with "Rabbit Trap," one of the films originally announced last year and for which H-H-L hopes to reunite Ernest Borgnine and Betsy Blair, who starred in "Marty." Others will be "Cry Tough," based on the Irving Shulman novel; "The Tall Dark Man," from Anne Chamberlain's novel; and "The Hitchhiker," based on the George Simenon novel.

Other properties on the list include a film version of Turgenev's "First Love," "The Catbird Seat" and a pair of productions from William Schorr; "The Dreamers," a modern witchcraft story, and a "major film which H-H-L describes as a secret project."

Hecht said the company may get into television in 1959, adding that some of its successful films like "Marty" and "Vera Cruz" are being considered as frameworks for television series. Company also may do a television anthology series.

Transatlantic TV

Continued from page 1

matter for the Postmaster General and the British and Canadian governments. Reception of U. S. tv has probably done more to swing Canadian trade from Britain and towards America than other single factor.

He added that the cable, which would cost in the region of \$42 million would operate more than 600 channels instead of the 36 now used in transatlantic telephone cable. "It could pay its way by the sale of live programs which would be linked with advertising. When not used for broadcasting it would be used as an extra telephone link," added Stanley.

Harry S. Truman

Continued from page 2

man "actually has fine piano technique; he studied for years in Kansas City." The organist continued that pianists switching to the organ often "chop away. It comes out staccato, rather than legato," the inference being that the former President was avoiding this mistake. At the last lesson, a week ago Friday, Truman asked McBaines to let him know of the television guest date, in order that he might view it. Garrow added that since he was informed that Truman would be looking on, he saluted him with "Good morning, Mr. President."

Harvard Humor

Continued from page 2

clobbering in Harvard Square last week.

Never sock Santa was the morale of the story.

Maurice C. Thompson Jr., 19, of Ardes on the Hudson, N. Y., appealed and was held in \$500 after being found guilty of assault and disturbing the peace. The initiation stunt, in which Thompson was supposed to slug another student dressed as Santa and flee with his alms container backfired when a gendarme gave chase and captured Thompson in view of 1,000 horrified Xmas shoppers, who like the cop thought it was for real.

Semenenko

Continued from page 3

enko. They point out that staff reductions and other economy measures have started in companies where the First National of Boston has something to say about the long-term financing.

Report is said to have germinated from suggestion of Semenenko's saying that perhaps it would be possible for Warners to absorb some of U's contract players and properties. As seen by Semenenko, this type of arrangement would be beneficial to both companies. Light of the fact that U is closing down its studio operation for an extended period until it recoups some of the coin already invested in some 30 pictures which have been completed and are ready for release.

Kober's New Book

Arthur Kober, having gotten his new play for Robert Whitehead production next fall accepted, is now rushing a long overdue book to Simon & Schuster. It's titled "Ooh, What You Said!" S&S plans it for April publication.

Book of 20 pieces includes many of his New Yorker stories, six of them of the "Benny Greenspan, the Agent" genre, several originals, one New Yorker rejection, and a "Say You're Not Satisfied," originally published in VARIETY Anniversary Number. There have been several books of his "Bella Gross of the Bronx" stories, also first published in The New Yorker.

Corum and Hecht Books

Bill Corum is writing his autobiography for Henry Holt & Co. publication.

Ben Hecht has also signed with Holt for a book titled "Portrait of a Gangster," said to be thinly disguised for individual identification. The prime purpose of the book is its expose of the underworld dynasty in America.

Dennis' USIA Post

Frank L. Dennis appointed director of public information for the U. S. Information Agency. He will also continue as assistant deputy director of the USIA Office of Policies & Plans.

Dennis succeeded Sidney H. Fine, informative director. Fine, former N. Y. Times staffer, will go overseas on assignment for several years. Dennis, a former assistant managing editor of the Washington Post and the Oklahoma City Daily Oklahoman & Times had been public affairs officer and counselor of the U. S. Embassy at Rome, before coming here with USIA.

Japs' Pirated Ben Hogan Book

The literary agency branch of the Charles E. Tuttle Co., a U. S. publishing firm branched in Tokyo, which also agents translation and reprint rights for the bulk of British and American books and magazines, brought suit against the publisher of a "pirated edition" of Ben Hogan's "The Modern Fundamentals of Golf" on sale here.

It is believed 40,000 copies of the bogus edition were printed by offset with plates made by photographing the five installments (with illustrations) as they appeared in Sports Illustrated.

The pirate edition runs 50 pages and sells for 250 yen (about 70c) while the original, published in the U. S. by A. S. Barnes, has been selling at 1,800 yen (\$5) each.

The Baseball Magazine Co. of Kanda, Tokyo, had translation rights to the book and began installments in its December edition with a book to come later. Interest in golf was hyped after Japan took top honors in recent Canada Cup Tournament here.

Annenberg's Startling Takeover

Philadelphia was startled by announcement that Walter H. Annenberg, publisher of the Philly Inquirer, had purchased the tabloid Daily News for its owner, Matthew J. McCloskey Jr., contractor and influential Democratic party leader.

One of the best kept secrets of the year, News publisher J. David (Tommy) Stern (the also publishes the New Orleans Item) was unaware of the negotiations until informed of the sale. Stern immediately resigned. Sale price wasn't given out, but it was rumored at more than \$3,000,000. The new owner of the News was listed as S. B. TV Publishing Co., a wholly-owned subsidiary of Annenberg's Triangle Publications.

First effect of the purchase was the elimination of the Daily News' Sunday and early morning editions. Second effect was the trimming of personnel. Harry T. Saylor, president of the News and its chief editorial writer, also resigned.

Jean Kerr's 'Daisies'

After reading Jean Kerr's new book, "Please Don't Eat the Daisies" (Doubleday, \$3.50), Moss Hart wrote the author "Please don't ever become a drama critic." His trepidation is understandable.

Literati

If only on the basis of the delicious skill with which she (and the crudeness of Mickey Spillane) kids the self-conscious pretension of staged readings in a chapter titled "Don Brown's Body," it's not difficult to imagine the havoc Mrs. Kerr might create among playwrights if she ever took up legit reviewing.

Mrs. Kerr is almost unique as a humorist in that she seemingly makes no effort to be funny. Wit just seems to be her normal way of expressing the ridiculous way life presents itself to her. Although her comedy often takes the form of wild exaggeration or preposterous anti-climax, it's really impossible to analyze Mrs. Kerr's humor. There's apt to be a kind of leering tone to it, except that it's almost invariably good natured and even affectionate. In any case, Mrs. Kerr is unquestionably a member in good standing of the almost vanished breed (they've always been rarities) of natural wits.

For show biz readers, "Please Don't Eat the Daisies" is especially pertinent in its chapters about literary life in exurbia, lunching with producers, theatregoing as a critic's wife (her husband is Walter Kerr, of the N. Y. Herald Tribune), school dramatics and its parody of Françoise Sagan's literary style. All the pieces have previously appeared in various magazines.

Probably other beleaguered parents will find particular enjoyment in her various anecdotes and views of how to survive in a house with children, but even a hermit should get laughs out of those parts of the book. Everyone, in fact, should find "Please Don't Eat the Daisies" easy and amusing reading. Hobe.

Kenneth Roberts Award

Doubleday is establishing a \$5,000 Kenneth Roberts Memorial Award for a first book by an author of American history. Award, in the name of the author who died last July, will consist of \$2,500 outright and rest as an advance against the tome's earnings.

It'll be a continuing thing, given whenever a full-length manuscript attracts the eyes of Doubleday judges.

CHATTER

William Raney back as an editor at Rinehart; just exited McGraw-Hill.

Virginia Fowler shifts from Holt to juvenile editor of Knopf on Jan. 1.

"Diary of Anne Frank" pocket-sized edition via S. Fischer Pub. Co. in Germany, has sold out its first edition of 500,000 copies.

"The Fly," the George Lenagala horror story bought by 20th-Century, appeared in Playboy, won the mag's second annual best fiction award of \$1,000.

Doris Doland upped from p.r. director of Look mag, her post for the past seven years, to assistant to publisher Vernon C. Myers and director of public relations. Miss Doland was previously with Tide and Collier's.

Following the click of its loose-insert coupon advertising program, Pocket Books Inc. has launched a new program enabling advertisers to use four-color gatefolds and full-page spreads bound into 15 of its December titles.

Clifton Utley, tv news analyst for WNBC in Chi, authored the lead article in a one-shot magazine published by Cameracraft, entitled "The Race For Space," due on newstands this week. Among other contributors are ABC-TV's Mike Wallace and such writers as Carl Sandburg and Nelson Algren.

A film deal is brewing for "You're Stepping On My Cloak and Dagger." Roger Hall's O.S.S. reminiscences published in September by Norton. Several film company feelers have been sent out but a sale is being held off until a decision has been reached to put a dramatized version on Broadway.

Runs in the family: Marge Stern, teenage daughter of Fawcett's roving European correspondent Mike Stern, is editor of Marital, undergraduate paper of the Marymount International School, Rome, Italy, where the journalist and his family make their home. Mike Jr. recently entered Syracuse Univ., his dad's alma mammy.

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Broadway

Victor Mature back from Europe Sunday (15) on the Queen Mary. Two Italian opera piz—*"Aida"* and *"Madame Butterfly"*—heading for tv.

Milton Krasny, General Artists Corp. veepee, ailing Doctors Hosp.

Lionel Hampton off to Europe last week on the S.S. Ryndam as were Tyrone Guthrie and dancer-panthomist Cilli Wang.

Attorney Arthur Cahill (RCA is among his clients) sold his five-story limestone town house at 15 E. 72 to Mrs. Ruth Goodney.

Sketch Henderson will be conductor of Houston Symphony Orchestra in a New Year's Eve concert. Frances Bible guest soloist.

The Charles O'Curran (Pat Page) to Palm Springs for Xmas, with Ray Ryan at his El Mirador Hotel, to celebrate their first anniversary.

George Jessel plays probably the only Las Vegas one-nighter in history, doubling from the Royal Nevada to the Frontier, both shuttered but reopening for the New Year's Eve hoopla.

Circus Saints & Sinners is flinging an end-of-year Waldorf luncheon on Dec. 30, with the angles toward tv, and Steve Allen, Harry Hershfield, Tex O'Rourke and Les Kramer fronting.

Alicia Markova, the English prima ballerina, opened Monday (16) at the Met Opera in the dance portions of *"Orfeo"*. She will appear five times, then return to England.

Gloria Lane, mezzo of the N. Y. City Center Opera, will sing *"Rake's Progress"* at Glyndebourne Festival this summer. She's currently at the Berlin State Opera, then hits Switzerland, U. S. and back to Berlin.

Ted Husing back to the Coast after a Mount Sinai Hospital checkup which proved okay. Long ailing sportscaster making progress, both with his eyesight and general mobility. Film producer Emerson Yorke made the trip east with him.

Arthur L. Mayer doing the tv interview circuit to plug both his picture *"High Heli"* and his book *"The Movies"*. Alex Harrison, general sales manager for 20th-Fox, has accepted the national chairmanship of the 1958 Brotherhood campaign.

BBC songstress Kitza Kazacos, who flew over to huddle with MCA on U.S. video potentials, flies back this weekend to resume London engagements. Miss Kazacos suffered a slipped disc (sacroiliac) which curtailed some of her scheduled N.Y. activities.

Former adman Milton Biow, now on a U.S. Information Service mission for the Government, had two Thanksgiving dinners en route to Tokyo. By crossing the international dateline, two Thursdays merge into each other. Biow has just returned from the Orient.

Doothy Strelsin (who was Dorothy Dennis professionally), wife of industrialist Alfred A. Strelsin, making a show biz comeback in over a decade just for the Xmas-New Year's safari with Drew Pearson, Michael Sean O'Shea & Co. to entertain Allied forces in Libya, Morocco and Tripoli.

The N. Y. Post Office, via Howard Cooner, regional director, writes VARIETY to express appreciation "for the wonderful lift in the theatre and on radio and television you gave our Christmas Mail Early Campaign. Because of help such as yours, the men and women of the N. Y. Post Office can look forward to a Christmas at home with their families."

Philadelphia

By Jerry Gaghan

Carol Channing to make local itery debut at the Latin Casino. *"Ice Follies of 1958"* announced a Christmas night bow at the Arena.

Jack Lawrence in with platter to plug his *"Maybe Tuesday"* preem at the Walnut (29). Lawrence clefted show's theme song.

Alexander Hilsberg, former Philadelphia Orchestral conductor, now conductor of New Orleans Symphony, stricken with heart attack.

The Bryn Mawr Club here sponsoring theatre party at the Locust (30) for *"Much Ado About Nothing"* opening.

Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 4944) *"War and Peace"* (Par) cleaning up in the nabes here.

Modern Jazz Quartet will do a series of concerts here next month. Theatre En Rond now houses a midnight show in revue style for night owls, called *"Nocturne De Copains."*

Luis Mariano to Spain for an operetta still to come back here

later this season to do a musical pic, *"Colorado."*

Producer Raoul Levy to turn director next year with a film adaptation of Ugo Pirro's *"Girls For The Army."*

Charles Chaplin's *"A King in New York"* doing 50% of biz racked up by *"Limelight"* (UA) five years ago.

The 1958 Cannes Film Fest runs from May 2-18. Only one pic per country will be allowed with other outstanding ones invited.

Bobby Weiss picked up a sky-rocking Gallic tune for Edwin Morris Music Co., called *"The Mexican Tambourine,"* by Maurice Mery.

West German author Ernest Schnabel's *"In Search of Anne Frank"* coming out here. It documents talks with people who knew her.

Starlet Vera Valmont suing producers of the pic, *"Mademoiselle Striptease,"* because her body was used in posters and ads with the head of another femme.

Femme film director Jacqueline Audry to make pic versions of a Francoise Sagan short story, *"La Recreation,"* about a group of adolescents at play, and Christine De Rivoyre's *"La Mandarine"* about the poetic, amoral play among a group of flighty adults. Pierre Laroches scripts both.

TV Viewing

Continued from page 1

doesn't analyze the data—hours of nighttime viewing per home have risen from 2.83 in November of '56 to 2.88 this November. That represents a sets-in-use rise for nighttime from 56.6 to 57.6. And that's in the face of the fact that last year's figures include a Presidential Election night, with an unusually high level of viewing.

Moreover, the increase in network share from 68 to 69% comes in the face of a decline in network sponsored hours. The decline, figuring in last year's election business, is 11%; without it, the decline still comes to 3%. Latter point is important because the increase in network share of viewing comes without a commensurate increase in network programs—in fact, comes despite a decline in network offerings.

The November figures are generally accepted as the most accurate reflections of trends because in September and October, with the beginning of a new season, public curiosity in new programming, along with lavish advertising expenditures by the networks, tend to pump up ratings beyond the regular-season level. By November, things are back enough to normal to judge the seasonal trend.

Hylan also makes the point that in the face of increased inter-network competition, the boost in viewing gives the advertiser assurance that he can still pull down a high rating, and that rating will deliver more than ever before because of the continuing increase in television homes. If shows get ratings in the 50's eight years ago and only pull down 25's now, the present rating delivers more than twice as many homes as the old 50 did, so that the advertiser is still doing better than in the old days.

ABC-TV Apology

Continued from page 1

part of Wallace's airtime for the second time since the interview program has been on and thereon make a public apology. "I wish to state that this company (ABC) has inquired into the charge made by Mr. Pearson and has satisfied itself that such charge is unfounded and that the book in question was written by Sen. Kennedy," Trezy said.

Early in its ABC stint last spring, Wallace interviewed Mickey Cohen, who ran Los Angeles police officials over the coals by name. Trezy shortly thereafter, took Wallace airtime to apologize.

Action in Paris

Continued from page 2

sung by Leslie Caron. Since then it has caught on in Europe and Warfield gets a good stipend from SACEM here. Frankie Laine took three of Warfield's songs stateside with him, *"Lonely Larks,"* which he wrote with Gallic poet Jacques Prevert, and *"Galilee"* and *"Dim Dally Dahlia."* Lark has also been picked up for use by Juliette Greco and Diahanna Carroll.

London

(COvent Garden 0135/6/7)

Samuel Marx, Metro tele producer, due in from Hollywood this week.

R. J. (Bob) O'Donnell in with his wife to spend Christmas and the New Year in London.

Ballerina Nadia Nerina planned out for Chicago over the weekend to join up with the Royal Ballet.

Diana Clare inked for a feature role in *"Indiscreet,"* which Stanley Donen is producing and directing at Eclair for Warner.

Peter Cotes will direct his wife, Joan Miller, in *"Look in Any Window,"* third Ted Willis play specially written for the star.

Yvonne Furneaux and Marius Goring to take Shakespeare on a tour of India and Greece in the next year.

George Nader here to make his British film bow in Michael Balcon's Ealing production of *"Nowhere to Go,"* which is for Metro release.

John Cassavetes and Virginia Maskell in from a Caribbean location to complete their roles in *"Our Virgin Island,"* set for British Lion release.

Hugh Hastings, author of *"Seagulls Over Sorrento,"* due back in town over Christmas from Australia with two new plays he just completed.

Current Palladium revue, *"We're Having a Ball,"* starring Max Bygraves, transfers to the Opera House, Manchester, on Thursday (26).

Robert Maugham cancelling his projected Mexican trip to complete a scripting assignment of his own novel, *"The Rough and the Smooth,"* for George Minter of Renown Pictures.

A short season of star cabaret will open at the Pigalle, Piccadilly, on New Year's Day, prior to launching of Bernard Delfont's new production, *"Champagne Shower,"* set for gala preem Jan. 30.

The matron of Lewisham hospital, who was the heroine of the recent train disaster, feted by the Variety Club when she was presented with a cheque for \$280 towards a Christmas party and a silver powder compact.

Miami Beach

By Larry Solloway

(1755 Calais Dr., Union 5-5389) Retiring Loew's veepee-treasurer Charles Moskowitz spending December at the Fontainebleau.

The Vagabonds didn't close deal with Caro's and will open at the Shelbourn's new cab Dec. 24. Latin Quarter, Cotton Club, Cafe de Paris and Deauville hotel, all open their show-season within next five days.

Jose Greco and Co., plus Jack Carter kick off "names" run for the Americana's Bal Masque, December 18.

Mayor of Deauville, France, being planned in for official opening of the new Deauville hotel here on Dec. 20.

Russell Nype and Marsha Hunt clicks in Coconut Grove Playhouse presentation of the national road company of *"Tunnel Of Love."*

The Eden Roc sets its big-payoff roster going with Steve Lawrence, Louis Prima & Keely Smith. Jaye P. Morgan is at the Fontainebleau for the pre-Xmas week.

Tony Martin is getting \$22,500 per for his two-weeker at the Fontainebleau in February, and the \$17,500 figure recently quoted in a rundown on star-salaries for the winter.

Ireland

By Maxwell Sweeney

(22 Farney Pl.; Dublin 684506) Belfast Arts Theatre will receive financial support from British Council for Encouragement of Music and the Arts.

"Manuela" (British Lion) and French import *"Wicked Go To Hell"* (Miracle) both rated "objectionable" by National Film Institute.

London smart-set rock 'n' roller Honorable Tony Moyaing staging international cabaret at Bray with Sabrina, David Hughes, and his drummer cousin the Earl of Wharmcliffe.

Rome

By Robert F. Hawkins

(Foreign Press Club; Tel. 65906) Italian actor Antonio Cifariello off to Far East to shoot some shorts for RAI-TV, the Italian television.

Carl Combs arrived to take over publicity reins for WB's *"The Nun's Story,"* which rolls Jan. 20 in Rome and on African locations. Carol Danell, US finger, set for regular Italo radio network show starting next year; also recorded

another set of songs for RCA at its local plant.

Isa Miranda will star in film version of *"Il Padrone di Raggio di Luna,"* musical written by Garinei and Giovannini, in which Robert Alda starred here some years ago.

George Sidney cabled the Italian film industry and producer Dino DeLaurentis to congratulate them on artistic values of *"Cabinia"* and performance of Giulietta Masina.

Giovanni Ponti named the new head of the Venice Biennale, organization which sponsors the film fest, art show and other cultural events on the lagoon.

In-and-out-of-Rome: Frankie Laime, Mario Zampi, David Lewis, John MacNab, Linda Christian, Gordon Jenkins and Frank Farrell (in Lt. Col. uniform).

"Around the World in 80 Days" (UA) has switched to a lower-priced, continuous performance in its local run at the QuattroFontane Theatre. It also opened recently in Milan.

Ken Annakin off to Johannesburg and pic stint directing *"Nor the Moon by Night"* with Belinda Lee. Next will be *"The Singer Not the Song"* in which Gregory Peck, Rod Steiger, Marlon Brando, Anthony Quinn and others are interested in the main role.

Grace Kelly

Continued from page 1

De Monaco. She is returning to the stage purportedly to give her something to do.

Xmas Radio Show

Her Royal Highness the Princess of Monaco, nee Grace Kelly, is back in show biz. Or maybe it's only the sweetening up by Swiss chocolate king Auguste R. Lindt that's worked the miracle. Anyhow, Princess Grace will emcee a radio show on CBS, Christmas Night, at the behest of Lindt.

It so happens that Lindt, whose family is in chocolates, also United Nations High Commissioner for Refugees with headquarters in Geneva. Lindt has persuaded Princess Grace to do the Christmas show for the United Nations Radio. According to UN Radio biggies she personally listened to many hours of tape recordings made in refugee camps under UN aegis in Austria, Germany, Greece and Italy, picked the spots that seemed to her most dramatic, co-operated on the narrative for the program. Show, titled *"People in Houses,"* will air over the CBS web Christmas night 9:30-10 p.m. and go in in New York over local outlet WCBS at 10:30 that night.

Another half-hour show about the life of the refugees will be broadcast over ABC Radio on Sunday, Dec. 29, 12:30 p.m. over the network, 7:30 that evening on WABC, New York. This one has a star cast headed by Julie Harris and including Edith Atwater, Karol Stepanek, Woodrow Parfrey, Jack Livesey and Connie Lemple. Dramatization for this ailer is based on real cases out of Lindt's files.

'Old Ironsides'

Continued from page 1

formation for the Navy, notified sponsors of the plan that the ship would not stand a long tow, and such a move would "hazard destruction or loss of this great museum piece."

Promoter Lloyd Settle, 32-year-old Navy Vet, said the ship would raise at least \$1,500,000 in "voluntary contributions" on the Coast if California could "borrow" it for a few years. He said the money would go into a fund to keep the ship in condition.

Capt. LaMade pointed out to the promoter that moving the Constitution from her present mooring in Charlestown would violate an act of Congress. A law passed in July, 1954, provided funds to repair *"Old Ironsides"* and "thereafter to maintain her in Boston, Mass."

The proposal of the promoter was to move the ship to the \$10,000,000, 28-acre amusement park being built between Los Angeles and Santa Monica, it was learned. Settle said he had been corresponding with Navy officials for two months on the proposed plan to "borrow" the ship.

"Old Ironsides"—immortalized in the poem by Oliver Wendell Holmes, which starts: "Ay, tear her tattered ensign down! Long has it waved on high, And many an eye has danced to see that banner in the sky"—remains in Boston.

Hollywood

Actress Jean Olsen won an annulment from Robert Bray. Jackson Parks and Denny Morrison dissolved their matrimony partnership.

Rod Steiger to N. Y. to guest at the annual Chanukah Festival in Madison Square Garden.

Sugar Ray Robinson huddling with Frank Sinatra regarding the fighter's biopic.

George Stevens guest lectured at Ted Post's directing class at the Ben-Ari workshop.

Alan Jay Lerner and Frederick Loewe here to supervise scoring on *"Gigi."*

Ralph Wheelwright anking the Metro praisery after 25 years; he'll develop and package film properties as he did recently with *"Man of 1,000 Faces."*

In the cutback of personnel at Universal, the commissary pastry chef was among those axed; he put many studios on diet they've been talking about for months.

Norman Lowenstein, exec secretary of the Society of Motion Picture Art Directors for the last 12 years, admitted to the bar; he'll try to continue his SMPAD work in addition to practicing law.

Andy Razaf's birthday—partied Tuesday (17) at Club Largo with Arthur Lee Simpkins singing a program of Razaf's tunes, show emceed by George Putnam and Chester Washington. Songsmith has long been in ill health, residing on the Coast, but his prolific catalog has constantly replenished his ASCAP dividends.

Palm Springs

By A. P. Scully

(Tel. Fairview 41288) Arthur Loew Jr. at Beachcomber. Rhonda Fleming leased a flat at Ocotillo Lodge.

Harry Owens guest starred Lei Aloha's opening at El Mirador. Erle Stanley Gardner counting Racquet Club as last resort.

Eartha Kitt had Snowball, her white poodle, with her on this trip. Villagers getting into the Rose Bowl just scramble after holding off all these years.

Howard Marmor booked Felix and his Martiniquais for cocktail and dinner dancing.

Art Linkletter sold 400 acres at Rancho Mirage for an agent's commission of \$87,000.

Pete Pettit guarding Phillip, Dennis and Lindsay Crosby at Ranch Club.

Egon Jensen. *"Life With Father"* spliced to Harry Rothschild Jr., then checked in at Par.

Chicago

Easy Street, onetime jazz showcase, now on Flamenco guitar kick, with William Texter kicking it off.

Manny Mauldin and Betty Tait conducting new radio interview show from Blue Angel via station WEAW.

Art Desmond resigned as press chief of Sherman Hotel to become head publicist for Greater Chicago Hotel Assn.

Billy Falbo repeating at Casino on the southside as headliner of a bill which includes Heller & Helene and Rock Pryor.

Johnny Mathis broke Black Orchid attendance record over his nine-day stand with SRO every night.

Steve Allen, accompanied by canine sidekick, Steverino, here last week for unveiling of new Greyhound Terminal in Niles, Ill. David LeWinter's 12th annl at Pump Room maestro marked last week by Mercury's release of his new album, *"An Evening at Pump Room."*

Jimmy Durante, Eddie Jackson and Sonny King, all current at Chez Paree, helping Junior Red Cross pack gifts for hospitalized servicemen.

William B. Schmidt, prez of Riverview Park, elected president of National Assn. of Amusement Parks, Pools and Beaches at 1957 conclave here a week ago.

Portland, Ore.

By Ray Feves

UI starlet Judy Meredith here visiting her family before returning to L. A.

"Around World in 80 Days" heads into a fantastic 35th week at Broadway Theatre.

Jimmy Rogers set for a week at the Frontier Club in Vancouver. This is his home base.

Harry Carroll & Polly Baker, Doodles Weaver, The 3 Royal Rockettes, and The Claydettes at Angels Supper Club.

Gale Storm here last weekend on the cuff for the Toy & Joy Makers and the Meier-Frank High Teen Club's annual shindig.

Marty Foster, director of Foster Circuit here, up from his home office in San Francisco to look over operations.

OBITUARIES

ANN GILLIS

Ann Gillis, veteran news executive and producer in radio and television, died in New York Dec. 16 after a long illness. A veteran of 25 years in radio-TV, she had been with NBC News for the past 13 years, in that time serving as special assistant to the v.p. in charge of news and special events, and producing special NBC news shows. Her last production job before her death was that of coordinating the coverage of Queen Elizabeth's U.S. visit in October. Since that time, she had been working on a new children's news program as producer and has done a kinescope on the show last month. Last year, as in previous election years, she had worked as a troubleshooter in the national political conventions coverage.

Miss Gillis started in broadcasting with WJSV, Washington, in 1932, becoming director of special events for CBS in Washington before joining NBC in N.Y. During this period, she supervised origination of programs from the White House and worked with President Roosevelt on his famous "fireside chats."

She leaves a husband, New York Daily Mirror staffer William Slocum, and a daughter.

BETTY JEAN COKLEY

Betty Jean Cokley, 28, dancer at the Show Boat, New Lebanon, N.Y., near Albany, was killed early in the morning of Nov. 12 when the auto in which she was a passenger swerved on a highway and collided with a truck. The driver also was killed and another dancer, Juanita Given, seriously injured. Details in vaude section.

GRACE A. MARKS

Grace Andrews Marks, 76, one of the last links with the seven Marks Brothers, who toured their separate comedy and drama companies across Canada and the U. S. from

made yearly tours of Latino countries and Portuguese Africa until the thirties.

Until 1950 Vasconcelos was still active as impresario and producer and as owner of the Portuguese rights of the Viennese operettas of his time.

JULES FALK

Jules Falk, 80, violinist, died Dec. 9 in Philadelphia. He was former musical director of Steel Pier, Atlantic City, N. J. In 1928 he organized the Steel Pier Grand Opera Co., which gave works in English. At 17, he became a member of the Philadelphia Orchestra's first violin section. He presented the Ballet Theatre and the Strauss Festival at the Academy of Music in Philadelphia and also brought the Lyric Opera Assn. there from New York.

A brother survives.

FRED MEYER

Fred Meyer, 76, doorman and ticket-taker at the Shubert Theatre for 47 years, died Dec. 13 in New York, after a short illness.

Most theatre regulars knew him as Fritz, and his relationship to performers and drama critics was on a first-name basis. Until his illness, he had been at his post on a high stool in the theatre lobby regularly since the theatre was opened in 1910.

E. L. DIMMOCK

E. L. Dimmock, 58, longtime senior executive with Granada Theatres, died Dec. 11 in London after a long illness. He joined Granada in 1924, and later was released to go to Paramount where he studied West End theatre management. He returned to Granada in 1938, where he remained until his death.

His widow survives.

A. M. HENDERSON

A. M. Henderson, 78, organist

"Yankee Doodle Dandy," 1942 Warner release, had been working for the Hollywood Citizen-News for the last four years. A brother and a sister survive.

Jim Tobin, 42, former chief announcer at radio station CFNC, Calgary, Alta., died Dec. 3 in Red Deer, Alta. He resigned from CFNC in September to assist in establishment of a radio station at Drumheller, Alta.

William A. Crabbe, 46, CBS Radio technician on the Coast, died, apparently of a heart attack Dec. 8 while skindiving in the Pacific with his son, wife, daughter and two other sons also survive.

Joan Simons, 37, secretary at ABC Radio in Hollywood for the last 12 years, died in Hollywood, Dec. 12 of cancer. Husband and father survive.

Victor Covell, 62, a member of the 20th-Fox wardrobe department, died in Hollywood Dec. 10 of a heart attack.

Mollie P. Finney, 44, musician, was killed Nov. 29 in an auto crash near Athens, Tex. Hurt in the accident were her son, Leslie, and Robert Howard, another member of the trio.

Berba Kima, 50, German dwarf-crown, died of a heart attack Dec. 10 in Mexico City, where he was appearing with the Ringling Bros. and Barnum & Bailey Circus.

Ray K. Glenn, 64, pioneer advertising executive, died Dec. 8 in Dallas following a heart attack. Surviving are his wife, son, sister and a brother.

Mother, 80, of Harry Aronov head booker for Warners in Albany, died there Dec. 8 after a long illness.

Mother, 63, of sound effects editor Kathleen Rose, died Dec. 8 in Hollywood. Three other children also survive.

Gerald Dwtrey, 32, stock actor, died recently in London. Survived by his actress-wife, Ann Greenwood.

Ted Sharp, 63, bandleader, died in an accident at a colliery near Cowdenbeath, Fife, Scotland, Dec. 9.

Mother, 79, of London (formerly Hollywood) film producer Islin Auster and of Dr. Lionel S. Auster, w.k. in show biz, died Dec. 11 in Washington, D.C.

Vera Espinosa, 75, of the dancing Espinosas, died recently in San Francisco.

Mother, 77, of Max Allentuck, legit company-general manager, died Dec. 15 in New York.

Mother, 82, of George Light, casting aide at 20th-Fox, died Dec. 9 in Los Angeles.

New Copyright Law

Continued from page 2

fore the material goes into the public domain. In most countries of the world, however, the study points out, the period is for the lifetime of the author, plus a specified number of years thereafter. These run up to 60 years after death, with most nations providing lifetime of the author plus 50 years. These laws provide one long term, without any extension.

While the majority of the experts surveyed by the Copyright Office or, who testified before previous Congresses, favor an extension of total time, they disagree on whether it should be one long term, or a shorter term plus a specified renewal period. Some countries provide quite different periods for still pictures, motion pictures and recordings than for written works, but American experts oppose this business of making fish of one media and fowl of another.

At various hearings in the past (the last in 1940), spokesmen for ASCAP favored the idea in the existing law of the renewal period. Nathan Burkan explained it protected "improvised authors" and gave them a second chance on assignment of copyright.

Spokesmen for motion picture producers and radio broadcasters favored a single term.

In the new check of top copyright lawyers, most favor lifetime of the author, plus 50 years. Typical was the comment of Sidney

Wattenberg, of the Music Publishers Protective Assn., who said his organization favored a single term—life of the author plus 50 years.

Edward A. Sargoy, motion picture attorney, stated: "As to individual authors, I would protect the work, throughout the life of the author plus a stated period of years..." For works copyrighted by corporations, he recommended 50 years from the time of first publication, first presentation, or registration.

Sidney M. Kaye, of BMI, favors one 56-year term.

Contrary to most of his colleagues, Ernest S. Meyers, attorney for the phonograph recording industry, believes we should sit tight with the present law.

There has been no clear showing, he wrote, that the present period of protection is inadequate as regards benefits to authors. The fact that other countries employ a life plus 50-years period of protection may be explained by their domestic economic policies. It is my view that our well settled policy against monopoly, as embodied in our federal and state antitrust laws, would militate against adopting the lengthier periods used by other countries taking a more lenient view of monopoly."

House Reviews

Continued from page 55

L'Olympia, Paris

become a French staple. She sings mainly in Gallic but salts her stints with a bevy of Spanish and Latino tunes in which she accomplishes herself with a white guitar. Authoritative, with a supple voice used like an instrument, she is tops in the Spanish tunes where her temperament fits these smoldering ditties well. Her range of voice is not too huge. "Without Love," Miss Lasso looks like a fine bet for pushy Yank rooms. All she needs is some stronger material to bolster her songaloy, for there is a plethora of saccharine songs.

Garner pours out his liquid, solidly controlled piano powers for big hits. Standards and a blues of his own had this in for fine audience reaction.

Maurice Horgues is a patter comedian with politics on his mind, and he can make it quite funny and yockful in his diagnosis of its ills.

Rene-Louis Laforgue is a hirsute, bemustached type looking like a lowlife dandy from the films and plays of the 1900s. He has a good voice with a few ditties, but he has yet to work his mime, songs and delivery together for a more telling and personalized song-along. More work will probably turn him into a regular topline singer here.

Dany Ray is a breezy magico with a good run of gimmick tricks. Bassi (3) are a fast moving risley group with a sock finale in footing a bed, table and chairs. It is a fine filler. Ditto the Hous, a racy juggling act composed of a man and two women doing multiple changeovers with rapidly twirling clubs. A good U.S. bet.

Amandis (5) are a teeterboard act with fast flying flights and catches, one of them done with the carrier on stilts to make this an act with a Yank potential. The only weak spot is Milou Duchamp, whose attempted imitations of known singers misses the mark audibly and also in the attempted satire on these chanters. He looms okay for small boites but is lost on a big stage.

Mosk.

Roger L. Stevens

Continued from page 1

"Nude with Violin," "Country Wife" and "Rope Dancers." His upcoming entries this season include "Goldilocks," "Summer of the 17th Doll," "The Pleasure of His Company," a new Joyce Grenfell show and several other tentative entries.

Besides his financial stake in the operation of the Morosco, Helen Hayes and Coronet theatres, and the Globe, which is currently being reconverted from films for use as a musical house, Stevens is a major stockholder in the Phoenix Theatre (a non-profit venture, however), the Playbill and a number of current and scheduled projects in London, including the Watergate Theatre Club and the imminent productions of "The Old Lady's Visit," starring the Lunts, and "Pour Lucrèce," starring Vivien Leigh.

Stevens has been associated with three Broadway failures thus far this season. They were "Miss Lonelyhearts," "Under Milk Wood" and the tryout flop, "Saturday Night Kid."

Russia Discussing

Continued from page 2

least a deal under which the Americans would "guarantee" them circuit playdates. They have been deaf to explanations of why such arrangements are impossible.

Regarding the reported stepup of his activities for the Eisenhower Administration in the field of foreign aid, Johnston said any announcements would have to come from the White House. He emphasized, however, that whatever his position, he'd not give up his MPAA-MPEA positions or reduce his activities.

Opinions in the industry are about equally divided over whether Johnston's outside activities don't leave him sufficient time to devote himself to film biz problems, or whether these activities in fact make him more valuable to the industry via his contacts and influence. Washington and abroad.

Parents Complain

Continued from page 2

range kid show, but that they've found a lack of consistency among the very parents who complain the loudest about the absence of suitable child fare.

"It's easy to get lip service," said one exhib in Manhattan last week. "I know of several instances where theatres have tired to arrange permanent showings of pictures for children. The story is always the same. The first couple of shows are strong, and then they peter out."

The big factor, of course, is the unavailability of children's films, whether direct from the companies or via the Motion Picture Assn.'s Children's Film Library. Where the distributors do still control old negatives, they've been hesitant to shell out the comparatively few dollars to make prints. Many potential features for kid shows have been sold to tv. The only steady supplier of children's films is Walt Disney.

MARRIAGES

Marion Ilonski to Larry Sherman, Jamaica, L.I., Dec. 7. He's a former actor now on staff of the I.L.I. Daily Press.

Shirley Hemstead to Philip Salah, Stowe, Vt., recently. He's a musician.

Jean Bayless to David Johnson, London, Dec. 11. Bride's an actress.

BIRTHS

Mr. and Mrs. Abe Pulaski, daughter, New York, recently. Mother was formerly associated with Atlantic Television.

Mr. and Mrs. Bill Burdon, daughter, Peoria, Ill., Dec. 6. Mother, the former Lee Foronda, was talent office supervisor and production secretary with NBC Radio, N.Y.; father is creative director, Marv Hult Advertising, Peoria.

Mr. and Mrs. William Castle, daughter, Hollywood, Dec. 7. Father is a producer-director.

Mr. and Mrs. Danny Cahn, son, Santa Monica, Cal., Dec. 11. Father is editorial supervisor at Desilu.

Mr. and Mrs. Paul Wieman, daughter, San Bernardino, Cal., Dec. 5. Father is chief engineer at KRHM.

Mr. and Mrs. Bob Devine, daughter, Loma Linda, Cal., Nov. 30. Father is program host-announcer on KRHM.

Mr. and Mrs. Peter Markos, son, Hollywood, Dec. 7. Father is head of Omega Artists Corp.

Mr. and Mrs. Eric Ray, daughter, Hollywood, Dec. 13. Father is an ad man; mother is former Lili Schuchett, actress and later secretary of Blowitz-Maskell praisery.

Mr. and Mrs. Sam Rocco Jr., son, San Antonio, Dec. 8. Father is with KONO-TV in that city.

Mr. and Mrs. Dave Miller, daughter, Philadelphia, Dec. 11. Father is head of Somerset and Transworld Records.

Mr. and Mrs. Lawrence Chreshkoff, daughter, New York, Dec. 15. Father is director of Chelsea Closed-Circuit Television Project, N.Y.C. Mother, formerly Nancy Hartshorne Freeman, known professionally as Nancy Harper is WNYC-femcee of "Children's Circle."

Mr. and Mrs. Arthur Penn, son, New York, Dec. 14. Mother is former actress, Peggy Maurer; father is a Broadway director.

JOHN HYDE

DECEMBER 18, 1950

FROM FRIENDS AND ASSOCIATES

the 1900's until the advent of talkies, died Dec. 7 in Perth, Ontario. She was the widow of Joseph Marks.

The seven Marks Brothers also owned nearly all the shoreline of Christie Lake, which they subdivided into large cottage lots, this still a dominant summer locale for the profession in Canada.

Grace Andrews Marks was born in Grand Rapids, Mich. Only surviving member of the Marks Brothers troupe is Kitty Marks, actress and widow of the late Ernest Marks, baby of the family, who was mayor of Oshawa, Ontario, and owned two film houses there at the time of his recent death.

JEANNE ROQUES

Jeanne Roques, 68, onetime silent screen actress known as Musidora, died last week in Paris. Originally a performer in the Folies-Bergere, she came to the growing French film industry in 1911 and became celebrated for her work in two 12-episode serials, "Les Vampires" and "Judex."

The expression, "vamp," was associated with Miss Roques in light of the "Vampires" title as well as the name she had in the film, Irma Vep. Tugged in form-fitting black tights, she became the top star of that epoch.

Miss Roques was seen in various feature films and also directed for a time until she wed in the 1920s and quit the screen. For the last 10 years she lectured at the Paris Film Museum besides doing research on the films of her era.

Her husband survives.

ARMANDO VASCONCELOS

Armando Vasconcelos, 79, Portuguese actor-manager died recently in Lisbon. He joined Lisbon's Trindade Theatre in 1900, becoming its leading tenor in operettas and revues. In 1915 he became the manager and star of his own company with the S. Luis theatre (now still the most luxurious cinema in Lisbon) as a base from which he

and musician, died Dec. 9 in Glasgow. He studied under Xavier Schwarwenka in Berlin and under Pungo in Paris.

Former conductor of the Glasgow Bach Choir, he edited a large quantity of piano, organ and choral music, much of which he discovered and brought to light. His edition of Russian church music, with English text, was a valuable repertoire.

ALFONSO BEDOYA

Alfonso (Indio) Bedoya, 53, Mexican actor, died Dec. 15 in Mexico City.

A veteran of more than 40 Hollywood films and about 50 Mexican films, he is best remembered for his role in the Warner Bros. film "Treasure of the Sierra Madre," with the late Humphrey Bogart.

EMILY BARRYE

Emily Barrye, 61, silent film actress and scripter, died Dec. 15 in Hollywood.

She entered the film industry in 1915 as a Universal contract player, later changing to film writing with Cecil B. DeMille. She worked as a researcher on DeMille's "Godless Girl."

ROBERT GARINGER

Robert Garinger, 32, program director of XEM-TV, Mexicali, was killed Dec. 8 in an automobile accident at Calexico, Cal. He formerly was a director at KTLA, Los Angeles, and later at KOOL-TV, Phoenix, and KIVA-TV, Yuma. Wife and two children survive.

JAMES H. WRIGHT

James H. Wright, 55, former v.p. and Chicago manager of Batten, Barton, Durstine and Osborne ad agency, died Dec. 8 in Chicago. Wife and son survive.

EDDIE JOSEPH

Eddie Joseph, 60, former screen writer, died at his Hollywood apartment Dec. 7 of a heart attack. Joseph, whose last credit was

HERB SHRINER

AMERICA'S FAVORITE HUMORIST



CONCERTS IN 1958...A NEW PRESENTATION

"HERB SHRINER ENTERTAINS"

WITH AN EVENING OF HILARIOUS HUMOR & MUSIC!



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PRICE 25 CENTS

TV BEEP: 'COME IN, EGGHEADS!'

Radio Ad Coin Hits Alltime High Of \$650,000,000 in '57; 14% Gain

Washington, Dec. 23. The radio advertising outlay for 1957 will reach an alltime high of \$650,000,000 for a 14% gain over last year, the National Assn. of Radio and TV Broadcasters estimated last week.

In a highly-optimistic yearend roundup on radio, the trade organization also predicted that when final figures are in for the year network advertising will show an increase of about 20% over 1956.

"Network radio improved its position strikingly in 1957," NARTB reported. "Fourteen of the top 15 pre-television network radio advertisers were back in the fold. In September, 1956, the total sponsored hours per week on the four radio networks was 89 hours, 17 minutes. A year later, the time has increased 16% to 104 hours, 18 minutes."

Report noted trend toward greater use of big name stars on live network musical programs and employment of prominent personalities on interview shows, as well as a return to more drama and mystery subjects, particularly during nighttime hours.

"Network programming," said the report, "has added impetus to the drive for more nighttime listeners, while independent stations have contributed to this effort with original program ideas including remote pickups which mirror the life of a city. These have been incorporated into standard program formulas which emphasize music, news and sports."

Report also pointed to continued heavy sales of radio receivers and a steady gain in the number of radio stations. NARTB prexy Harold E. Fellows called the increase in set ownership over the last decade "spectacular," citing a 137% rise during this period to the present (Continued on page 48)

Rose Barsony Scores On Return to Berlin; Fled Before Hitler's '33 Coup

Berlin, Dec. 23. After an absence of 22 years, Rose Barsony, Hungarian-born German UFA star of the early 1930s, had here an enthusiastically applauded comeback. She appeared in Heinz Hentschke's revue at the recently rebuilt Deutschlandhalle. She gave out, with a couple of Paul Abraham melodies and Hammerstein's "I Always Keep My Girl Out Late in the Night." Her song and dance routine clicked and earned three encores.

"The Budapest whirlwind" first came to Berlin in 1931 and her Teutonic screen debut followed in "Business With America." She was given a three-year contract with UFA under which banner she made several pix. She was on the way (Continued on page 55)

Sanders Joins Disk Set

George Sanders is the latest screen thesp to take a crack at the disk market. He's been tapped for a platter showcasing by ABC-Paramount.

His first album, scheduled for the diskery's winter promotion due in January, was cut under the direction of Don Costa, label's a&r chief.

ASCAP-TV Near \$10,000,000 Pact

The American Society of Composers, Authors & Publishers and the television industry are wrapping up a new \$10,000,000-a-year licensing agreement this week, beating the Dec. 31 expiration date of the current pact. It's understood that the new deal calls for an extension of the terms now in effect which calls for an ASCAP fee of 2.05% of indie stations' gross and 2.5% of the network gross.

Decision to make up a deal was sparked by the networks which have been more conciliatory towards ASCAP than the indie stations. The webs and the indies have been bargaining as separate (Continued on page 16)

WHITE HOUSE IN PITCH TO KIDS

By GEORGE ROSEN

With the present post-Sputnik national emergency in the fields of science and technology of overwhelming concern to the Eisenhower Administration, and the 1960 elections, the White House has initiated a major television project designed to awaken the consciousness of the American public to the desirability of science and engineering as a path of fulfillment for the younger generation.

High Governmental officials have gotten behind the ambitious project, which will enlist the services of television's top creative talents for a year-round series of shows, all of them to be underwritten by top industry. Tentatively titled "Breakthrough," the series of programs would have as its goal: (1) To humanize the scientist and engineer, take him out of the common concept of the "ivory tower" and place him in his true perspective; (2) To show the tangible as well as the intangible rewards that come to those who join in the "great adventure of our times"; (3) To achieve all this by means of a television series of compelling drama, artistic distinction and uncompromising reality. Top writers will be "drafted" on the basis of national emergency.

The White House has already initiated discussions for the series with Ted Granik, producer and creator of "American Forum of the (Continued on page 55)

The Job Money Can't Buy: Studio Czar; No New Exec Talent, Vets Like It Indié

Steam Shovel Sonatas

New Time-Life Bldg. on 6th Ave. and 50th St., N.Y., facing Radio City Music Hall, has contracted with Music of Distinction—a wired music service, a la Muzak—for Mood Music to Excavate By.

There is constant background music both in the Sidewalk Superintendents Club and in the Time-Life display at night.

Garbo Interested In Comeback?

Madrid, Dec. 23. U. S. screen director Irving Rapper, jumping off from Madrid on a location survey for his upcoming Warner Bros. assignment, "The Miracle," added fuel to Greta Garbo comeback reports with the statement she is definitely interested in the Frank Butler script and the Reverend Mother role in particular.

Rapper will scout terrain both in Italy and Spain, although as written, "The Miracle" screenplay is set in Spain's Salamanca Valley. If required exteriors are located and one of Spain's famed convents made available, Rapper said, "The Miracle" would go into preparation next Feb. for a May start.

If Hollywood today were to insert a composite want ad, it'd read something like this:

Wanted: Top production executive; young and energetic with strong administrative qualities and a creative bent; must be able to get along with independent producers on the Coast and homeoffice executives in New York. Salary: Tops plus percentage. Applications will be kept confidential—as long as possible.

Oddly enough, despite the considerable financial inducements (forgetting the tax rap) and the power and the prestige, candidates for top production jobs in Hollywood are scarce. The industry's long refusal to train manpower and develop a new crop of top exec talent finally is catching up and hurting the business when it's more in need of imaginative leadership than ever.

What is happening on the executive level is being duplicated in the talent field where potent new personalities are scarce and also in exhibition and in film engineering. But the worst situation is still in production.

This has been highlighted by the percentage-and-all contract 20th-Fox had to hand Buddy Adler in order to keep him as head of the studio, and Metro's desperate search for a top man to take over production reigns. Job's been offered to several men, including Jerry Wald and Darryl F. Zanuck, but everyone turned it down.

It's noted in New York that, much as in French politics, the same names keep rotating in the top category: Wald, Zanuck, David O. Selznick, Adler. There are a couple of new names, like Stanley Kramer and "outsiders" like Lew (Continued on page 55)

Morrissey Closes Out Era; 'I Stranded Better Actors Than Shuberts Starred'

Death of the King of West Coast legit shoestringing, Will Morrissey, actor-songwriter-author-producer, last week at the California Hotel, Santa Barbara, Cal., at age 72, points up anew the rapid passing of the few remaining colorful "personal" showmen of yesteryear. They're of the stripe to whom the George Gobelism, "they don't make more like 'em any more," could well apply.

He produced more than 40 revues, often titled "Will Morrissey's Shoestringing Revue" (with the year to distinguish it from a previous fiasco), and invariably every one of them was a flop, and many stranded on the road. Quoth Morrissey on one occasion:

"I have never stranded a show which didn't produce a great star. I stranded Martha Raye in Asbury Park with 'The Crooner.' I stranded Mickey Rooney in San Francisco. I stranded Bing Crosby on a boat in the Pacific, and William Dollar, who owned the ship, gave me \$5,000 to start all over again. I stranded Hugh Herbert in Peoria. These people were better off being stranded by me than being starred by the Shuberts."

Morrissey was a bland, abandoned, jovially irresponsible showman. His type of personality once familiar to Broadway is no more. Contrasted to today's slick IBM statistics and ironclad legal protection for authors and players, Morrissey put on show

after show on a sometimes magnificent nerve, from an "office"-in-his-hat. Living by his wits and loose business arrangements—he still somehow managed to get many a show on the boards and on the road.

Morrissey recalls a Freeman Bernstein or a Sir Josef Ginsberg (Willie Howard's comedy stooge and prime benevolent indulgence) to the comedy boot-black on the "sixth floor" (bigtime booking center) of the Palace (Keith's, before it became RKO). Perhaps the surviving Swiftly Morgan (brother of Roy Norri) rates as a remnant of that breed.

Morrissey was one of the top spontaneous wits in show biz. During one of the opening nights of his shoestringers, a din suddenly occurred backstage which was heard throughout the house. He assured the audience it was nothing dangerous, "Just Cain's warehouse horses backing up to the stage-door." At the same time there was rarely a situation that he couldn't get out of. On one occasion a couple of his acts started bickering onstage, with seemingly no end in sight. Morrissey threw both actors a set of keys and asked them to be sure to lock up when they finished.

Morrissey's private life was haphazard. He totaled seven official weddings.

While in "semi-retirement" in Santa Barbara he wrote his "Shoestringing Memoirs" a couple of years ago. Characteristic of the man it was a makeshift, offset-press job and he was still battling 1,000—it was a shoestring literary effort. Abel.

Jim Piersall Raises Cain On Mayonnaise Marts In Supermarket Two-a-Day

Albany, Dec. 23. Jimmy Piersall, Boston Red Sox outfielder, made his first supermarket appearance outside the New England area, at the new A & P Warehouse store in Colonie (Albany suburb) last Tuesday (17) afternoon. It was the initial in-person of a baseball star at an A & P market in northeastern New York, but was the second time diamond names had been booked for recent-openings in the Albany sector.

Gil McDougald, Yankee shortstop, and Frank Torre, Milwaukee first baseman, "showed" at the fall premiere of the Latham Corners Shopping Center, on Albany-Saratoga Rd.

Piersall, whose life story was covered in the book, "Fear Strikes (Continued on page 55)

Film Slant on 'Music Man' Smash; 'So How Long We Gotta Stand By?'

All the happy talk about Meredith Willson legit smash, "Music Man" following its Broadway bow (19) in turn was followed this week by some inter-trade conversation (in Sardi and Dinty Moore circles) about the new factors cropping up so far as rights to click plays are concerned.

Willson's musical drew raves to the extent it figures to be in New York and on the road (national companies) for two or three years. As per custom, a film adaptation would not be permitted in exhibition until after the legit is played out. It's conceivable the picture-ization could not be offered to the public before 1960.

Similar situation obtains with other big on-the-boards outings and not to be excluded, of course, is "My Fair Lady."

The new considerations centre on the changing directions show business is taking. Hollywood obviously is facing uncertainties; the film colony has a future, for certain, but who can tell about the economics of the industry three years from today?

Could be that properties of the "Music Man" and "Fair Lady" caliber will prove pic production's salvation. Also could be they'd involve a major element of risk. In other words, buying a legit at perhaps \$1,000,000 (or more) at this time could be interpreted as a greater gamble than ever, considering the future unknowns.

Also providing beaucoup food (Continued on page 48)

That's Entertainment? 'Hammy' Waiter OK For B.O., Not for Revenooers

Akron, O., Dec. 23. When Nick Yanko, Akron restaurant owner, served flaming sword dinners and blazing desserts, he wanted some extra flourishes. So, early in 1948, he employed "The Rajah" to assist him. The turbaned waiter, Albert Cox Jr., now a student at Iowa State College, would bow low and deliver a comic monolog while Yanko put a torch to the food. The monolog was made to fit the customer, starting with the words, "Ala kazam, kazow, kazee, and usually including the customer's name and occupation in the chant. Then the Rajah helped put out the fire and serve the food.

A Federal tax agent happened to witness this procedure last year and decided the restaurant was providing entertainment along with the food. Yanko received a notice that he owed the Internal Revenue Bureau nearly \$200,000 in excise tax from early 1948 through 1956. He fired Rajah and hired an attorney.

The claim was appealed in Washington, and a ruling in favor of Yanko and the Rajah was obtained. Immediately, Yanko hired a new Rajah, John Fitzpatrick.

\$555,000 to 8 MPAA Pix In Japan Since 1952

Tokyo, Dec. 17. According to tabulations at the end of November, eight MPAA pictures have earned over 200 million yen (\$555,555) in Japan since the beginning of the indie distribution in January, 1952.

Hardy coinwangler "Gone With Wind" (M-G) tops the list at 421,366,175 yen (\$1,170,466). Others doing well include "War and Peace" (Par), "Giant" (WB), "Shane" (Par), "The Robe" (20th), "Greatest Show On Earth" (Par) and "East of Eden" (WB).

San Remo Fest Cues Payola In Fine Italian Hand

Rome, Dec. 17. The Italian music world is currently rumbling under the effect of a giant hassle over the songs being selected for the upcoming music event of the year, the San Remo music festival.

The tremendous difference between a hit and a miss in the tune field in this country is at the root of it all. An accessory to the fact is RAI-TV, the monopolistic Italian television and radio network, which can make a tune by accepting it, break it by refusing it. A song accepted by RAI is automatically plugged, under the current setup, and almost automatically becomes a hit.

Hence the tremendous pressure to get a song accepted by the San Remo Festival, (which RAI this year is broadcasting, but not en-

Tokyo's All-Nighter For Xmas Cup of Cheer

Tokyo, Dec. 18. Police here have given the green-light for bars, cabarets and restaurants to stay open all night on Christmas Eve. At the same time, they okayed an added hour of service to these and other places of amusement and imbibing from Dec. 20 to Jan. 7, a period which spans gala period here including heavy Christmas traffic through traditional New Year's, which is key holiday in Japan.

The Japanese, who have picked up the Western holiday spirit with a minimum of missionary work, will be protected from each other during the span by an extra complement of metropolitan police, bringing total of law enforcers to 20,000 for this city.

MIAMI-BUFFALO JUMP

Airlines Feud and Cafe Acts
Lose A Convenience

Buffalo, Dec. 23. As a result of a hassle between Capital and National Air Lines, interchange midnight coach flights between Buffalo and Miami have been cancelled indefinitely. Each line is blaming the other for the termination which Buffalo city officials are laying before the Civil Aeronautics Board.

Midnight air "milk runs" were favorites for years with entertainers making Miami-Buffalo nitery circuit jumps.

Presley's Draft Will Cost Him 450G

Hollywood, Dec. 23. Elvis Presley will lose a minimum of \$450,000 in firm picture commitments for 1958 as a result of his draft call. Presley was notified over the weekend that he is scheduled to report for service on Jan. 20 in Memphis.

Singer is due to report to Paramount one week prior to that date to begin work in Hal Wallis' "King Creole" (formerly "Sing You Sinners") but Paramount studio chief Y. Frank Freeman disclosed that the studio will seek an eight-week deferment. Paramount and Wallis (Continued on page 19)

Col. Serge Obolensky To Webb & Knapp as Boss Of Realtor's 3 Gotham Hotels

Serge Obolensky shifts from officerships and ownership interests in the Hotel Ambassador, New York, and previously in the Hotels Sherry-Netherland, Plaza and St. Regis, all in Gotham, to the executive end of hotel operation and management when he joins William Zeckendorf at Webb & Knapp. He will become a sort of chief of staff to the W&K prexy in the management operations of the just-bought Sheraton Astor (in a swap deal for the Ambassador), the Commodore and the refurbished Manhattan (nee Lincoln).

When the Sheraton chain relinquishes the Astor, famed Times Square landmark, it will (1) become a sister operation to the Manhattan on 8th Ave.—exactly on the opposite 44th-45th St. frontage to the Astor on the Broadside side.

Among Col. Obolensky's planned chores will be the re-glamorizing of the Astor for the big social functions that call for large capacity of the grand ballroom which is rivalled only by the Waldorf-Astoria for size and facilities.

The more "commercial" Hotel (Continued on page 55)

EASTERN WESTERNS AT N. Y. DUDE SPREAD

Easterns will be westerns if a new arrangement finalized last week by Gold Medal Studios, the former Biograph lot in the Bronx, catches the fancy of film-makers. In an effort to lure feature and telepix production to New York, Martin Poll, Gold Medal topper, has closed an exclusive deal with the Cimmaroon Ranch, a dude ranch one-half hour's drive from the Bronx studio, for the full use of the property for film production.

The ranch, extending over several hundred acres, is in a valley completely surrounded by mountains. It's said to have a completely developed and equipped western street with a trading post, general store, bank, bar, hotel, post office and restaurant. In addition, it has over 200 horses, cowboy riders, an early western dance pavilion, a large corral, and western stables.

Early Pressday This Week

This week's issue, dated Dec. 25, went to press on Monday (23) instead of Tuesday, per usual, because of the holiday and its effect on the normal distribution of the paper.

Next week's edition of VARIETY, dated Jan. 1, 1958, also will close up on Monday, a day ahead of the usual deadline, for the same reason. The 52d Anniversary Number will be published Jan. 8.

Rise in Havana Cafes Makes It A Hot Talent Race With Florida

Havana, Dec. 23.

Invite Scot to Stage Tattoo in Vancouver

Edinburgh, Dec. 17. Alistair McLean, genius behind the yearly staging of the International Festival military tattoo on the ramparts of historic Edinburgh Castle, has been invited to help in staging a similar tattoo at the British Columbia centenary festival in Vancouver, B.C., next year. He is in from Canada after examining possibilities for a Canadian tattoo.

British troops will be asked to join in the Vancouver junket. Fest there will include a film section, ballet, music, drama, art and jazz shows.

Christmas Cards Employ 500,000, Sell 2½ Billions

Some staggering statistics on the Christmas card business discloses that the greeting message industry employed 500,000 skilled and unskilled workers; that 2,500,000 Yule cards will be exchanged in 1957; that the average family sends out 65 cards and the average business 145 cards; that 85% of them cost under 25c, averaging out at 13c, but cards range in price from ½c to \$5. The latter also serve as a holiday "gift."

The dollar investment of the 2½ billion cards is \$250,000,000 for which the U.S. Post Office sells \$100,000,000 in 3c stamps. Total weight of these cards is 100,000 tons; average card weighs one ounce and it entails 300,000,000 man hours to address and mail them.

Other protocol and kindred statistics: okay to type business cards (Continued on page 48)

George Jessel's \$6,000 Eve a Las Vegas Record

Las Vegas, Dec. 23. Biggest one-night salary ever set for Las Vegas, where stratospheric pay for performers is the rule, goes to George Jessel.

He'll get \$6,000 for bicycling between the Royal Nevada and the New Frontier Hotels New Year's Eve, playing one performance in each place.

What makes the deal particularly interesting is that talent in Las Vegas normally is used as a come-on for the gambling casinos—and neither hotel currently has a gambling room operating.

Following the preem of two hotels in Havana within a few weeks, talent agencies are facing a dilemma of whether to set top names into the Cuban hospices first and follow with a Miami Beach date, or vice versa.

Operators in both resort towns are now putting on the heat on the percenteries to get the talent first. The Habaneros claim that they cannot attract the top spenders from Florida by offering them headlines that they have already seen on the mainland. On the other hand, the Florida bonifaces want assurances that the names they buy shall not be used to attract business elsewhere before they can get to them.

The agencies are rapidly going to have to settle this problem, especially since two prosperous areas are concerned, and the offices will have to juggle their bookings delicately if they are to maintain the goodwill of bonifaces in both cities.

Talent buyers in both areas have known the score for many years. For example, the Smith Bros., operators of the Havana Riviera and who own the Prince George Hotel, Toronto, once made a nitery room pay off by dropping talent and renting out the spot on a function basis. Jack Davies, who books the Copia Room for the Smith freres, is considered one of the more astute indies who has had a hand in the development of major talent.

Nat Harris, of the Capri, has (Continued on page 55)

L. B. Mayer's Widow Asks \$15,000 Monthly Family Upkeep Pending Probate

Los Angeles, Dec. 23. Louis B. Mayer left an estate of \$12,000,000, according to an estimate in a petition filed in Superior Court Friday (20) by producer's widow, Mrs. Lorena Danker Mayer. In her petition, Mrs. Mayer asked for \$15,000 a month family allowance, pending distribution of the estate. A hearing was set by Judge Kenneth Chantry for Jan. 10 on the request.

Estate is expected to yield an annual income of \$250,000, petition stated. Mrs. Mayer, under terms of late producer's will, was left \$750,000 in cash, the family home in Bel Air with its paintings and art objects, and all interests in proven or prospective oil, gas and uranium properties. Mrs. Mayer's daughter, Suzanne, by a previous marriage, whom Mayer had adopted, also was bequeathed \$500,000 in trust.

Mrs. Irene Selznick, Mayer's daughter by his first wife, also was willed \$500,000 cash; but a second daughter, Mrs. William Goetz, was disinherited.

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ABEL GREEN, Editor

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Number 4

MERRY CHRISTMAS

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NEW BRIT. SPORT: SPANK-YANK

Any Number Can Play This Game

Entertainment and communications professionals served by VARIETY will note the amusements impact in the following check-list of criticisms levelled in Britain against Yanks which is part of the "What The British Think of Us" report, as described in adjoining column.

English crooners imitate American crooners.

English girls imitate Hollywood seriousness, immorality and bad manners.

Americans worship television and Hollywood.

Americans talk too much.

Americans are brash and noisy.

Americans are provincial, nouveau riche, uncultured.

Americans are self-satisfied.

Americans are given to mass hysteria.

Americans don't adapt themselves to British customs.

Americans disparage British ways of life.

Americans shed morality when away from home.

Scandals, divorces and indiscretions are typical of American adults.

Reporters on American papers are brash and rude and the Queen should not be subjected to them.

U. S. children are not controlled and behave badly.

Parents are irresponsible.

Youth is characterized by blue jeans, bubble gum, ill manners and general brashness.

Warners Dumping Li'l Features; May End Tie-to-Universal Chance

Warner Brothers is giving the boot to the production of low budgeters. In the year to come, the company will emphasize big, important production only. If it requires small pix, it'll either finance them, or acquire them from indies.

New slant on production at WB comes at a time when one of its competitors—20th-Fox—is stepping up production of all kinds of films, including quickies.

The Warner contention is that the low budget picture today doesn't pay; that the big profit is in the big films that can overcome the tv draw. It's an opinion widely shared among the other companies who lean to the production of "important" properties.

View is held by some that, if a merger of Warner Bros. and Universal is in the talking stages (which WB denies), it may be stymied by the Warner reluctance to be loaded down by a large number of smaller releases. That such films can do very well has been established by Warner Bros. itself via the British "Curse of Frankenstein," which stands to gross over \$2,000,000 domestically.

Accenting its determination to "make 'em big," Warner Bros. recently bought three important and costly properties—"The Dark at the Top of the Stairs" by William (Continued on page 19)

Shown With 'C,' So Stuck; Legion Is Vexed, Ditto T-L

Trans-Lux Distributing was doing a burn last week over a Legion of Decency refusal to reclassify the Greek "Bed of Grass" despite offers to cut the film.

The Legion originally condemned the film. Trans-Lux played some dates with the "C"-rated version. It then approached the Legion, stating that it was willing to trim objectionable sequences if that would qualify the picture for a changed rating.

The Catholic rating body refused to even look at the picture, holding that such a procedure would set a precedent. Legion's attitude was that such a step would encourage others to cash in on the "C"-rated version of a picture and then, upon exhaustion of the market, have it cut.

That's precisely what the Legion did in the instance of "Bitter Rice," which played the arties in its condemned form and then was cut to allow it to qualify for a Legion "B."

T-L boss Richard Brandt called the Legion's attitude unfair. He said it represented "the ultimate in censorship."

AND HOLLYWOOD IS THE PADDLE

British dailies, published in London, but circulating in the millions throughout the United Kingdom, deliberately incite anti-American feeling as part of their standard newstand-bait. So declares the American man-and-wife public relations team of Edward L. and Doris Bernays after a recent sojourn there during which they made their own survey on "What The British Think of Us."

Bernays' pair fingerprint to British journalists covering Hollywood and New York who feed their publications a steady diet of selectively invidious interpretations of certain American phenomena.

"Favorite subjects are sensational presentations of the lives of movie stars and aspects of Hollywood life involving divorces, consecutive marriages and other lurid Confidential-type details; distorted presentations of desegregation crises and other unfavorable or sensational aspects of the American scene."

One Englishman told Bernays that the tactics of national British dailies were "disgusting" and played a large part in inciting anti-American feeling. Quoting this Englishman now:

... every incident possible was played up to make the U. S. veteran in England look like a monster. Portrayed in a far worse light than all the (Continued on page 19)

BARDEM'S 2D ACCOLADE

Spanish Writer-Director Gets Dual U.S. Recognition

Madrid, Dec. 23. On the heels of Spanish participation in the San Francisco film fest with "Muerte de un ciclista," word was received here last week that "Calle Mayor" (Main Street) was accepted as the Spanish entry for Academy Award sweepstakes to Oscar best foreign film of the year.

Both films were written and directed by Juan Antonio Bardem. "Muerte" was prized at Cannes in '55 and "Calle Mayor" won the International Film Critics award at Venice in '56. Pair were produced by Jose Goyanes for Suvia Films-Cesareo Gonzalez.

Writers Excluded From Film Sell

Hollywood, Dec. 23. Scripter John Michael Hayes ("Peyton Place") has called upon the motion picture industry to initiate a policy whereby writers would enter directly into the selling and promotion of films.

"Ours is the only industry in the world where the designer of a product has little or no idea about the market for which he is creating," Hayes reported.

"Working on the screenplay of 'Peyton Place' with Jerry Wald marked the first time I had encountered a thoroughly practical attitude about bringing the writer in on the advance promotion discussions—publicity, advertising, exploitation."

Allied Artists Seeks New De Luxe Lab Loan

Allied Artists, which has a \$1,000,000 borrowing on its books from De Luxe Laboratories, owned by 20th-Fox, is negotiating for another loan in that same amount. AA pays an interest rate of 5% under the original agreement.

It's been common practice in the business over the years for a film company to borrow from labs, part of the tieup usually including a provision that the lender is given the borrower's lab work.

Additional coin from De Luxe, which would supplement AA's bank financing, would be earmarked for the company's production program.

Federal Judge Edward P. Murphy has recessed Sam Goldwyn's \$1½-million antitrust suit against 20th-Fox, National Theatres and Fox West Coast until Jan. 6 in San Francisco.

ilm Producer

Herbert Wilcox

is of the opinion that by using Yank ballyhoo

British Films Can Be Sold

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

National Boxoffice Survey

1st-Runs Still Mark Time; 'Sack' New Champ, 'Days' 2d, 'Legend' 3d, 'Wonders' 4th, 'Enemy' 5th

Pre-Yuletide influences still are being felt in most key cities covered by VARIETY this week. However, some communities, which have playdates taking in Christmas Day and part of the holiday week, note a sharp upbeat for new product. This indicates better biz just in the offing.

New boxoffice champ "Sad Sack" (Par), which was just being launched in a few spots last week. It is doing terrific biz in nearly all cities where launched this season. "Around World in 80 Days" (UA), long in No. 1 spot, still is showing enough to wind up in second position.

"Legend of Lost" (UA), another sparkling newcomer, is easily capturing third money, with every indication that it will be heard from additionally in the future. "Seven Wonders of World" (Cinerama) is winding up in fourth position.

"Enemy Below" (20th), also new, is displaying enough strength to easily land in fifth spot although not out on many engagements.

"Pal Joey" (Col) looks to finish sixth though a sharp come down from its high estate of many weeks.

"10 Commandments" (Par) is taking seventh place. "Perri" (BV), with a batch of fresh play-

Loew's Light on (Louis A.) Green; He's Rated Builder, Not Liquidator; See Small Board, No Stan Meyer

PAUL HEARD'S THEATRE FILMS
Former Religioso Producer Lines Up Screen Scripts

Hollywood, Dec. 23. A two-year production program calling for a minimum of four properties has been set by producer-director Paul F. Heard, veteran in the religio film field who launched theatrical production recently with "Hong Kong Incident," now being edited for Allied Artists release.

First of Heard's four films will be "The Outlaw," slated to roll in January and based on a Frank Gruber novel. He has also acquired "The Flight" and "Three Cornered Heart," stories by Fred Frank, and "Springtime in Copenhagen," a musical scripted by Bart Granet from a story by Heard and Herbert Luft.

Stellings Sounds The Happy Song

An optimistic outlook regarding the future of the film business is now presented by Ernest G. Stellings, president of Theatre Owners of America. He says theatremen believe that boxoffice grosses will improve considerably in 1958. He pointed out that gross b.o. receipts have been climbing since the low reached in 1952. For the year ending 1957, he said that it's expected that gross receipts will approximate the level reached in 1956.

Stellings' year-end comments offered a rosy future despite the complaints of the serious b.o. drop made recently by various theatremen, including Stellings. TOA chieftain said exhibitors "are disturbed by the unreliable and pessimistic reports recently circulated." Without mentioning the Wall (Continued on page 48)

The new heavy investor in Loew's Inc. has been definitely identified as Louis A. Green, a member of the Wall Street investment firm of Stryker & Brown. Originally it was thought that large purchases of Loew's stock were being made by David J. Greene, a Wall St. broker who also has some stake in the company.

The new "Green" in the Loew's situation recently acquired over 100,000 shares of stock. (Curiously, he is a fellow tenant in the same Park Ave. apartment house as Loew's prexy Joseph R. Vogel.) Green is known to be close to Lehman Bros. and Lazard Freres, the banking firms with heavy investments in Loew's. At the same time, he personally has declared that he's "very friendly with Joe Vogel."

In Wall St. circles Green is known as a builder and not a liquidator. His position in the Loew's situation is said to be that of a peacemaker. Green has been associated with such companies as Grand Union and the Philadelphia and Reading Corp. He is a director of both and chairman of the executive committee of the former. He played a key role in building up the latter corporation. He is mainly a financial man and has been known to pull companies in difficulty out of tight spots.

Green, since his entry in the Loew's situation, has been at (Continued on page 19)

Hecht Raps Lazar For Diverting New Ferber Novel

Hollywood, Dec. 23. Screen Producers Guild's executive committee may be called upon to arbitrate a beef between Harold Hecht, who used to be a literary agent, and agent Irving Lazar over Hecht's charges that Lazar had failed to fulfill an agreement to submit Edna Ferber's new "Ice Palace" for Hecht-Hill-Lancaster consideration. Property was leased to Warners last week on a 15-year deal calling for \$350,000 cash and 15% of the net profits.

Hecht sent Lazar a stinging telegram, with copies to Miss Ferber, SPG and the Artists Managers Guild, contending Lazar's "flagrant" disregard of procedure was "clearly detrimental to Miss Ferber's interests as well as unfair to us and to all other active companies."

Hecht charged that Lazar had informed him the manuscript was available and had offered to submit it, subsequently confirming that he would submit the story for consideration by Hecht-Hill-Lancaster. "Yet," Hecht added, "you sold it without fulfilling your agreement."

Agent's action, Hecht charged, means that "Miss Ferber cannot now know whether the offer you accepted was the true market value."

Blistering assault on Lazar charged that "no other agent repeatedly engages in such practices" and the indie producer, himself a former agent, stressed his belief that "industry and writers should cooperate to put an end to your methods of dealing with important literary properties."

SPG prexy Samuel G. Engel said that he is not sure whether the SPG is in a position to adjudicate the beef between one of its members and an agent. However, he added, as soon as Lazar returns from a trip out of the country, he will convene the SPG exec committee and ask both Hecht and Lazar to "state their respective cases."

(Complete Boxoffice Reports on Pages 8-9.)

TIRED-OR-GOT-THEIRS GUYS BLINDLY LEAD FILMS TO SUICIDE—SILVERMAN

By ABEL GREEN

Chicago, Dec. 23. Edwin Silverman, head of the Essaness Theatres Corp., the Chicago chain which he says has shrunk from 44 theatres to 13—four drive-ins, his flagship Woods Theatre in the Loop (which he calls "one of the finest extant") and eight neighborhoods—has some footnote views on his bombshell pronouncement about Hollywood's dim film future.

"I was not talking for publicity. I did not go off half-cocked. I didn't create this prophesy. It was born of discussions I have heard in my regular trips between my Chicago base and the Coast. And I, for one, hope that I am proved 1,000% wrong."

Silverman, a veteran exhibitor, details how and why he felt this downturn was coming, dating back to last spring. "From early spring until early fall our drive-ins do pretty well," he continues. "It seems they've been cooped up all winter and the family is just glad to hit the road, get to the outdoor movies' playgrounds, have the kids picnic themselves, the concessions do well, and we have done consistently good business, from this relatively new phase of exhibition. The hardtops' end of it is something else again."

"When I saw that wealth of backlog film product from Fox and Metro released to television I had a dire hunch it would be different. Sorry to say I was right. Just as I'm sorry to say I told Eddie Small that the traditional 'comes July 4th and the kids are out from school business will boom in the movies' credo won't be so true anymore."

"That's when I came to the realization we've just been committing economic hari-kiri."

"And I started to think back to Spyros Skouras and Buddy Adler making that wonderful trailer of the new 20th-Fox film product, and Spyros' sage statement that he believes motion pictures should be shown in movie houses and not on television, and all the rest of it."

Bankers Behind

"All of a sudden I am faced with this agonizing reappraisal of film grosses, and if film grosses aren't there then film rentals won't be either, and without that income they can't afford to produce good pictures, and if the bankers, who are natural-born liquidators and turn-it-into-cash guys, keep forcing the veteran movie executives to 'sell to television, sell to television' I know it's got to be the end of me and my theatres."

"Take it one step further—some wise-guy producer meets me in Palm Springs where we have a home because of my wife's health and the children—but that really doesn't matter why we are there—and he cracks, 'I don't know—somehow you never see a poor exhibitor.' I told him, 'Suppose all the exhibitors were broke, how would that improve the production and distribution end of our business?' He shut up fast."

"What I'm getting at is that I have executives and people 27 years with Essaness, and their future also depends on us keeping our theatres open and prosperous. And releasing of that post-1948 crop of product is just a surefire way to put not only us but the entire industry out of business."

"That's why I say, if it is so important to Hollywood, let tv pay the 60-70% that has been knocked off the grosses per picture. Let tv contribute that 60-70% and we'll take our chances on the rest—and you know that's just slow death."

"But let Hollywood say 'nerfs' to tv with the new product, maybe we'll have to sweat out another two or three years while tv eats up the already large catalog of feature films available, but we at least have a chance to bring them back into the theatres."

"And what really scared the pants off me is that if they do the same thing in Europe, which is such an important market for Hollywood production revenue, it's going to do the same thing over there and then where will Hollywood get its bankroll for future production. You see what a vic-

(Continued on page 19)

'GET THEE TO A CINEMA'

Cincinnati Nabes Combine For 6 P.M. Radio Come-On

Cincinnati, Dec. 23. Greater Cincy's neighborhood exhibitors have taken to the radio in an attempt to lure folks from homes to theatres. They are contributing to a three-month trial campaign on radio stations WKRC, WCPO and WSAI. Weekly overall tab is \$400.

Minute spot announcements, around 6 p.m., with a "No Business Like Show Business" theme, listeners to get out of the house and give themselves a treat at a movie. Pitch stresses big screen pictures, in color, "with the whole world your stage."

After the holidays another campaign will be inaugurated on local television stations with four operators of the 21-day suburban houses as bankrollers. It calls for five-minute programs and a \$1,000-a-week budget.

Void Anti-Check Law Just Adopted By Arkansas

Atty-Gen. Bruce Bennett of Arkansas declared this week the state's recently-adopted law, specifically barring film companies from "blind" checking is "unconstitutional and void." The ruling, which doubtless will mean the end of the statute, came as a major victory for Motion Picture Assn. of America legislative execs who have been in touch with the situation right along.

Bill had been passed in the closing moments of the Arkansas legislative session and signed into law by Gov. Orval Faubus in March, 1957. It came as a shock to the film companies, particularly since there were no previous hearings or publicity. Exhibitor interests were said to have been behind the measure.

Law meant that the distributors couldn't introduce testimony from checkers in their employ in any court suit involving boxoffice grosses and alleged exhib underreporting of them. This obtained with "blind" checking—that is, where theatres are being checked without exhibitors knowing it. This practice traditionally has been the distributors' key way of safeguarding against loss of their rightful share of boxoffice receipts.

Bennett held that the law "might conceivably deprive a class of citizens of liberty, equal protection and due process of law."

Texas was the first state to adopt an anti-blind-checking law, which still stands. Arkansas was the second. Similar legislation was introduced in several other states but defeated.

L. A. to N. Y.

Rod Alexander
Max Arnov
Pearl Bailey
Donald Buka
Timothy Carey
Joseph Fields
Jane Froman
Mitchell Gertz
Earl Holliman
Miriam Hopkins
Van Johnson
Bambi Linn
Peggy McCay
James A. Mulvey
Lloyd Nolan
Ingo Preminger
Milton R. Rackmil
Harold Robbins
Jules C. Stein
Paula Trueman
Mary Webster

N. Y. to L. A.

Joan Collins
Charles O'Curran
Patti Page
Sol C. Siegel

N. Y. to Europe

Suzanne Bernard
Robert Wetherspoon

Deputy Chairman and Managing Director of the Rank Organization Ltd.

John W. Davis

is of the opinion that

All People Anywhere
Enjoy Exciting Tales

another Editorial Feature
in the upcoming

52d Anniversary Number

of

VARIETY

Johnston: 'I Don't Dig Those Dirges'

Although he mentioned no names, Eric A. Johnston, president of the Motion Picture Assn. of America, last week took a crack at industry types who have been making with the gloom talk about the state of the business. The three-alarm clang from Chicago circuit operator Edwin Silverman, who predicted a collapse of Hollywood studios within six months, is thought to be his target.

Discussing the trade's proposed institutional ad-pub campaign, Johnston said this in itself reflects film company confidence. He stated United States exhibition's 45,000,000 weekly customers "can't be wrong; nor can we be wrong when we have such a loyal audience."

MPAA chief exec said he wasn't questioning the motives of those "who have rushed into print reciting dirges over the industry." But he added, "in downbeating the motion picture business they are deceiving themselves, and worse still, they are cruelly deceiving the public. I have heard these dirges many times in past. This industry is going to be around for a long time."

RCA SOUND SERVICE ISSUE NEARS TRIAL

Minneapolis, Dec. 23.

Depositions are being taken here in the \$125,000 federal court anti-trust suit filed by O. E. Maxwell, owner of Northwest Sound Service, against RCA Service and RCA Victor and which is expected to go on the calendar for trial at the next term.

Maxwell alleges unlawful agreements of RCA with this territory's exhibitors, requiring the latter to use RCA service for the installation of its sound and for repairs when its equipment is purchased or used.

The plaintiff also claims that RCA does not permit other sound service companies to obtain its parts on a fair and equitable basis. In consequence of these allegations, Maxwell claims to have suffered \$125,000 damage.

Europe to N. Y.

Mildred Murray
John Ringling North
Arnold Pickler
Elmer C. Rhoden
Maximilian Schell
John Sellers

Ken Englund

in appraising the challenge of
Hollywood and TV programming
sums up

The Ten Little Plots
And How They Grew!

another standout Editorial Feature
in the upcoming

52d Anniversary Number

of

VARIETY

New York Sound Track

Jack Warner made one of his rare appearances at an MPAA board meeting last week. He had no observations to offer, simply sat and listened . . . Bernie Kamber staying on the Coast a month . . . United Artists' annual Christmas party, as usual, the biggest with the mostest . . . George K. Arthur has taken back "Wee Geordie" from Times Film to handle it on his own. And he's picked up a couple of more two-reelers, "Passport to Pleasure," which was made in New Zealand, and "Grandma Moses," a reissue. Latter was made by Jerome Hill and taken out of distribution about three years ago . . . Life mag planning a four-page color layout on a Charles Eames short, "Counterfeit Toy Train."

Paramount v.p. Hugh Owen and Joan Dolores Carpenter were married at the Stamford home of the George Weltmners . . . Edward Harrison has the American rights to "Pather Panchali," Indian pic which took top honors at the San Francisco International Film Festival . . . Chesapeake Industries (Pathe Laboratories) selling its Colonial Trust Co. subsidiary to Venezuelan financiers, with a substantial capital gain involved . . . Danny Kaye in from France and immediately off for the Coast . . . Redbook bills "Raintree County" as its "Picture of the Month." . . . Jack L. Labow moved up from special sales rep to managing director of RKO in Australia . . . Trans-Lux Theatre on 49th Street, for many years operated on a newsreel policy, switches to a feature, "Bed of Grass," Greek import, Friday (27).

Quote from Fred Schwartz, prez of Distributors Corp. of America: "Foreign films are like olives. You've got to eat a lot of them before you get to like them." . . . The Germans are riding high. For "Mon Petit," with Romy Schneider, they're asking \$250,000 guarantee vs. a percentage . . . Incidentally, Germany's Film Echo took director Helmut Kautner to task for speaking out (to VARIETY) about the mediocre quality of the German product . . . The Mayfair Theatre reopens, with 20th-Fox's "The Enemy Below" by dint of a \$25,000 guarantee. House couldn't get a tenant, so the landlord set up his own corporation. Maurice Maurer will operate the theatre . . . French star Brigitte Bardot got the cover and four inside pages in Look Mag, based on "God Created Woman."

Arnold Cohan, once an NYU faculty member but in recent years a public relationist has joined Pan American PR Ltd. under Sandy Plofsky . . . Cohan is widely acquainted in the entertainment media and enjoys some uniqueness in having worked for Democratic Bob Wagner before and Republican Bob Christenberry this year.

T. Bradley Callahan, motion picture projectionist and former business agent of the Concord New Hampshire local of the Stagehands' and Motion Pictures Projectors' Union, was given his release from jail as a Christmas present. Federal Judge A. J. Connor reduced the sentence to enable him to spend the holidays at home. Convicted on an income tax evasion charge, Callahan was given a 60-day sentence and a \$2,000 fine. He had served 44 days of the sentence when released.

Martin Jurov will film Tennessee Williams' "Orpheus Descending" . . . "The Long Road," in which Sidney Poitier has agreed to appear for Stanley Kramer, tells a story of two men—one white, the other colored—who escape from a Georgia chain gang, are tied together with ten feet of heavy chain. They start out hating one another and end up as "brothers" . . . Columbia University's communications division is prepping a film which, among other issues, will deal with the "Miracle" case. Script, as it currently stands, has Hugh M. Flick, former N.Y. censor and now assistant to the State Education Commissioner, declaring that N.Y. will retain pre-release censorship and that other states also will adopt it. Considering the current, wobbly status of censorship, that's a courageous prediction.

"River Kwai" producer Sam Spiegel soiree-ing after the pic's preem for VIPs and show biz pals

Jerry Lewis told friends his next picture will be: "Ten Commandments & Son." . . . Telemeter personnel shifting to new quarters—the Paramount homeoffice building space previously held by Showmen's Trade Review . . . "Bridge on River Kwai," adopted by the Theatre Guild, meaning the legit outfit's 100,000 members are being appraised the picture is a "special attraction" and they're entitled to a 10% discount on tickets . . . "Kwai," incidentally, got a six-page break in the current Life . . . Rare type of booking is "It's Great to Be Young," British import, into the Paramount on Christmas Day. Kroger Babb's son, Richard, engaged to Stanford U student Helen Weys.

"Across the Everglades," the Schulberg production now lensing in Florida, will be the first picture to have a "director of snake sequences." He's Brad Bradford, owner of a snake, animal and bird farm outside Miami . . . Mrs. Eisenhower, attending a film premiere at the Lopert Playhouse in Washington, was handed two pink tickets, pink being her favorite color. They were specially printed up for her . . . UFA officials in Germany have asked Egyptian authorities to stop showings of the Nazi oldie, "Oom Krueger." Film was recently shown in two Cairo houses. Two years ago intervened to stop the showing of the antisemitic "Jew Suss" in Syria.

French Film Office's monthly bulletin and bi-monthly newsletter, both edited by press officer Donald La Badie, are a hit with newspapers and mags all over the country. La Badie's news digests are getting a wide pickup and he's been behind the flurry of feature pieces on sexpot Brigitte Bardot . . . 20th-Fox's "Will Success Spoil Rock Hunter?" has been banned in toto in Colombia. It's one of the few rejections of a whole picture in Latin America . . . Trans-Lux Distributing sales v.p., George Roth, spent most of his stay on the Coast having the flu. "Peyton Place" was given a premiere in Camden, Me., last week for the benefit of the town hospital and the income came from unusual sources in addition to the boxoffice. Gary Merrill, who participated along with his wife, Bette Davis, auctioned off director Mark Robson's chair for \$41. A resident bought the film script for \$105 and donated it to the Camden Public Library. Merrill cracked he'd like to see more film-making in Camden (location site of "Peyton") because, also a resident, he'd have those 3,000-mile trips to Hollywood.

Dorothy Heyward, co-author of "Porgy," whose key character is the peddler who gets about via a goat-cart, has a piece in the current Harper's on the background of the "Porgy and Bess" film production being undertaken by Samuel Goldwyn. Her lead is this: "A contract has been signed for a movie. A great many people took a number of years agreeing on it. I was one of them. While the lawyers and executors were disputing about directors, the width of the screen, the color technique, I was privately holding out for the producer who would offer the best goat."

Rev. Martin Caldwell, rector of Emmanuel Episcopal Church at Southern Pines, North Carolina, let loose another blast last week at a meeting of the boys' choir in his church at what he termed "disgraceful movies." The movie referred to is "I Was A Teenage Werewolf," which is playing at the Sunrise Theatre.

"VARIETY," for which show business is the Bible—also vice-versa—reports a literary trend. It seems that during the first half of 1958, at least 44 novels are destined to be turned into films. This is the largest number in a decade, and with its ear to the ground, VARIETY has picked up the crafty foot-fall of the apparent reason. The move towards letters, it thinks, is an effort to lure the 'book worms' back to the films. The quotation marks are VARIETY's placed there without comment.

"At any rate, some of the titles of the 44 are these: 'A Certain Smile,' 'The Nun's Story,' 'Tender Is the Night,' 'Letter From Peking,' 'The Galileans,' 'The Last Hurrah.' And—here turn back the clock. Time, in your course—old 'Ben Hur,' by the General, Lew Wallace."

BANKS & PEOPLE—BOTH 'TIGHT'

Oscar Doob To Vamoose MPAA

Oscar A. Doob, veteran industry exec hired by the Motion Picture Assn. of America as coordinator of institutional campaign work, is leaving the post as of Feb. 15. Successor is now being looked for by the MPAA ad-pub committee.

Doob was taken about five months ago at a salary of \$500 per week. In recent weeks, it's said, he found the post too taxing, for he was called upon to spend half of his time in New York and the other in Washington, latter being where he resides.

MPAA board set up a \$100,000 initial fund to establish promotional coordination offices both in the east and on the Coast. Idea was to remove some of the burden of joint industry work from film company ad-pub directors and their staffs. Coast office never was set up.

VIDEO'S SANDY HOWARD EYES LOW-COST PIX

Hollywood, Dec. 23. Howard Productions, which has concentrated on live tv production in New York for the last few years, is moving into the theatrical film field next year, Sandy Howard disclosed, with a program of 10 low-budgeters to be made between March 1958 and March 1959. Howard Productions is a subsidiary of National American Industries, Inc., a combine of non-show-biz firms.

Firm will continue its live tele-shows with "Meet the People," an interview type show emceed by Bill Bradley, slated to bow on KTLA in January.

Features will be budgeted between \$125,000 and \$175,000. Initialer will be "The First Day of the Third World War," to be followed by a film tentatively titled "The Dictator."

She-Evangelist Story Up for Vanessa Brown

Hollywood, Dec. 23. Allied Artists is negotiating with Vanessa Brown's indie theatrical film outfit, "The 24th of March," whereby it would turn out "Jennie Angel," about a femme evangelist, for AA.

Miss Brown would play the lead, and company has Lee J. Cobb or Broderick Crawford in mind for the male lead. AA would b.r. and release.

REPUBLIC'S MADRID JAM

Former Handler Sues for Delivery Of Four Features

Madrid, Dec. 23. Spanish distribution company CEPICSA, formerly outlet in this country for Republic Pictures, is now suing the company for contractual noncompliance. It has four Rep pictures coming—"The Maverick Queen," "Stranger at My Door," "Santa Fe Passage," and "Timberjack."

Republic terminated ties with the company in October and simultaneously joined with Dipenta-Filmayer to set up Globe Films Int'l Iberica.

Nab Theatre Robber

Lufkin, Tex., Dec. 23. A Houston man has been charged in the armed robbery of the Pines Theatre here the night of Nov. 11. Charges were filed here against Joseph Calvin Goodman, formerly of Lufkin and now of Houston.

Jim Freddy, the theatre manager, was held up in his office and robbed of \$200 in receipts. Goodman was arrested in Nacogdoches by police shortly after a supermarket was held up. Subsequent questioning in the Lufkin robbery case produced a signed confession, according to police. The robber was identified by Glenda Knott, ticket-taker at the Pines, as the man who was in the lobby just prior to the holdup.

IA's Dick Walsh, Vet of 40 Years, Discounts 'Irreversible Trend'

By IY HOLLINGER

"Nobody's happy" about the present state of the picture business, but there is no panic among the industry's labor unions, according to Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees. Walsh, who said that the amusement industry has weathered many similar setbacks during his 40 years in the business, declared that he has received no complaints relating to "a great amount of unemployment" in the industry.

The IA topper acknowledged that there were soft spots, as far as unemployment was concerned, in some segments of the business, but that local IA unions were exploring methods to cope with it. However, Walsh reiterated there was no fear of general unemployment.

In reviewing the current position of employees in the film business, Walsh pointed out that the status of production workers in Hollywood and N.Y. was healthy despite the decrease in feature production. General motion picture production, he maintained, is plentiful. He noted that the slack in feature film production had been met by an increase in production for television, commercial—and industrial films, and documentaries.

Although theatres are closing down and projectionists are losing jobs as a consequence, Walsh asserted that he has not received "too many complaints" about general unemployment in the exhibition field. "When theatres close down," he said, "some of our men retire. Others have been able to find jobs elsewhere." The IA chieftain said that in many cases when a hardtop theatre was forced to close, the projectionists were able to find jobs in drive-ins. He noted, too, that technical innovations have in many instances aided employment. He pointed out, for example, that the showing of Cinemascope required on the average the use of 10 projectionists. "In the future," he said, "the industry might come out with a new projection method similar to Cinemascope. Maybe it'll be some type of electronic device that will re-

quire five or six men to run. I'm just guessing, but it's a possibility."

Walsh admitted that there is no necessity for new film projectionists, since there is no jobs for them. He said that many local projectionists' unions were trying to figure out methods to spread the work around and that demands for shorter work weeks might be sought.

Although there have been cuts among white collarites and backroom workers in the film exchanges, Walsh declared that there has been no general complaints about "excessive layoffs." He noted, too, that in the exchanges many veteran employees had retired, utilizing social security and pension payments.

Asked if the film biz could afford to give raises—as has been demanded by some IA unions—at this time, Walsh said that he believed that some branches of the business could afford increases. He pointed out, however, that the cost of living continues to increase and "even if the business is in a precarious position, a fellow has to make a living." He added, however, that the IA considers both sides in negotiations for new contracts.

Despite the general downbeat of the picture business, Walsh re-

Babb Sells 'Mom & Dad'

Chicago, Dec. 23. Sole ownership and rights to exploitation films "Mom and Dad" and "She Shoulda Said No" were acquired by Chicago-based Modern Film Distributors. Films which have been roadshowed amid censorship controversy for years were sold by Kroger Babb and Hallmark Productions. Babb formerly was associated with Modern Film Distributors.

Modern Film Distributors handles seven such pix with offices in as many key cities. General manager Irwin S. Joseph announced the appointment of Dave Friedman to Director of Advertising, Publicity and Exploitation.

vealed that the overall membership of the IA had remained about the same, the union having some 50,000 members in the U.S. and Canada: "Where we have lost members in the exhibition field, we have picked up in television," he stated. In some instances, Walsh said, IA members who have lost jobs in one branch of show biz have been able to shift to other branches.

The present situation, Walsh commented, is no different than the numerous cycles show biz has experienced in the past. As far as he was concerned, Walsh said, "Theatres will be with us as long as there are human beings." He admitted that changes would occur. But on an overall basis, Walsh felt that there would continue to be areas of employment in show biz for members of the IA. Television, he cited as an example, provided full employment for stage hands at a time when the legit theatres were decreasing.

The IA, as well as the AFL-CIO, Walsh reported, is opposed to broadcast forms of toll tv. However, he stated that no position has been taken on cable tv. He maintained that the latter was in such a state of confusion that "nobody could make a statement on it now." He said, however, that cable tv "could hurt us one way and benefit us in other." It would be helpful on the production end, he noted, because it would mean increased production. On the other hand, he added, it would be harmful on the exhibition end of the business.

Commenting on over all industry affairs, Walsh said that "all that is needed is a return to show business." He urged the industry "to get off the assembly line." He maintained, too, that there was too much running of the business from the N.Y. homeoffice and that more autonomy should be given to local managers.

The IA, Walsh stated, has no major contract negotiations coming up until 1959. The present situation contract, signed in Oct. 1955 runs until Jan. 30, 1959. Under the present contract, craft workers will receive an automatic 2½% increase on Jan. 30, 1958.

INFLATION REAL HEAVY—NOT TV

By ROBERT J. LANDRY

—A matter of 20-odd years ago the now booming phonograph industry was in a mess.

—From 1949 onward the radio stations and networks have been fighting an uphill fight—but fighting—against television. What television did to radio for a while shouldn't happen to a dog last-run in the picture biz.

—If vaudeville is dead, its talents and traditions live on in cafes and television vaudeo.

All of the foregoing is germane to the year-end despondency of the film industry although in their present state of mind many picture showmen may regard such "perspective" reminders as either Pollyanna stuff or gallows humor.

In the wake of the calculated explosions of Eddie Silverman's several jolts to industry ostrichism (see his latest comments in Chicago interview herewith), Vauxxx has been hearing the question raised: "What about trade leadership?" The related question centres on the issue of whether the divorcee-shorn lamb is now defenseless to the winter of television old movies, new movies or just plain "live" programming?

By "trade leadership" apparently film men are educated to think in terms of four organizations—the Motion Picture Producers of America, Theatre Owners of America, Allied States Associations and the Conference of Motion Picture Organizations. All these organizations provide plenty of remarks and resolutions. But a frequent comment about them is that they cannot deal, or be expected to deal, with many of the more acute and more subtle industry problems.

The industry has been "solitnered" by the combined results of "divorcement" and the old movies selloff. Each company is pretty much a law unto its dividends, each reads only its own temerature chart murmuring if healthy, "Praise Jehovah that we are not like the others!"

Who's Got Dough? That several of the majors are strongly led is conceded. But the current articulation of what's wrong with the business is often symbolized in two phrases, "tight money" and "bankers." Both terms are vague and loosely inclusive.

"Tight money" is a condition about which the film industry must seek circumvention. It means hard-to-negotiate capital loans for film production and has created schemes to borrow money (at 12%) from the circuits. But there's another side to "tight money" which is less mentioned and probably equally significant—the effect of the nation's creeping inflation. The soft spots of unemployment have been played down as indeed all negatives under the modern superstition that nobody should throw rocks at Santa Claus. Eric Johnston pointed out, philosophically, last week that we live in a society of profit and loss, which means ups and downs.

Some of the most arresting news about status quo is occasionally hidden in small items. Wall Streeters today tend to have dyspepsia about films. Where are the extra dividends, chums? For that matter, where are the dividends? As for those disembodied villains—the bankers—lovers of cash, surgeons of deficit, backers of success and haters of bad guesses: this is nothing new. The film business has been neurotic about bankers for the past 40 years.

No Best Foot Another comment reaching VARIETY at this somewhat clouded Christmas of 1957, concerns the "downbeat press." Eddie Silverman is not the instigator of that, although his accomplishments are not slight at the moment. The point some raise is this: with an emotional industry's most emotional voices so often heard, where is the public relations for the industry which might have influenced the tone, so runs this participation (Continued on page 16)

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Episode where an ambulance is called to the scene of an accident is realistic to have been for real, and the surgeon really looks exhausted when he gets through operating on the crash victim. Camerawork and the speeding ambulance is another highlight of this sequence. Mostly it's about how everybody lives happily together, how ideal the Moscow apartments are and what intensive efforts go into the schooling of Russia's

PITCH ECONOMY 'FIELD' PLAY

See What Boys in Backrooms Will Have

National Screen & National Film Move Close to An Amalgamation—Exchange Each Other's Stock

National Screen Service's entry in the backroom handling of films, via a 50% interest in Philadelphia-headquartered National Film Service, is regarded as the forerunner of the future consolidation of backrooms of the distribution companies. It has long been argued that the maintenance of separate backroom and shipping facilities by each film company is highly uneconomical. National Film Service, prior to its contemplated association with National Screen, had taken over backroom room work for United Artists. Other major users are Warner Bros. and Paramount and all other companies employ the service in at least two NFS depots.

Deal between NFS and NSS hasn't been finalized as yet, but the principals of both firms—James P. Clark and Herman Robbins—are confident that an agreement will be consummated shortly. It's noted that the new arrangement would not result in any change in the existing activities of either firm, meaning that National Screen will continue its highly profitable business of handling and distributing accessories and trailers. It's believed that National Film Service required additional funds to push its expansion program work in the industry. National Screen's purchase of 50% of the company's stock for an undisclosed sum is believed to have provided the necessary coin.

New financing, it's felt, will enable NFS to establish facilities similar to the one in New Haven. At this new depot, built for the purpose by NFS, all major film distributors have consolidated their physical handling activities under one roof. NFS is the physical handling organization formed by Clark over 10 years ago. Leading film carriers make up the greatest part of its membership. NFS has depots in 33 cities around the country.

Boston's Joe Levine, Going International, To Distribute 'Atila'

Boston, Dec. 23. Joe Levine, Boston based indie distributor, branches out internationally in 1958, and will be planning back and forth across the ocean acquiring pictures. His first release for 1958 will be "Atila, the Hun," spectacular, produced by Ponti de Laurentis, starring Sophia Loren and Anthony Quinn. Levine, who is the last of the Boston indie distributors and who has been in the biz for 25 years, will give one of his biggest exploitation campaigns to "Atila," with big emphasis on tv, 24 sheets and radio.

Levine's recent films were "Wire Tapper," "Walk Into Hell" and "Godzilla."

Par Plots Playoff Push For Recent Releases

Paramount sales department this week began readying for a major "liquidation" push. Company is going over the list of all pictures of the past couple years, measuring the sales chalked up by each of them against playdate possibilities and mapping plans to get them spotted in situations still unplayed.

Pursuing this, it's understood Par is blueprinting a major-scale campaign which will have division and branch personnel competing among themselves for prizes.

Reflecting the importance of such a backlog sales drive is the money potential. Par moved with a similar undertaking a few years ago and racked up domestic rentals of over \$6,500,000.

Hugh M. Flick, executive assistant to the State Commissioner of Education and former head film censor in Motion Picture Division, is a new member of the board of trustees of Home Savings Bank in Albany.

NYU's Professor of Motion Pictures & Television

Robert Gessner
Inquires

Why Can't the English Learn to Look At Pictures?

another Editorial, Feature in the upcoming

52d Anniversary Number of VARIETY

Again Press For Split-Seal To Film Imports

Motion Picture Assn. of America again is under pressure to "split" its seal to make allowance for foreign films. Code Administration at this time makes no differentiation between Hollywood pix and imports, with the result that the latter frequently stand little chance of obtaining a seal.

There are some among the companies, and particularly Columbia Pictures, who favor some sort of system under which the Code seal could be extended to the overseas product, though it is not specifically made under the provisions of the Code. Several of the importers also have contacted MPPAA with a view to finding a solution.

Last time the issue was raised was in conjunction with the Code overhaul and the broadening of the appeals board to take in indie producers and exhibitors. The committee that worked out that formula also was supposed to tackle the foreign film issue. However, it never got to that on the theory that it wasn't desirable to institute too many radical changes at one time.

The committee—in theory—still exists and is supposed to continue studying the Code structure and operations. However, the group hasn't had a meeting since shaping the new appeals procedure.

The indies, more and more anxious to get their product into the broad market, and finding themselves stymied at times in circuit bookings due to the absence of the Code seal, would like MPPAA to come up with a formula that would allow their product to get the seal, or at least some sort of seal.

Most frequently mentioned is the possibility of creating an "adult" seal for certain pictures. However, exhibitors—eager for the teenage trade—aren't enthusiastic about such an idea. It's also realized that there is virtually no way of "policing" such a seal and making sure that it isn't ignored by the theatres.

Some distributors say privately that the absence of the Code seal from their imports is being used against them for reasons that have nothing to do with booker concern over the actual content of the films. Others say they don't want to submit their films to the Code and be turned down, since it's better not to have a seal (because none was asked) than to miss it because it was refused.

\$140,000 N.C. Blaze

Greensboro, N. C., Dec. 23. Fire raged through the Capitol Theatre in downtown Columbia recently, seriously damaging the interior. Estimated damage is \$100,000 to the building and \$40,000 to contents.

Blaze is believed to have originated in a cooling unit. Theatre manager M. D. Smith said the building was fully covered by insurance.

CUTTING 'WASTE' IN DISTRIBUTION

Film biz economies and reduced release skeds during the coming year are seen forcing the first real distribution changes in decades. That distribution is in for streamlining to conform with present-day conditions is obvious from three new developments:

(1) The Metro-Paramount plan to merge shipping facilities in Cleveland, which should be put into effect soon.

(2) 20th-Fox's experimentation with billing machines in Philadelphia, pointing the way to eventual central billing.

(3) The reported Warner Bros. plan to close some exchanges around the country as part of an economy move.

Distribution executives declare themselves fully aware of the fact that, all things considered, their individual setups not only are to a degree outdated, but also overlap. Outsiders who've been called in to advise, such as the firm that did the survey on distribution for the Motion Picture Assn. of America, have declared themselves aghast at the "waste" of motion in the film biz. They have urged consolidation at the shipping level, and some of the companies are at last listening.

There are several directions in which to move: (a) Mergers, which would leave the actual selling still up to individual companies, (b) closing of some exchanges and (c) Closing all exchanges and turning shipping and some other functions over to outside outfits, like National Film Carriers. Latter direction was chosen by Walt Disney, Rank Film Distributors and some others. NFC is strongly pitching for more business.

Just how much cheaper an outfit like NFC can handle the job depends on the individual company. Some unquestionably would have their distribution overhead cut down. Others, like 20th-Fox, would stand to benefit little. NFC itself admits that it couldn't do the job much cheaper than 20th itself. However, the company in 1957 released some 53 films and probably will step up its sked to around 55 or 60 in 1958.

There's a point in terms of release volume below a company can't go without finding its distribution overhead prohibitive. Limit hovers around 15 to 20 pix.

Many in distribution feel that an overhaul and updating is sorely overdue. MPPAA prexy Eric Johnston expressed himself along that line last week. While some oppose the closing of branches, others—like Warner Bros.—take the view that there's no reason why the set-up couldn't be rearranged so that the shipping is handled out of one central branch for a larger surrounding area. While this brings up shipping costs (to the exhibitor), the increase isn't deemed sufficient to make enough of a difference.

"We're operating as we did in the horse 'n' buggy days," commented a WB exec. "We've got to start streamlining."

\$20 on the Check-Out Wins Grocery Shopper FWC Passes for Kids

Los Angeles, Dec. 23. Cooperative tieup has been worked out between Fox West Coast Theatres and Ralph's Grocery Co. under which store patrons will get free passes for children at the 64 FWC houses in the area served by the grocery chain.

Passes will be made available to patrons who turn in \$20 worth of cash register tapes. Chain, one of the largest grocery outfits in Southern California, will balky the tieup in full page ads.

Only FWC houses excluded from the tieup are the Chinese, Fox Beverly and Fine Arts, chain's flagships in various areas.

20th Ending 'Divisional' Supervision; Branches Directly Under Districts

Harry Hershfield
humorously treats with some show biz lore including famed backstage feeds in an arresting piece titled

He Who Gets Slapped!

another Bright Editorial Feature in the upcoming

52d Anniversary Number of VARIETY

Circulation Life Of 6 Yrs. Looms As Italo Limit

Rome, Dec. 23. Italian government is reportedly readying a decree limiting to six years the age of any foreign film circulating in Italian houses.

This represents an extension of a prior ruling to the same effect, but applying only to first-runs. Once the time limit has run out, a new visa must be obtained.

The Italians have long been unhappy about what they claim to be the large number of old American films in release. They asked the Motion Picture Export Assn. to voluntarily reduce that volume.

Sir Tom O'Brien New Barker of London Tent

London, Dec. 17. Sir Tom O'Brien M.P. has been named new Chief Barker of the London Tent of the Variety Club, and will take office next year. He will, therefore, head the Tent during the International Convention next April. Other appointments made by the newly elected 1958 crew at its first meeting Wednesday (4) included Bill Butlin as First Assistant Barker, Monty Berman as Second Assistant, John Harding as Doughguy and Irving Allen as Property Master.

At the election night dinner held earlier in the week at the Savoy, the following were named crew members in addition to those holding office: Richard Afton, Sam Eckman Jr., George Elricks, Bill Levy, Michael Shipman and Harry E. L. Woolf.

ALUMINUM THEATRES

Kaiser Promotion to Utilize Frank Lloyd Wright

Hollywood, Dec. 23. America's famed architect, 89-year old Frank Lloyd Wright, will make his debut as a theatre designer shortly.

He has been retained by a group headed by Henry J. Kaiser, Mike Todd and Sylvester Weaver to design the chain of aluminum dome theatres which the trio plans for global installations. First aluminum dome theatre was erected by Kaiser some time ago on the grounds of his Hawaiian Village hotel in Honolulu.

Todd reported that he had spent \$586,000 converting the Selwyn Theatre in Chicago to show Todd-AO, beginning with "Around the World in 80 Days," and indicated the new theatres to be constructed by the syndicate would cost around that amount.

San Francisco, Dec. 23. New 20th-Fox distribution setup, doing away with divisional supervision, has been blueprinted and should be put into effect sometime next year. Revamp has been in the works for some months.

It got rolling with the retirement of Herman Wobber as Western division manager. Wobber then became special rep for prexy Spyros P. Skouras. Next, Harry Balance in the South was to bow out and retire, but a hitch apparently developed.

Plans to delegate supervision of its field distribution to the district managers, with the reins held at the homeoffice, have been brewing at 20th for some time, but never have been spelled out.

Operational Format
Glenn Norris, in charge of the central, western and Canadian divisions, has been functioning in effect as assistant to Alex Harrison, the general sales manager, and—under this type of loose supervision—the district managers have been allowed to shift for themselves. There are seven district offices to supervise 20th's 38 U. S. and Canadian branches.

Officially, 20th insists it knows nothing about Balance's resignation. However, it appears to be in the wind and when it happens, the new plan will shift into gear.

Won't Extend Restraint Against Censoring Cops; 'Fire' Again Is Yanked

Hollywood, Dec. 23. French film, "Fire Under the Skin," was again yanked last week from Vagabond Theatre by Superior Court rulings against house in current legal battle. City vice gendarmes shut down exhibition of "Fire" Nov. 29 under laws dealing with "lewd and obscene performances," but showing was resumed few days later under a temporary restraining order.

However, Superior Judge Kurtz Kauffman, who had issued restraining order, refused to extend it into a preliminary injunction in last week's hearings. House then yanked "Fire's" renewed run and dubbed "The Magnificent Seven," a Japanese historical film.

Boasberg's Added Braid In Warner Command

Charles Boasberg, the new general sales manager for Warner Bros., has been elected president of two WB subsidiaries, Warner Bros. Pictures Distributing Corp., and WB Pictures Distribution Co. Ltd. Election is described as routine.

Boasberg has held the top sales job at Warners since Dec. 10. Prior to this, he had been assistant to George Welner, worldwide sales topper for Paramount, supervising "Ten Commandment" sales. Meanwhile, WB prexy Jack L. Warner has appointed Cedric Francis as administrative assistant to William T. Orr, WB tv executive producer. Hugh Benson has been added to become exec assistant to Orr. Francis previously had been head of the WB short subjects department.

U-MG Reels Together

Universal has confirmed that it has closed a deal with Hearst Metrotone News effective Jan. 1 under which the Universal International Newsreel will utilize the news gathering facilities of News of the Day, in which Metro is partnered with the Hearst organization. Metrotone News is absorbing the staff cameramen formerly employed by Universal News. The U newsreel, edited by Tom Mead, will be distributed by Universal as it has been for many years.

L.A. Hypoed by New Product; 'Legend' Dandy \$17,000, 'Arms' Loud 23G, 'Sack' 24G, 'Witness' Torried 14G, 'Paths' 8G

Los Angeles, Dec. 23. Rash of new blockbuster product is giving local first-run scene a job in arm despite traditional week-before-Christmas slump. "Sad Sack" is heading for strong \$24,000 in three theatres. "Farewell to Arms" is rated hefty \$23,000 in two houses while "Legend of Lost" looks dandy \$17,000 in three spots. "Bridge on River Kwai" shapes torrid \$15,000 at the Egyptian while "Witness for Prosecution" is hot \$14,000 at Warner Beverly. "Paths of Glory" should hit a smash \$8,000 at the Fine Arts. Other newbies are not so good.

"Arton Place" is pacing the holdovers with a rich \$34,500 in second frame in three houses. "Around World in 80 Days" finished first year with smash \$1,360,000 at Carthy and expects a tall \$25,500 this week. "10 Commandments" still is showing strength in ninth stanza for three spots.

Estimates for This Week
Warner Beverly (SW) (1,612; 90-\$1.75)—"Witness for Prosecution" (UA). Hot \$14,000. Last week, "Raintree County" (M-G) (10th wk; 6 days), \$5,700.

Downtown Paramount, Iris, Ritz (ABPT-FWC) (3,300; 825; 1,320; 90-\$1.50)—"Sad Sack" (Par) and "Hear Me Good" (Par). Strong \$24,000. Last week, Downtown Paramount, with New Fox "Jamboree" (WB), and "Green Eyed Blonde" (WB), \$6,600. Iris with Los Angeles, Uptown, "Amenable Snowman" (20th) and "Ghost Diver" (20th), \$10,900. Ritz with Orpheum, Hawaii, "Baby Face Nelson" (UA), and "Iron Sheriff" (UA), \$18,400.

Hillstreet, New Fox (RKO-FWC) (2,752; 965; 90-\$1.50)—"Monolith Monsters" (U) and "Love Slaves of Amazon" (U). Slow \$5,500. Last week, Hillstreet with Hollywood, "Escapade in Japan" (U), and "Winchester 73" (U) (reissue), \$3,800.

State (UATC) (2,494; 90-\$1.50)—"Reform School Girl" (AI) and "Rock Around World" (AI). Sweet \$5,800. Last week, \$5,300.

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 758; 1,715; 90-\$1.50)—"Legend of Lost" (UA) and "Dalton Girls" (UA). Dandy \$17,000 or close.

Egyptian (UATC) (1,503; 1,235; 350)—"Bridge on River Kwai" (Col). Torrid \$15,000. Last week, "Pal Joey" (Col) (8th wk, 6 days), \$8,300.

Chinese, Los Angeles (FWC) (1,908; 2,097; 1,235-2,400)—"Farewell to Arms" (20th). Hefty \$23,000. Last week, Chinese, "Kiss Them for Me" (20th) (5th wk, 5 days), \$2,500.

Fine Arts (FWC) (631; 90-\$1.50)—"Paths of Glory" (UA). Terrific (Continued on page 16)

Mpls. Hurt by Pre-Xmas

Albert 'Sack' Hep 14G, 'Lost' 8G, 'Godfrey' 5G

Minneapolis, Dec. 23. Proximity to Christmas is putting the expected heavy damper on the boxoffice currently. However, school vacation time provides at least one off-setting factor and in particular, the benefitting "Sad Sack" which, in the face of the adverse seasonal influences, seems enroute to a respectable gross. "Legend of Lost" and "My Man Godfrey" are well regarded and should do better in their second stanzas.

There's a drop, too, for the holdovers. Down to five, they're the hard-ticket "Seven Wonders of World" and "Around World in 80 Days" in their 72nd and 24th weeks, respectively. "Les Girls" is in its seventh while "Teenage Frankenstein" and "Game of Love" in their second rounds; are mild.

Estimates for This Week
Academy (Mann) (947; 11,550; \$2.65)—"Around World in 80 Days" (UA) (24th wk). Going into its seventh month and looks good for a long time to come. Good \$10,000. Last week, \$8,500.

Century (SW-Cinarama) (1,190; \$1.75-\$2.65)—"Seven Wonders of World" (Cinarama) (72d wk). Has far outdistanced its Cinarama predecessors and still no announcement of "final weeks." Very strong \$8,000. Last week, \$6,000.

Gopher (Berger) (1,000; 85-90)—"Teenage Frankenstein" (Indie) and "Blood of Dracula" (Indie). (Continued on page 16)

Broadway Grosses

Estimated Total Gross
This Week \$572,900
(Based on 22 theatres)
Last Year \$715,200
(Based on 22 theatres)

'Legend' Boff 15G, Pitt; 'Sack' 12G

Pittsburgh, Dec. 23. "Legend of Lost" at Penn and "Sad Sack" at Stanley, both of which will hold over until the New Year's pictures come in, are overcoming the pre-Xmas slump. Also, "And God Created Woman" is a real block-buster. The Squirrel Hill, a nabe arter. Otherwise things are as gloomy as expected. Harris is fair enough with fourth and last stanza of "Pal Joey" while "Lost Continent" figures to build at Guild.

Estimates for This Week
Fulton (Shea) (1,700; 80-\$1.25)—"Monolith Monsters" (U) and "Love Slaves of the Amazon" (U). Slow \$2,000 in high Last week, 3rd of "April Love" (20th), \$4,500.

Guild (Green) (500; 85-99)—"Lost Continent" (Lopert). Opened satisfactorily over weekend. May do \$3,000. Last week, "It Happened in Park" (Indie) (2d wk), \$1,300.

Harris (Harris) (2,165; 80-\$1.25)—"Pal Joey" (Col) (4th wk). No complaints at \$5,500. Last week, \$9,000.

Nixon (Rubin) (1,500; 1,225-\$3)—"Around World" (UA) (37th wk). Hitting new low, under \$3,000, and ready to come out. aLst week, \$4,000.

Penn (UA) (3,300; 80-\$1.25)—"Legend of Lost" (UA). Hardy marquis draft in Wayne, Loren and Brazzi and shooting for big \$15,000, very good at this time. Last week, "Baby Face Nelson" (UA), \$8,500.

Squirrel Hill (SW) (\$900; 85-99)—"And God Created Woman" (Kings). Brigitte Bardot proving big lure. Biggest thing here in some time. Should do \$6,000, sensational right before Xmas. Last week, "Genevieve" (Rank) (reissue), \$2,300.

Stanley (SW) (3,800; 80-\$1.25)—"Sad Sack" (Par). Way than holding its own in general pre-Xmas slump. Will come close to \$12,000 and figures to pick up on the h.o. It's staying until Dec. 31, when "Sayonara" (WB) opens. Last week, "Rodin" (SG) and "Hell in Korea" (SG) barely \$4,500.

Warner (SW-Cinarama) (1,300; \$1.20-\$2.40)—"Search for Paradise" (Cinarama) (11th wk). Down to rock bottom on pre-Xmas dive. Worst yet at \$4,000. Last week, \$5,000.

'Sack' Swell \$14,000, Cincy; 'Perri' Sharp 11G, 'Attack' 7G, 'Search' 12G

Cincinnati, Dec. 23. Downtown trade is hypoed this week by two lively new pix with an assist from favorable weather. "Sad Sack" shapes as top coin getter with a rosy reception for pre-Yule week at flagship Albee and several jumps ahead of "Perri," juvenile feast at Keith's. "Armored Attack" is good for an oldie at Palace. Heavy advance for hard ticket "Search for Paradise" and group reservations for "Around World in 80 Days" are encouraging after seasonal slowdowns.

Estimates for This Week
Albee (RKO) (3,100; 90-\$1.25)—"Sad Sack" (Par). Swell \$14,000. Holds to New Year's Eve. Last week, "Baby Face Nelson" (UA), \$7,500.

Capitol (SW-Cinarama) (1,376; \$1.20-\$2.65)—"Search for Paradise" (Cinarama) (8d wk). Okay \$12,500 after \$10,000 second stanza.

Grand (RKO) (1,400; 75-\$1.10)—

'Sack' Smooth \$6,000, L'ville; 'Perri' OK 7½G

Louisville, Dec. 23. Downtown houses are shaping as average or under currently. Rialto, with "Perri" and "Slim Carter," making a pitch for the juve trade, is getting nice response. "Sad Sack" at the Kentucky shapes smooth. Other houses are just so-so. "Around World in 80 Days" is set for return on New Year's Day.

Estimates for This Week

Brown (Loew - Fourth Ave.) (1,000; \$1.25-\$2)—"Raintree County" (M-G) (12th wk). Fair \$5,500, about on par with last week.

Kentucky (Swiftow) (1,200; 50-85)—"Sad Sack" (Par). Smooth \$6,000. Last week "Love Slaves of Amazon" (U) and "Monolith Monsters" (U), \$4,000.

Loew's (Loew-U.A.) (3,000; 50-85)—"Legend of Lost" (UA) and "Dalton Girls" (UA). Medium \$5,000. Last week, "Baby Face Nelson" (UA) and "Hell Bound" (UA), \$9,000.

Mary Anderson (People's) (1,200; 50-85)—"Silver Chalice" (WB) and "Helen of Troy" (WB). Slow \$4,000. Last week "Pursuit of Graf Spee" (Rank) and "Third Key" (Indie), \$5,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Perri" (BV) and "Slim Carter" (U). Okay \$7,500. Last week, "The Deerslayer" (20th) and "Forty Guns" (20th), \$7,000.

'Enemy' Robust 8G Port.; 'Kiss' \$7,000

Portland, Ore., Dec. 23. Trade is starting to perk up currently. "Enemy Below" is rated fine at the Fox while "Sad Sack" is solid at Paramount. "Kiss Them for Me" shapes neat at Orpheum. "Around World in 80 Days" still is good in 36th round at the Broadway.

Estimates for This Week

Broadway (Parker) (980; \$2-\$2.50)—"Around World in 80 Days" (UA) (36th wk). Good \$4-\$5,000. Last week, \$4,200.

Fine Arts (Foster) (425; 90-\$1.25)—"Game of Love" (Indie) and "Devil in Flesh" (Indie) (reissues) (2d wk). Slim \$1,000 in 4 days. Last week, \$1,600.

Fox (Evergreen) (1,536; \$1-\$1.50)—"Enemy Below" (20th) and "Rockabilly Baby" (20th). Fine \$8,000. Last week, "Pal Joey" (Col) (4th wk), \$6,500.

Guild (Foster) (400; \$1.25)—"Perri" (BV) (5th wk). Fast \$2,000 in 4 days. Last week, \$3,700.

Liberty (Hamrick) (1,890; 90-\$1.25)—"Man Godfrey" (U) and "This Is Russia" (U). Slow \$4,000 or near. Last week, "Monolith Monster" (U) and "Love Slaves of Amazon" (U), \$4,000.

Orpheum (Evergreen) (1,600; \$1-\$1.50)—"Kiss Them for Me" (20th) and "Young and Dangerous" (20th). Neat \$7,000 or near. Last week, "Bombers B-52" (WB) and "Johnny Trouble" (WB), \$6,800.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Sad Sack" (Par) and "Gunsight Ridge" (UA). Big \$11,000 or over. Last week, "18 and Anxious" (Rep) and "Girl of Woods" (Rep), \$4,000.

'Sack' Swell \$14,000, Cincy; 'Perri' Sharp 11G, 'Attack' 7G, 'Search' 12G

"Star of India" (UA) and "Four Boys and a Girl" (UA) split with "Ride Back" (UA) and "Tomahawk Trail" (UA). Mild \$4,000. Same last week for "Girl in Black Stockings" (UA) and "Enemy From Space" (UA).

Guild (Vance) (500; 50-90)—"Stella" (Indie) (4th wk). Fair \$1,300 in 10 days. House reopens Christmas, after two-day closing, with "All At Sea" (M-G).

Keith's (Shor) (1,500; 75-\$1.25)—"Perri" (BV). Bang up \$11,000. Stays to Dec. 31. Last week, "Pal Joey" (Col) (4th wk), eight days, \$7,000.

Palace (RKO) (2,600; 75-\$1.10)—"Armored Attack" (Indie) and "Battle Stripe" (Indie) (reissues). Good \$7,000. Last week, "Pursuit of Graf Spee" (Rank), ditto.

Valley (Wiethe) (1,300; \$1.50-\$2.50)—"Around World in 80 Days" (UA) (28th wk). Holding to last week's oke \$5,500 mark.

Pre-Yule Hobbles Hub; 'Sack' Socko \$28,000, 'Days' Big 17G, 'Search' 15G

Key City Grosses

Estimated Total Gross
This Week \$1,977,960
(Based on 19 cities and 212 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,122,900
(Based on 16 cities and 168 theatres.)

'Legend' Fast 9G, K.C.; 'Sack' \$10,000

Kansas City, Dec. 23. Returns this week are in keeping with the seasonal downtown albeit a couple of entries are holding their own. "Sad Sack" at Paramount and "Legend of the Lost" at the Midland both are very big, considering the season. "Kiss Them for Me" in three Fox Midwest first-runs is moderate.

Estimates for This Week
Apollo, Brookside, Vista (Fox Midwest) (1,050; 900; 750; 75-85)—"Monolith Monsters" (U) and "Love Slaves of Amazon" (U). Mild \$4,000. Last week, subsequent-runs.

Glen (Dickinson) (700; 75-90)—"Bob and Sally" (Indie) and "She Shoulda Said No" (Indie) (3d wk). Down to \$2,000. Last week, big \$3,500.

Kimo (Dickinson) (504; 75-90)—"Royal Affairs in Versailles" (Indie) and "Lover Boy" (Indie) (2d wk). Fair \$1,000. Last week, \$1,800.

Midland (Loew) (3,500; 75-90)—"Legend of Lost" (UA) and "The Dalton Girls" (UA). Fast \$9,000, very big for season; may hold. Last week, "Teenage Bad Girl" (DCA) and "Teenage Wolf Pack" (DCA), \$4,000.

Missouri (SW-Cinarama) (1,194; \$1.25-\$2)—"Seven Wonders of World" (Cinarama) (18th wk). Dragg \$5,500. Last week, \$5,500.

Paramount (UP) (1,900; 75-90)—"Sad Sack" (Par). Smash \$10,000, best in weeks here. Holds. Last week, "Zero Hour" (Par) and "Hear Me Good" (Par), \$4,000.

Rockhill (Little Art Theatres) (750; 75-90)—"A French Scandal" (Indie). Modest \$1,200 (Indie), ditto.

Roxy (Durwood) (879; 90-\$1.25)—"Pal Joey" (Col) (8th wk). Oke \$3,000. Last week, \$4,000.

Uptown, Fairway, Granita (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Kiss Them for Me" (20th) and "Taming Sutton's Gal" (Rep). Fairish \$9,000. Last week, "Amenable Snowman" (20th) and "Ghost Diver" (20th), \$5,500.

Prov. Marking Time But 'Sack' Sockeroo \$10,000; 'Legend' Dullish \$6,000

Providence, Dec. 23. Most spots are just marking time this week, with the exception of Strand and its "Sad Sack." It is sock. All others are just waiting till after Christmas. Majestic has "Jamboree," the State is dragging with "Legend of the Lost" and RKO Albee is playing "Love Slaves of Amazon." Elmwood is in 11th week with "Around the World in 80 Days."

Estimates for This Week
Albee (RKO) (2,200; 65-85)—"Love Slaves of Amazon" (U) and "Monolith Monsters" (U). Shy \$3,500. Last week, "Graf Spee" (R) and "Hell Canyon Outlaws" (Rep), \$6,500.

Elmwood (Snyder) (745; \$2-\$2.50)—"Around World" (UA) (11th wk). Oke \$5,000. The 10th was \$6,500.

Majestic (SW) (2,200; 60-85)—"Jamboree" (WB) and "Badge of Marshal Brennan" (WB). Slow \$5,000. Last week, "Sorority Girl" (AI) and "Motorcycle Gang" (AI), \$8,000.

State (Loew) (3,200; 65-80)—"Legend of Lost" (UA) and "Dalton Girls" (M-G). Dull \$6,000. Last week, "Decision at Sundown" (Col) and "World Was His Jury" (Col), same.

Strand (National Realty) (2,200; 60-85)—"Sad Sack" (Par) and "Gun Battle At Monterey" (AA). Only biz in town at socko \$10,000. Last week, "Tin Star" (Par) and "Affair In Havana" (AA), \$6,000.

Boston, Dec. 23. Pre-Xmas slump has been worse than usual this year. Unusual mild weather added to holiday rush and was an extra deterrent. Six new arrivals generally failed to impress but "Sad Sack" shapes nice at the Fenway and Paramount. "Abominable Snowman" is stout at the Memorial. "Scandal in Sorrento" is just okay at the State. "Cabiria" looms fancy at Copley.

Big, new pictures are being unveiled Dec. 25, including "Les Girls," "Peyton Place," "Old Yeller" and "Enemy Below." Holdovers are hardy, with "Search for Paradise" hots, at the Boston in fifth round and "Around World" is still sock at the Saxon in 37th week.

Estimates for This Week
Astor (B&Q) (1,372; \$1.65-\$2.75)—"Raintree County" (M-G) (10th wk). Oke \$7,000. Last week, \$8,500.

Beacon Hill (Sack) (678; 90-\$1.25)—"Perri" (BV) (5th wk-5 days). Fair \$3,000. Last week, \$5,000. "Old Yeller" (BV) opens Xmas Day.

Boston (SW-Cinarama) (1,354; \$1.25-\$2.65)—"Search for Paradise" (Cinarama) (5th wk). Sturdy \$15,000. Last week, \$15,600.

Copley (Indie) (961; 90-\$1.25)—"Cabiria" (Indie). Good \$7,500. Last week, "Miracle of Marcelino" (UMPO) (13th wk), \$2,000.

Exeter (Indie) (1,200; 60-\$1.25)—"Admirable Crichton" (Col). Opened Sunday (22). Last week, "Novel Affair" (6th wk), \$3,500.

Fenway (NET) (1,378; 60-\$1.10)—"Sad Sack" (Par) and "Gun Battle at Monterey" (AA). Sock \$9,000. Last week, "Sorority Girl" (AI) and "Motorcycle Gang" (AI), \$3,500.

Gary (Sack) (1,340; 90-\$1.80)—"And God Created Woman" (Kings) (8th wk-10 days). Terrific \$15,000. Last week, same.

Kenmore (Indie) (700; 85-\$1.25)—"Miller's Beautiful Wife" (DCA) (4th wk-10 days). Good \$5,500. Last week, same.

Paramount (NET) (1,700; 60-\$1.10)—"Sad Sack" (Par) and "Gun Battle at Monterey" (AA). Boff \$19,000. Last week, "Sorority Girl" (AI) and "Motorcycle Gang" (AI), \$12,500.

Saxon (Sack) (1,100; \$1.50-\$3.30)—"Around World in 80 Days" (UA) (37th wk). Fine \$17,000. Last week, \$18,000.

Memorial (RKO) (3,000; 75-\$1.25)—"Abominable Snowman" (20th) and "Ghost Diver" (20th). Stout \$12,000. Last week, "Graf Spee" (Rank) and "Unknown Terror" (UA), \$18,000.

Metropolitan (MET) (4,357; 90-\$1.25)—"Cyclops" (AA) and "Daughter of Dr. Jekyll" (AA). Dull \$10,000. Last week, "18 and Anxious" (RKO) and "Girl in White" (Col), \$7,000.

Trans-Lux (T-L) (724; 75-\$1.25)—"Street of Shame" (Indie) and "Too Bad She's Bad" (Indie) (2d wk). Good \$4,500. Last week, \$6,200.

Orpheum (Loew) (2,900; 75-\$1.25)—"Pal Joey" (Col) (5th wk). Good \$10,000. Last week, \$14,000. "Les Girls" (Loew) opens Xmas Day.

State (Loew) (3,500; 75-\$1.25)—"Scandal in Sorrento" (DCA) and "Cast Dark Shadow" (RCA). Oke \$7,000. Last week, "Pal Joey" (Col) (4th wk), \$8,000.

'Sack' Strong \$14,000, Indpls.; 'Perri' 10G

Indianapolis, Dec. 23. Spread between have and have-nots is extreme at first-runs here this stanza, with only the early Christmas openings doing respectable biz. "Sad Sack" is getting a solid play at Indiana to pace city. "Perri" is piling up good juvenile trade at Circle. Otherwise, grosses are rather drab.

Circle (Cockrill-Dolle) (2,800; 75-90)—"Perri" (BV) and "Gunsight Ridge" (UA). Good \$10,000. Last week, "Jamboree" (WB) and "Black Scorpion" (WB), \$6,500.

Indiana (C-D) (3,200; 75-90)—"Sad Sack" (Par). Hefty \$14,000. Last week, "April Love" (20th) (3d wk), \$4,500.

Keith's (C-D) (1,200; 75-90)—"Tammy and Bachelor" (U) and "Swan Song Here" (U) (reissues). NSG \$2,500. Last week, "Pursuit of Graf Spee" (Rank), \$4,000.

Loew's (Loew) (2,427; 60-85)—"Battle Hell" (DCA) and "Hell In Korea" (DCA). Drab \$3,000. Last week, "Baby Face Nelson" (UA) and "Hell Bound" (UA), \$7,000.

Lyric (C-D) (850; 1.25-2.20)—"Around World in 80 Days" (UA) (20th wk). Oke \$5,000. Last week, \$7,500.

Chi Singing Pre-Xmas Blues Albert 'Wild' Windy \$15,000; 'Kiss' NSH 13G, 'Wonders' Lofty 15G, 53d, 'Days' 18G

Chicago, Dec. 23.
With most product in their pre-Xmas windup round, Chi grosses may wind up near a record low in a number of years.

Two new openers due to remain as holiday fare are "Kiss Them For Me," with first frame heading for a placid \$15,000 at Oriental, and "Wild Is Wind" which should hit potent \$15,000 including Christmas Day at Esquire. Only other new entries include "I Was Teenage Frankenstein" and "Blood of Dracula" combo at Garrick, also sure to be hyped by Xmas rush to nifty \$7,500 and "Teenage Doll" plus "Underwater Girl" at Monroe with okay \$4,000.

Holdover fare has virtually all collapsed. However, "Slaughter On 10th Ave" with "Gun Man Down" looks sharp in second at Roosevelt. Third frame of "This Is Russia" is sluggish at Loop. Longer runs no longer show former life in windup frames.

Roadshows are fair to fine. "Around World in 80 Days" is sharp at Todd's Cinescape for 38th set. "Seven Wonders of World" looks festive in first week of its second year at the Palace. "Rain-tree County" at McVickers is so-so for ninth frame.

Estimates for This Week

Carnegie (H&E Balaban) (485; \$1.25) — Subsequent — run. Last week, "Bed of Grass" (T-L) (3d wk), \$2,000 in 5 days.
Chicago (B&K) (3,900; 90-\$1.50) — "Sad Sack" (Par) (4th wk). Sad \$8,000. Last week, "Johnny Trouble" (WB) (4th wk), \$1,500.
Esquire (H&E Balaban) (1,350; \$1.25-\$1.50) — "Wild Is Wind" (Par). Potent \$15,000. Last week, "Spanish Gardener" (Rank) \$4,200 in 6 days.
Garrick (B&K) (850; 90-\$1.25) — "I Was Teenage Frankenstein" (AD) and "Blood of Dracula" (AD). Cheery \$7,500. Last week, "Baby Face Nelson" (UA) (4th wk), \$4,000.
Grand (Indie) (1,200; 90-\$1.25) — "Jamboree" (WB). Mild \$5,000. Last week, "Ride Violent Mile" (20th) and "Apache Warrior" (20th), \$4,500.
Loop (Tele-M) (608; 90-\$1.50) — "This Is Russia" (U) (3d wk). (Continued on page 16)

Toronto Not Boff But 'April' Mighty \$25,000; 'Joey' Lusty 11G, 5th

Toronto, Dec. 23.
Last-minute Xmas shopping still is denting holiday biz currently. But "April Love" is wow and heading the newcomers in a three-house combo to pace city. Also hefty is "Lucky Jim." Of the holdovers, "Pal Joey" in fifth frame and "Les Girls" in sixth stanza are holding good.

Estimates for This Week

Carlton (Rank) (2,518; 60-\$1) — "Man from Colorado" (Col) and "Bandit of Sherwood Forest" (reissues). Sad \$7,000. Last week, "Last Bridge" (Col), \$7,500.
Downtown, Glendale, Scarborough, State (Taylor) (1,054; 995; 694; 698; 50-75) — "Battle Strips" (IFD) and "Armored Attack" (IFD) (reissues). Big \$14,000. Last week, "Monolith Monsters" (U) and "Love Slaves Amazons" (U) \$10,000.
Hollywood, Palace, Rummymede (FP) (1,080; 1,385; 1,485; 50-\$1) — "April Love" (20th). Smash \$25,000. Last week, "Hear Me Good" (Par) and "Bermuda Affair" (IFD), \$13,000.
Imperial (FP) (3,344; 75-\$1.50) — "Pal Joey" (Col) (6th wk). Nice \$11,000. Last week, \$14,000.
Loew's (WB) (2,098; 75-\$1.25) — "Les Girls" (M-G) (6th wk). Good \$7,500 in 5 days. Last week, \$8,500.
Tivoli (FP) (955; \$1.75-\$2.40) — "Around World in 80 Days" (UA) (19th wk). Oke \$9,000. Last week, \$10,000.
Towne (Taylor) (693; \$1) — "Lucky Jim" (IFD). Fine \$7,500. Last week, "Perri" (BV) (7th wk), \$4,500.
University (FP) (1,233; \$1.50-\$2.40) — "This Is Cinema" (Cinema) (9th wk). Fine \$11,000. Last week, \$12,000.
Uptown (Loew) (2,096; 60-\$1) — "Tammy and Bachelor" (U) (reissues). Fair \$5,500 for 5 days. Last week, "Baby Face Nelson" (UA) (3d wk), \$5,500.
York (FP) (877; \$1.25-\$2) — "10 Commandments" (Par) (57th wk). Still steady at \$3,500. Last week, \$4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

Legend' Wow 22G, Det.; 'Sack' Big 20G

Detroit, Dec. 23.
Biz is uneven downtown this week. Two newcomers, "Sad Sack" at the Michigan, and "Legend of the Lost" at the Palms, are doing swell. "Saint Joan" at the Krim and "Enemy Below" look poor. "Monolith Monster" at the Broadway-Capitol shapes average. "Pal Joey" is oke in seventh round at the Madison. "Around World in 80 Days" gets a lift in 52d week at the United Artists, while "Seven Wonders" stays about the same in 73d week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-\$1.25) — "Enemy Below" (20th) and "Escape from Red Rock" (20th). Mild \$14,000. Last week, "Noah's Ark" (Indie) and "Frontier Gambler" (Indie) \$17,200.
Michigan (United Detroit) (4,000; 90-\$1.25) — "Sad Sack" (Par) and "Hard Man" (Col). Great \$20,000. Last week, "Story of Man-Kind" (WB) and "Woman in Dressing Gown" (WB) \$12,000.
Palms (UD) (2,961; 90-\$1.25) — "Legend of Lost" (UA) and "Dalton Girls" (UA). Wow \$22,000. Last week, "Baby Face Nelson" (UA) and "Hell Bound" (UA) \$14,000 in second week.
Madison (UD) (1,900; 90-\$1.25) — "Pal Joey" (Col) (7th wk). Oke \$8,000. Last week, \$10,000.
Broadway-Capitol (UD) (3,500; 90-\$1.25) — "Monolith Monsters" (U) and "Love Slaves of Amazons" (U). Average \$12,000. Last week, "Jamboree" (WB) and "Green-Eyed Blonde" (WB), \$10,000.
United Artists (UA) (1,697; \$1.25-\$3) — "Around World" (UA) 52d wk. Good \$12,000. Last week, \$9,000.
Adams (Balaban) (1,700; 90-\$1.25) — "Les Girls" (M-G) (7th wk). Weak \$3,500 in five days. Last week, \$6,000.
Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (73d wk). Steady \$9,000. Last week, same.
Krim (Krim) (1,000; \$1.25) — "Saint Joan" (UA). Poor \$3,000. Last week, "Silen Affair" (Indie) and "Doctor in House" (Rep), \$5,000.

'Legend' Lively \$13,000, Denver; 'Sack' Sock 11G

Denver, Dec. 23.
Although biz generally is way off here currently, there are some bright spots. "Legend of Lost" looks socko at Paramount while "Sad Sack" is doing nicely at the Denham. "Raising a Riot" is rated fair at the Aladdin. Both "Legend" and "Sack" are holding over.
Estimates for This Week
Aladdin (Fox) (1,400; 70-90) — "Raising a Riot" (Cont). Fair \$15,000. Last week, "This Is Russia" (U), \$2,500.
Centre (Fox) (1,247; 70-\$1.25) — "Esther Costello" (Col). Poor \$5,000. Last week, "April Love" (20th) (4th wk), \$4,000.
Denham (Cockhill) (1,429; 70-90) — "Sad Sack" (Par). Smash \$11,000. Last week, "Zero Hour" (Par), \$5,000.
Paramount (Wolfberg) (2,200; 70-90) — "Legend of Lost" (UA) and "Dalton Girls" (UA). Sock \$13,000. Holding. Last week, "Baby Face Nelson" (UA) and "Jungle Heat" (UA) \$10,000.
Taber (Fox) (930; \$1.25-\$2.50) — "Around World in 80 Days" (UA) (32d wk). Mild \$2,500. Last week, \$2,500.
Vogue Art (Sher-Shulman) (442; 75-90) — "Three Feet in Bed" (Indie). Thin \$1,000 or less. Last week, "Two Loves Had I" (Indie), same.

'LEGEND' BIG \$11,000, BALTO; 'SACK' GOOD 9G

Baltimore, Dec. 23.
Exhibs are still playing the waiting game here, waiting for the pre-Xmas drop to go. Things looked a little better than previous week, though, with some stronger entries on the scene. "Legend of the Lost" is hefty at Mayfair; "Sad Sack" is good at the New and "Seven Wonders of the World" opened strong at the Town. "God Created Woman" is still hot in sixth at Cinema but "Long Haul" was slow at the Hippodrome.

Estimates for This Week

Century (Fruchtman) (3,100; 50-\$1.25) — "Monolith Monsters" (U) and "Love Slaves of Amazon" (U). Slow \$4,000. Last week, "Man In Shadow" (U), \$5,000.
Cinema (Schwaber) (460; 50-\$1.25) — "God Created Woman" (Kings) (6th wk). Good \$5,000 after \$6,000 in fifth.
Film Centre (Rappaport) (890; \$1.25-\$2.25) — "Around World" (UA) (53d wk). Okay \$5,000 after near same for previous week.
Five West (Schwaber) (460; 50-\$1.25) — "Lost Continent" (Lopert) (4th wk). Fair \$2,800. Last week, \$3,000.
Hippodrome (Rappaport) (2,300; 50-\$1.25) — "Long Haul" (Col). Blah \$5,000. Last week, "Les Girls" (M-G) (3d wk), \$5,500.
Mayfair (Fruchtman) (980; 50-\$1.25) — "Legend of Lost" (UA). Lively \$11,000. Before that, "Escapade in Japan" (U), \$4,500.
New (Fruchtman) (1,600; 50-\$1.25) — "Sad Sack" (Par). Good \$9,000. Last week, "April Love" (20th) (4th wk), \$5,000.
Playhouse (Schwaber) (400; 50-\$1.25) — "Spanish Gardener" (Rank) (3d wk). Okay \$2,500 after near same in second.
Stanley (SW) (3,200; 50-\$1.25) — "Jamboree" (WB). Light \$4,000. Last week, "Rodan" (DCA), \$6,000.
Town (SW - Cinerama) (1,125; \$1.25-\$2.25) — "Seven Wonders of World" (Cinerama). Good \$3,000 in first two days. Before that, "This Is Cinema" (Cinerama) (16th wk), \$5,500.

'Sack' Snappy 12G, Philly; 'Enemy' 15G

Philadelphia, Dec. 23.
Heavy rains and holiday shopping are sloughing first-run trade here this session. However, "Enemy Below" looks good at the Fox and "Sad Sack" is rated as sturdy opening week at the Viking. "Pal Joey" looks fine in seventh round at Stanley. "Les Girls" also is very solid at Arcadia in same stanza. Elsewhere biz is dull or disappointing.

Estimates for This Week

Arcadia (S&S) (526; 90-\$1.80) — "Les Girls" (M-G) (7th wk). Big \$7,500. Last week, \$8,500.
Boyd (SW-Cinerama) (1,430; \$1.20-\$2.80) — "Search for Paradise" (Cinerama) (12th wk). Fast \$8,000. Last week, \$7,000.
Fox (National) (2,500; 55-\$1.80) — "Enemy Below" (20th). Good \$15,000. Last week, "Forty Guns" (20th), \$8,500.
Goldman (Goldman) (1,250; 65-\$1.25) — "Marine Raiders" (UA) and "Back to Batan" (UA) (reissues). Weak \$7,000. Last week, "Monolith Monsters" (U) and "Love Slaves Amazon" (U), \$7,000.
Green Hill (Serena) (750; 75-\$1.25) — (closed Sundays) — "Blue Peter" (Indie) (3d wk). So-so \$2,900. Last week, \$3,000.
Midtown (Goldman) (1,000; \$2-\$2.75) — "Around World in 80 Days" (UA) (52d wk). Mild \$7,200. Last week, \$7,000.
Randolph (Goldman) (1,259; 65-\$1.25) — "The Run" (U) and "Man In Shadow" (U) (2d wk). Fair \$5,000. Last week, \$7,000.
Stanley (SW) (2,900; 99-\$1.80) — "Pal Joey" (Col) (7th wk). Fine \$11,000. Last week, \$12,000.
Stanton (SW) (1,493; 99-\$1.49) — "Men in War" (UA) and "Attack" (UA) (reissues). Dull \$6,500. Last week, "Eighteen and Anxious" (Rep) and "Weapon" (Rep), \$7,500.
Trans-Lux (T-L) (500; 99-\$1.80) — "Perri" (BV) (4th wk). Off to \$3,400. Last week, \$4,000.
Viking (Sley) (1,000; 75-\$1.49) — "Sad Sack" (Par). Happy \$12,000. Last week, "St. Joan" (UA) (2d wk) and "Ti Star" (Par) (3d wk), \$7,000.
World (Pathe) (599; 99-\$1.49) — "Albert Schweitzer" (Indie) (5th wk). Modest \$2,100. Last week, \$2,500.

B'way Hopeful After Pre-Holiday Lull; 'Kwai' Capacity, 'Raintree,' 'Legend' Score, 'Sayonara' 180G, 'Peyton' 90G

Broadway first-runs saw the cloud of pre-Xmas shopping being lifted slightly Monday (23) night, with rosy prospects starting Tuesday and Christmas Day (Wed.). Prior to that, the pre-Yule influences, plus extremely warm weather for this season of the year, and heavy rains all day Friday, hurt business especially many of the newcomers, launched to cash in on the holiday season.

One of strongest newcomers to have enough performances under its belt to indicate its boxoffice potential is "Bridge on River Kwai" at the Palace. It's figured to hit a great \$25,000 in the 6-day initial week of eight performances, which is virtually capacity.

"Legend of Lost" also new, is heading for solid \$16,000 at the Capitol in first three days. "Raintree County," playing day-date at Plaza and State, is doing amazingly strong trade. Pic looks like smash \$25,000 in first four days at State and big \$9,000 at Plaza in same length of time. Latter house obviously was handicapped by extreme length of film.

Still champ is "Sayonara" with Christmas stagelash, which looks to soar to a mighty \$180,000 or better in third session at the Music Hall. "Peyton Place" and stage-show is perking to a big \$90,000 or close at the Roxy in second round.

"Wild Is Wind" likely will climb to a solid \$27,000 in second stanza at the Astor. Victoria is bringing in "Paths of Glory" on Wednesday (25) while the Paramount is launching a rock 'n' roll stagelash with "It's Great To Be Young" the same day.

"Admirable Crichton" did remarkably well opening week at the Fine Arts with \$8,000 since this took in the worst portion of the pre-Xmas holiday buying period.

Hard-ticket pictures, which had been lagging somewhat in recent weeks, all will show greatly improved grosses in current weeks, since taking in the start of the year-end holidays and extra shows.

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2) — "Wild Is Wind" (Par) (2d wk). This week ending Wednesday (25) looks to hit solid \$27,000 or close. First was \$26,000. Holds, natch!
Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80) — "Escapade in Japan" (U). Opened Monday (23). In ahead, "Crazy in Noodle" (Indie) hit mild \$5,000 and was immediately mild on the ahead.
Baronet (Reade) (430; \$1.25-\$1.70) — "Gervaise" (Cont) (7th wk). Sixth stanza completed Sunday (22) was sockeroo \$8,500. Fifth was \$8,800.
Capitol (Loew) (4,820; \$1-\$2.50) — "Legend of Lost" (UA). First three days ending Fri-Monday (23) was solid \$16,000 or near. In ahead, "Pal Joey" (Col) (7th wk), \$12,000.
Criterion (Moss) (1,671; \$3.30) — "10 Commandments" (Par) (59th wk). This session winding up Thursday (26) looks to reach sock \$41,000 for 19 performances. The 58th week was \$24,000 in 15 shows. Stays on, naturally.
Fine Arts (Davis) (468; 90-\$1.80) — "Admirable Crichton" (Col) (2d wk). Initial round ended Sunday (22) was good \$9,000. In ahead, "Cahira" (Lopert) (7th wk), \$5,500.
55th St. Playhouse (Moss) (300; 90-\$2) — "Bolshoi Ballet" (Rank) (2d wk). Initial session completed Tuesday (24) looks like good \$8,200 on two-day policy, unreserved seat run.
Guild (Guild) (450; \$1-\$1.75) — "Panic in Paris" (DCA) (2d wk). Initial round ended Sunday (22) was light \$4,000, and will be supplanted by "Golden Age of Comedy" (DCA) on Dec. 25.
Normandie (Trans-Lux) (592; 95-\$1.80) — "All At Sea" (M-G). First week finishing Friday (27) looks to reach great \$14,000 or near. Holds. In ahead, "La Strada" (T-L) (reissue) (3d wk-10 days), \$4,000.
Palace (RKO) (1,700; \$1-\$3) — "Bridge on River Kwai" (Col). Playing two-day with 8 performances abbreviated opening week, this looks like near capacity \$25,000 for session ending Tuesday (24). Advance sale topped the \$100,000 mark early this week, with 12-man crew now operating the boxoffice. Stays on.
Paramount (A-B-F) (3,665; \$1-\$2.75) — "It's Great To Be Young" (FA) with rock 'n' roll stagelash with Alan Freed. Opens Wednesday (25). In ahead, "18 And Anxious" (A-B-PT) (2d wk-4 days), looks to hit mild \$12,000. First week, \$18,000.
Paris (Pathe Cinema) (568; 90-\$1.80) — "And God Created Woman" (Kings) (10th wk). Ninth round ended Sunday (22) was solid \$12,500. The eighth was \$13,500.
Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75) — "Sayonara" (WB) with annual Christmas stagelash (3d wk). With doors opening at 7:15 a.m. last Sunday, 6:45 a.m. on Monday and Tuesday, and 9 o'clock Wednesday (25) morning, this third week ending Dec. 25 looks to reach terrific \$180,000 or better. Second was \$162,500, a sharp pickup over initial stanza. Stays on.
Rivoli (UAT) (1,545; \$1.25-\$3.50) — "Around World" (UA) (63d wk). The 62d week ended on Tuesday (24) looks like great \$42,000 for 15 shows. The 61st round was \$36,700 in 11 performances.
Plaza (Brecher) (525; \$1.50-\$2) — "Raintree County" (M-G). Initial four days was socko \$9,000, length of pic hurting plenty. This is playing day-date with State.
Roxy (Nat'l Th.) (5,717; 65-\$2.50) — "Peyton Place" (20th) with Xmas stagelash (2d wk). This week winding up Wednesday (25) looks like big \$90,000 or near, helped by new schedule of shows starting Dec. 20. First week was \$81,500, over expectancy. Stays on, of course.
State (Loew) (3,450; 50-\$1.75) — "Raintree County" (M-G). First four days looks like smash \$25,000. Holds both here and at Plaza, naturally. Opened here with elaborate preem Thursday (19) night. Last week, "Sad Sack" (Par) (3d wk-8 days), \$15,500, which was down considerably from first two weeks.
Sutton (R&B) (561; 95-\$1.75) — "Smiles of Summer Night" (Rank). Opened Monday (23). In ahead, "Across Bridge" (Rank) (8th wk-5 days), \$2,500 after okay \$3,800 in seventh week.
Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "Old Yeller" (BV). Opens Wednesday (25). In ahead, "Please Mr. Balzac" (DCA) (6th wk-4 days), was about \$3,000 after fair \$3,800 in fifth full week.
Victoria (City Inv.) (1,060; 50-\$2) — "Paths of Glory" (UA). Opens Wednesday (25). In ahead, "Mad Ball" (Col) (5th wk), looks fair \$10,000 after \$11,000 for fourth week.
Warner (SW-Cinerama) (1,600; \$1.80-\$3.00) — "Search For Paradise" (Cinerama) (13th round ended Saturday (21) was big \$26,200 for 16 performances. The 12th week was \$27,800 in same number of shows.
World (Times) (400; 95-\$1.50) — "Razzia" (Kass) (6th wk). Fifth week ended Sunday (22) was okay \$4,000. The fourth was \$5,600.

'Legend' Terrif \$16,000 In Frisco; 'Sack' Smash 15G, 'Water' Great 21G

San Francisco, Dec. 23.

New product, launched this session, is starting to bring first-runs here out of the pre-Xmas slump. "Don't Go Near Water" shapes great while "Legend of Lost" looks comparatively bigger with a mighty take at the United Artists. "Sad Sack" also is smash. "Enemy Below" is rated fancy at the huge Fox. "Around World in 80 Days" still is terrific.

Estimates for This Week

Golden Gate (RKO) (2,959; 90-\$1.25) — "Silver Chalice" (WB) and "Helen of Troy" (WB) (reissues). Mild \$6,000 in six days. Last week, "Love Slaves of Amazons" (U) and "Monolith Monsters" (U), \$8,000.
Fox (FWC) (4,651; \$1.25-\$1.50) — "Enemy Below" (20th) and "Deer-slayer" (20th). Fancy \$14,000. Last week, "Rodan" (DCA) and "Hell In Korea" (DCA), \$15,500 for nine days.
Warfield (Loew's) (2,656; 90-\$1.25) — "Don't Go Near Water" (M-G). Great \$21,000. Last week, "Les Girls" (M-G) (4th wk), \$7,500.
Paramount (Par) (2,646; 90-\$1.25) — "Long Haul" (Col) and "Decision At Sundown" (Col). Dull \$9,000 or close. Last week, "Jamboree" (WB) and "Green-Eyed Blonde" (WB), \$9,000.
St. Francis (Par) (1,400; 90-\$1.25) — "Sad Sack" (Par). Smash \$15,000. Last week, "Pal Joey" (Col) (6th wk), \$9,500 for six days.
Orpheum (SW-Cinerama) (1,458; \$1.75-\$2.65) — "Seven Wonders of World" (Cinerama) (57th wk). Down to \$9,500, still good. Last week, \$11,000.
United Artists (No. Coast) (1,207; (Continued on page 16)



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Think Straight on 'Latin America'

Comment on "Latin America" recently addressed to VARIETY:
"I deplore the American writer's habit of considering "Latin America" as one country about which he can write on general terms. There is no such country as "Latin-America." There is a vast Continent, divided into many countries, each with a separate economy and individuality. Although, with the exception of Brazil—there is a common language, it is only basically the same, as each country speaks Spanish with a different intonation and many words mean quite different things. There are also great racial differences.

"Sometime ago VARIETY had a headline: "Peons, Pesos and Politics." It is the sort of thing that does not build up good Inter-American relations. Why should you refer to South Americans as peons? The dictionary meaning is day-laborer. On Argentina it means a farm-worker, and there are precious few of those left. The average Argentine would take your headline as an insult, understanding that you looked on him as some kind of serf, which he has never been. The man who goes to the movies is far from being a peon. Though not in the dictionary meaning, a peon is usually someone who is illiterate—though he may earn good money, own land and cattle—but probably lived too far from the school to attend it regularly.

"Argentines may be over-nationalistic and have exaggerated pride, but that is no reason to deal with them tactlessly.

"True, 30 years ago all laborers and workers received low pay in Argentina, but then lived better than since Peron brought in his industrialization and high wages, creating discontent and class feeling where it had never existed, and killing all opportunity by transferring enterprises to the State. Before Peron, however poor anyone was, it was impossible to starve in a country of abundant food, and life was very good. Today the cost of living has gone so high that people like myself need three jobs to keep going.

"VARIETY during 1957 had another headline referring to "Poorly paid Workers" in Brazil. My relatives there find the cost of living high by comparison with Argentina, but their servants or workers get high wages. Uruguay is a most socialistic country and is very advanced in social security benefits. In fact the country is backward because all the workers want is to get their pensions early in life and be able to attend football matches daily. They have little ambition beyond that. Chile is and always has been very poor, because it is a narrow strip of rocky territory, with nothing but copper and nitrate and wine to keep it going. Peru is currently—and suddenly—one of South America's most prosperous nations; Bolivia, unfortunately, is practically a Communist state. Venezuela is the land of opportunity and Argentines go up to work there with the idea of making a pile and coming back to live in more comfortable Argentina. Venezuela is more expensive than the United States.

"The waiters at the Plaza Hotel in B. Aires earn more than I do, or the cashier in my office, yet he and I can work in four languages."

Mex Film Biz Not Self-Supporting?

Mexico City, Dec. 17.
The Mexican film industry is far from being self-supporting declared Congressman Jorge Ferreris, chairman of the National Cinematographic Board. He was answering the boast made at a local Rotary Club dinner by Mario Zacarias, producer who is prexy of the Mexican Academy of Cinematographic Arts and Sciences. Zacarias claimed the trade "has made its way in the world, all on its own, without any official aid."

Ferreris asserted that the pix trade gets big help from its own bank, the semi-official Banco Nacional Cinematografico. The bank's credits now stand at \$12,000,000 and it is backing 90% of Mexican film production, he said. According to the NCB chief, the government aids and finances distributors of Mexican pix in all Latin America, the south of the U. S., Europe and elsewhere. He declared that official help made possible film pacts with Great Britain, France, Italy, West Germany and Austria, and current dickering with the Argentine for a similar deal.

Ferreris denied Zacarias' intimation of discrimination by the government in bias, but not aid, toward pix of total national interest. The administration is for any pic that it deems to be of top quality and a good business proposition, he said.

India Labor Laws Force Pix Showings at Home

Madras, Dec. 17.
Under labor laws here, since factories and establishments are obliged to allot good sums for labor welfare schemes, the number of private film showings has increased considerably. It's the only medium of entertainment followed by majority of population. To meet increasing demands from the masses for Indian films, more and more native films are being reduced to 16m so they can be conveniently exhibited for the benefit of workers and o'hers inside factories. The habit of Indian upper classes viewing pictures in their own homes is also on the increase.

W. German Production Holds Up; Distrib Down But Attendance Way Up

Berlin, Dec. 17.
Statistics just issued by SPIO, top-organization of the West German film industry reveal that 109 pfx were made in 1956 as against 110 in the year before. Of these 109, remarkably enough, 78 of them were tinters as against 40 in 1955. There were eight German co-productions.

The distribution setup for the 1956-57 season showed a total of 480 films against 496 pfx a year ago. The U. S. again had the biggest share—205 pfx as contrasted with 211 in the preceding (1955-56) season. West Germany was second with 117 films.

Number of cinemas in West Germany (including West Berlin) amounted to 6,438 in 1956-57 season as compared with 6,239 a year ago. Of these, 2,973 were able to show Cinema-Scope pfx. Number of cinemagoers was 817,000,000 as contrasted with 766,000,000 in the year before.

Alec Guinness to Make Pic for United Artists

London, Dec. 23.
Alec Guinness is to star in a British pic for United Artists. It was announced last week that Knightsbridge Films will make a screen version of Joyce Cary's novel, "The Horse's Mouth," to be filmed in Eastmancolor, with Ronald Neame as director and John Bryan as producer.

To start rolling at Shepperton Jan. 20, it will be the first independent production by Knightsbridge Films, a company headed by Neame and Bryan.

Italo Pix Fest in Africa

Johannesburg, Dec. 17.
A glamorous air-lift scheme to operate between Italy and South Africa will be inaugurated in January, when a plane-load of Italian film stars touches down here for the first Italian Film Festival in this country.

Organized by William Boxer, boss of Empire Films Ltd., the fest will open with preems at Johannesburg's Monte Carlo and Piccadilly cinemas on Jan. 20, and will run two weeks. Some 10 stars in addition to Johannesburg personals, will visit Cape Town, Durban and Pretori

FRANCE READYING NEW ACTION AIMED AT 'DEPTH' PLAYOFF IN STATES

From the Orient
N. V. Eswar
reports
Stars Rule India, Too
another Editorial Feature
in the upcoming
52d Anniversary Number
of
VARIETY

Red Tape Clogs Tahiti Tour Biz

Honolulu, Dec. 17.
Prospects for the tourist biz in French-owned Tahiti are good, but limited facilities and governmental red tape are still to be overcome, according to Ernest K. Kai, just back from a business visit there. Kai, an attorney, says any business lease in excess of nine years or transfer of real estate in fee simple must get the approval of both the governor and French authorities in Paris.

Honolulu restaurateur Donn Beach (Don the Beachcomber) is still waiting approval of a \$366,000 hotel transaction in which Beach is a partner.

Three major hotels in Tahiti can accommodate only 150 people, Kai says. Some 6,000 tourists visited Papeete city last year, but Kai feels Tahiti isn't geared for mass-tourist trade. Attorney reports tour-trade gaining rapidly in Fiji, where a major resort hotel is projected. An estimated 12,000 tourists have visited Fiji this year.

Kai says British Samoa businessmen appear eager to develop a resort and vacation industry, although the native population apparently doesn't share the enthusiasm, feeling that a substantial rise in tourism will "spoil" Samoa.

6 Months as Conductor, Folders Now Signed For Best European Dates

Bad Homburg, Dec. 17.
Just six months after his initial appearance as a conductor, Hungarian-American concert pianist Andor Foldes has just made his second appearance here with the baton at the same concert house where he got his conducting start. Foldes led the 46-piece Hessisches Symphony through a program of Mozart and Beethoven, conducting the Mozart from the piano while playing.

As at his initial conducting stint, he received excellent reviews from harsh German music critics. During the past six months, Foldes has been combining conducting with piano playing. And now he has attained what he considers the ideal combination—six engagements to conduct with top European orchestras next year, and 60 piano concert dates.

"All the conductors say I should stick to the piano, and all the pianists tell me to keep on conducting," Foldes laughed.

Foldes is currently the only top-flight artist to combine both musical careers. While admitting that conducting from the piano is something of a "gimmick," Foldes nevertheless feels that the combination of conducting and piano playing has its place in today's musical world—where the audience is always seeking something new.

Among Foldes' conducting engagements next year are dates with the famed Berlin Philharmonic as well as dates with orchestras in Bonn, Brussels, Lugano, London, Helsinki and Oslo. At each concert, he is also to play one piano selection.

Kaye Goes Gray for Role In 'Me and Colonel'; Lyon Makes Like Paris 1940

Nimes, Dec. 17.
A motley film crew, cast and general accessories are assembled in the sleepy Southern French town of Nimes for the exteriors of the Danny Kaye starrer, "Me and the Colonel," being produced by William Goetz for Columbia. Besides Kaye, in his first serious role, played with a real graying mustache and sideburns to match, there is the German star Curd Jurgens, French actress Nicole Maurey, the Yank thesp of Russo origin Akim Tamiroff plus the Anglo director Peter Glenville and a heterogeneous group of actors and technicians.

Goetz and Kaye feel this adds up to authenticity that would be difficult to duplicate in Hollywood back lots or on location in the U. S. Due for four weeks of exteriors in France, before doing interiors in Hollywood, the sked may stretch to six. Lyon was used to simulate the Paris of the 1940 exodus before the approaching Germans, for it was felt this would be easier to shoot there without the overloaded Parisian traffic and curio ogles.

Nimes is a provincial French town of 100,000 whose main claims to fame are striking Roman ruins in a preserved Forum and an Arena where bullfights are housed. Outlying sections are being used and Nimes' citizens and others are the extras for the exodus and strafing scenes. Producer Goetz is one for going to the direct sites of his pix, he made "Sayonara" in Japan, for he feels that the cares, places and faces of the refugees could never be done truly in the U. S. Pic is scripted by S. N. Behrman and based on his 1947 play, "Jacobowsky and the Colonel," which he adapted from a Franz Werfel story.

Kaye is essaying his first serious role because he liked the script and felt he was due for a change of pace.

Though shooting abroad saved no production cost, Goetz and Kaye feel that, besides the authentic material, growing Yank awareness of foreign site, due to increased tourism, behooves real locations.

Last stop is Marseilles from where the whole crew will fly to Hollywood in a new Israeli airline plane. Glenville thus does his first Hollywood stint. His only other pic gave Anglo film comedian Alex Guinness one of his first forays into heavy drama in "The Prisoner."

Romulus Sets \$5,600,000 Film Program for '58

London, Dec. 23.
Romulus Films, the independent production-distribution outfit headed by John and James Woolf, is launching a \$5,600,000 program next year. Their line-up will include a filmization of Eric Ambler's "The Night-Comeers" starring Stewart Granger, Jean Simmons and probably Yul Brynner, and a film version of John Braine's "Room at the Top" with Laurence Harvey, Heather Sears and Simone Signoret.

In the current year two Romulus pix, "Story of Esther Costello" and "Three Men in a Boat" have been listed among the top ten in the industry's survey for 1957. Additionally, Heather Sears, who played the title role in "Costello," has been named one of the most promising newcomers of the year.

French Ballet Israel Hit

Tel Aviv, Dec. 17.
Unprecedented success was enjoyed here by the French ballet troupe of Jean Babilée. The group originally came for a joweek stand performing under the auspices of the French Embassy in Israel.

First performances played to half-empty houses but were hailed by experts. The group now plays alternate programs to full houses in the fifth week here.

By GENE MOSKOWITZ

Paris, Dec. 23.
With French income from, and success on, both U. S. art and general circuits rising, the French are again planning for "depth" distribution in America. They feel that now is the ideal time to strike and money is being advanced for this assault on the U. S. film mart.

Though U. S. grassroots payoff for French pictures has been broached for years now, and most Yank observers usually have shrugged it off as impossible, it may soon be a reality. In any event a company for this purpose has been created called Finacines. It is headed by Henri Frenay, director of the Syndicate of French Producers, and run by Pierre Courau, recently with Unifrance Film. Backed by French government funds its main purpose is to buy or lease theatres in foreign countries for showcasing and exploiting French features.

The U. S. is first on the agenda and steps are being studied for taking over or buying houses in N. Y. and key cities to see if it works and catapults France's art and specialized, plus sex and sensation, screen fare into wider, more general American hinterland film outlets. However, there is a go-slow on this for Finacines does not want to make the mistake of the Italo IFE and antagonize Yank indie foreign pic distributors and exhibs.

One or two deals may be tried out next year and a Yank company set up, collaborating with the French Film Office in N. Y. Some Parisians have not quite decided whether (a) showcase houses or (b) some form of dubbing is the "in" to the Yank markets. It is also indicated that Finacines might also try for "depth" by utilizing already existing American outfits. All is in the planning stages.

Budget for Finacines comes from the \$250,000 garnered from the rise on overall grosses of the Yank income here. The rest, and it is expected to be higher, will come from the Film Aid Law coffers.

Coming on the heels of the European Common Market creation makes it appear that the French still consider that a real foothold in Yankland would mean more to them than the greater outlets on the continent. This, in turn, might mean that the French will use measures and pressures on Yank releases here. It could also signify that a sort of reciprocity measure may have the French not insisting on handing out 40 of the 110 Yank dubbing visas themselves in '59 to American majors that helped French production and distribution.

So both the governmental Centre Du Cinema and the industry are watching this new step to get France its long desired place in America, both on an arty and general level.

'80 Days,' 'Prince' Top Swiss Lineup

Zurich, Dec. 17.
Four U. S. films are skedded for the year-end holiday here, highlighted by the Swiss preem of "Around World in 80 Days" (UA), exclusive for German Switzerland at the 1,300-seat Apollo. It is the Todd-AO version. Other Yank releases are "Secrets of Life" (Disney), "Prince and Showgirl" (WB) and "Love in Afternoon" (AAA).

Last-named will be the opening pic at a new 700-seat ABC.

New Year releases, which loom as the most versatile array of top pix in years, also include initial local releases of Charles Chaplin's "King in New York," German-French co-production, "Casino de Paris," starring Carina Valente, Vittorio de Sica and Gilbert Beccaud; France's "Adventures of Arsene Lupin."

In addition, two British comedies are set for the surestaters, Pica-dilly and Wellenbeg, "Admirable Crichton" and "Man Who Loved Redheads."

THE
"WARM
LIPS"
GIRL!

THE
"HOT
GUN"
GIRL!

THE
"COME AND
GET IT"
GIRL!

THE
"KISS AND
KILL"
GIRL!

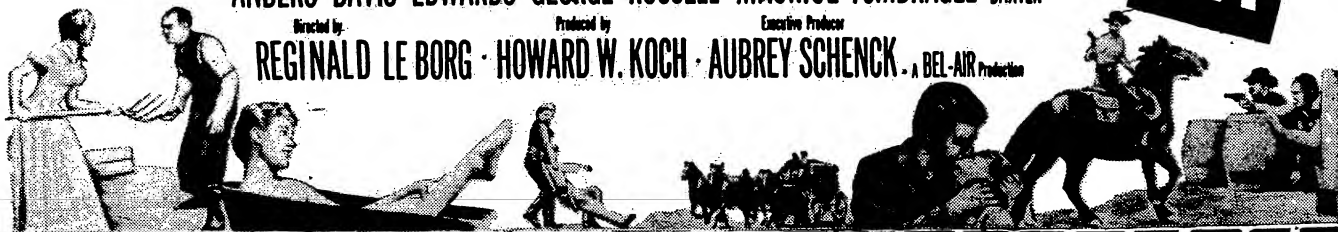


BOXOFFICE ACTION

THE DALTON GIRLS

DEADLIER THAN THE JAMES BOYS—
MORE DESPERATE THAN THE DALTON BROTHERS!

Starring
MERRY ANDERS · LISA DAVIS · PENNY EDWARDS · SUE GEORGE · JOHN RUSSELL · Screenplay by MAURICE TOMBRAGEL · Music by LES BAXTER
Directed by REGINALD LE BORG · Produced by HOWARD W. KOCH · Executive Producer AUBREY SCHENCK · A BEL-AIR Production



Plenty of Drama In NATO Confab

Paris, Dec. 23. President Eisenhower's visit swept everything else off the front pages here. His address in the chill of the airport and his open car trip through Paris waving to the moved Parisians were treated as drama in all the dailies. Show biz phrases and phrases also were present in this NATO summit meeting.

Gallic papers played up on front pages the way the special security guard of G. Men surrounded the President. There was comedy in the late-late reports to morning paper men with detailed analysis as to which NATO member saw what Parisian nitty show. Tele and radio were active in coverage.

Newsreels did yeoman work handling the meeting. The French chansonniers also had their glib opinions to make on both sides of the NATO confab. Even the strippers used names to match the happenings, such as Doris Sputnik and Miss Pamplemousse (after the ill-fated Yank missile).

Definition of British

Pix Needed Sez French

London, Dec. 17.

A clear definition of British pictures was an essential thing, not only because of the levy but also because of export difficulties to certain countries, according to Sir Henry L. French, British Film Producers Assn. top. He was commenting on the progress of the association's Policy and General Purposes Committee, which is preparing observations for desirable revisions to the 1938 and 1948 Cinematograph Films Act, which the BFPA will submit to the Board of Trade.

Sir Henry said the stage was approaching when a draft memorandum could be prepared. It was likely that this would be discussed by the council at its meeting next month. The memorandum would contain "some reference" to co-production setups, the BFPA topper revealed.

There was a lot to be said about having this act on the statute for 10 years, he added, but he felt that the character of the industry was changing so fast that he wondered how the Quota Act could meet the changes. In view of this, the wishes of the industry should be reflected in this act.

New Censors Added

In Ireland Village

Belfast, Dec. 17.

Northern Ireland, which operates on British Board of Film Censors rules but can also impose local bans or override British Board decisions, has just added a new local censoring body. The Warrenpoint (pop. 2,800), County Down seaside spot, has decided to set up a censor committee through the district council.

Anomalies in local censorship include the current ban by Belfast on "Rising of the Moon" (WB) while the pic plays unrestricted at Bangor, 13 miles away. Belfast banned Irish-lensed "Moon" on the grounds that it might cause trouble between Nationalist and Loyalist groups. In southern Ireland, Kilrush (pop. 3,000) district council asked the Republican government to ban all British war films as "retaliation" for the Belfast plan. No action is likely.

Flu Hits Irish Opera

Dublin, Dec. 17.

Tenor James Johnston bowed out of "Tales of Hoffman" with flu and was replaced by two performers. Brychan Powell stood at side of stage of Galety theatre and sang from score while Christopher West mimed role on stage. Helping out, James Doyle conducted Powell's singing.

Flu struck again and put Sylvia Fisher out of "Turandot." Maria Kinas replaced in from London as her replacement. Despite the influenza, the season did well, with several opera trains were run from provincial cities for the first time.

Legit, Vaude-Revues In Aussie Boom While Film Boxoffice Still Sags

Sydney, Dec. 17.

Aussie stagershow operators are happy over boxoffice returns. They apparently have no fear of tv, late-closing pubs and other opposition in the year ahead after viewing the 1957 monetary returns. Film showmen, on the other hand, have been at the Wailing Wall for months past bemoaning the celluloid downbeat.

During the current year, J. C. Williamson Ltd., ace legit operators, hit the jackpot solidly with "Pajama Game," Borovansky Ballet, "The Chalk Garden," and other shows. Early shows lined up for 1958 include the New York City Ballet, "Damn Yankees," Lusillo Spanish Dancers and a Japanese all-girl revue of 80 performers.

Lee Gordon, independent operator of the Stadium loop, has had a plush season with U. S. toppers such as Johnnie Ray (fourth trip), Nat King Cole (third chore), Little Richard, plus rock-'n'-roll shows. These easily drew 22,000 patrons on a twice-nightly policy at \$3 top. David N. Martin, major vaude-revue operator here via his Tivoli loop, is well in the black on year's operations and is currently lining up name talent for 1958. Presently in Sydney, he has a winner with dinky singer Shirley Bassey, Lill Berde, Jimmy Jeff, Neal & Newton, Bobby Limb and Dalrays. Martin has also set a panto for Yuletide.

Harry Wren, topper of Celebrity Theatres, amazed the local show biz scene by raking in around \$250,000 with a revue featuring oldtime stars of 20 years ago. Another indie operator, Garnet Carroll, former partner of the late Sir Ben Fuller, is also set to import top shows for his Princess, Melbourne. Currently he has the British revue, "Salad Days," and also the Band of the Irish Guards.

Todd-AO Due in London

In '58 Via 'So. Pacific'

London, Dec. 17.

Some years after its unveiling in America and later than many European capitals, Todd-AO is at last coming to London. A deal was signed last week between George Skouras and the Rank Organization for the launching of "South Pacific" next spring in the wide-spread process at the Dominion Theatre, Tottenham Court Road, to be followed by five provincial key cities.

Equipment will be imported from Phillips in Holland, but the Rank group will themselves take care of the necessary sound installations.

Before checking out for the Continent, Skouras said the Todd-AO presentation was not being restricted to the six Rank situations and he was open to other deals. Cost of the equipment, in the region of \$33,000, would have to be met by the theatres themselves. Skouras also announced the appointment of Sam Eckman Jr., the former Metro topper, as his personal rep in Britain. He will carry out future negotiations.

British Film Unit On

Location in So. Africa

Johannesburg, Dec. 17.

Members of a J. Arthur Rank film unit have begun production on the film version of Joy Packer's best novel, "Nor the Moon by Night," in the scenic setting of Natal's Valley of a Thousand Hills. Headed by director Ken Annakin, producer John Stafford and stars Belinda Lee, Michael Craig and Patrick MacGoohan, the unit includes several of the technicians who worked on "Across the Bridge."

Although hundreds of miles from the bush country described in the book, the Natal location was selected by Annakin as being most suitable for general shooting purposes. Apart from herds of rhino and various species of buck in the Natal and Zululand reserves, there are no wild animals in this part of the country, but authentic background material and shots of game in their natural habitat are now being filmed by a special camera crew in the Kruger National Park.

NO TOLL CHARGE

'Across The Bridge' Opposite
'River Kwai' In Hub

Boston, Dec. 23.

Louis Richmond, owner of the Kenmore Theatre, arter, is being credited with smart booking pulling in "Across The Bridge" (Rank), opening Xmas Day. The Gary Theatre, owned by Ben Sack, opens with "Bridge on River Kwai," hard ticket policy, the day after Xmas (26).

Fanfare for the "Kwai" bridge is expected to rub off on the "Across" bridge. Incidentally, Louis Richmond, Kenmore owner, is suing Ben Sack, Gary, and Beacon Hill Theaters Inc., Buena Vista Distributors and Kingsley International Pictures, in an antitrust action to enjoin an alleged conspiracy between BV and defendant exhibitors to tie up the distrib's first run art and specialty pictures to the prejudice of the plaintiff and other such theatres in the Boston area.

Italo Exhibs Ask Real Tax Relief

Rome, Dec. 17.

The hard-pressed Italian exhibitor sector is currently putting the pressure on an all-out campaign for reduction of taxes on pic grosses and for a new rental ceiling. In the past week, an exhibitor executive committee has seen both Italian Finance Minister Giulio Andreotti and government Undersecretary for Entertainment Giuseppe Resta regarding these thorny questions.

The question: "Can a theatre lose money though sporting a good average gross?" is said to have been put to Andreotti. Theatre owners produced evidence supporting the affirmative answer, in citing a month's take at Rome's first run Fiamma Theatre as evidence. As pic playing there was and is "10 Commandments" (Par), a pic which enjoys special ceiling-free rentals, exhibs documented and stressed both their arguments, according to reports.

According to the exhibs, grosses for the month totaled some \$411,000. Of this total take, the government took some \$168,000 in taxes of duties. Another \$174,000 went to Paramount via the American distrib's 70%-30% rental terms. With the addition of the theatre's overhead and other expenses (including over \$18,000 for extra publicity contribs), total theatre expenditures hit \$421,500, for an approximate \$10,500 loss for the stanza. The implications of these figures, say the exhibs, are clear: cut taxes and set a rental ceiling (no more "exceptional pictures"), or we can't go on in business.

A similar plea is said to have been made at the same time, and again via personal visit, to Undersecretary Resta, with a special stress on the tax burden problem.

ROME'S FILM BIZ HIT

BY PRE-XMAS SLUMP

Rome, Dec. 17.

Pre-Xmas boxoffice figures at first-runs here continue the seasonal downbeat. Though below hopes, "10 Commandments" (Par) has a commanding lead in the local b.o. race with a \$57,000 gross to date at Fiamma Theatre. Pic has just been shifted to a continuous performance policy from its previous two-a-day stint. "Seven Hills of Rome" (Titanus) just completed a good \$30,000 first-run here, while other recent pace-setters here have been another local-made, "Il Medico e Lo Stregone" (Cinecitta), with some \$15,000, and "Jet Pilot" (U), with about the same take.

In the national stakes, not yet counting either "10 Cs" or "80 Days," still in special advance runs, "War and Peace" is far in the lead for the year, followed by "Giant" (WB). Another large step back, we find "Love in Afternoon" (AA), closely followed by "Gunfight at OK Corral" (Par).

Coming up behind, in order, are "Sun Also Rises" (20th), "Friendly Persuasion" (AA), "A King in New York" (Indie), "Teahouse of August Moon" (M-G) and "Hatful of Rain" (Par).

Columbia to Produce 40 Features; Half of Them Double-A Heft

Hollywood, Dec. 23.

Columbia is scheduling more top product for 1958 filming than for any other single year in the company's history and is raising its total production schedule to a minimum of 40 features, an increase of three over the 1957 output. At least half of the 40 will be double A ventures.

Adaptations of top stage and book properties spice the list, beginning with "Bell, Book and Candle" which goes before the cameras Jan. 20 under the banner of Phoenix Productions for Columbia release. James Stewart, Kim Novak, Jack Lemmon and Ernie Kovacs star.

Other pix set to go before the cameras during 1958, with some titles tentative, are:

"The Last Hurrah" which John Ford will produce and direct from Frank Nugent's screenplay, of the Edwin O'Connor novel, with Spencer Tracy set to star; "Andersonville," a George Sidney production from the MacKinlay Kantor novel; "The Last Angry Man" which Fred Kohlmar will produce from the Vera Caspary screenplay, based on Gerald Green's novel; "They Came to Cordura" from the Glendon Swarthout current novel; "Joseph and His Brethren" which Frank Capra is set to produce and direct in June.

"The Great Sebastians," another George Sidney production which Sidney will direct and Kohlmar produce from an adaptation of the Howard Lindsay-Russell Crouse play; "Pepe," a third George Sidney production (in association with Jacques Gelson) which Leonard Spiegelgass is scripting from the Ladislav Bus-Fekete play, pic to star Cantinflas; "The Chase," a Sam Spiegel production which Horton Foote now is scripting from his own novel; "The Image Makers," a Charles Schneer production from Orin Jannings' screenplay of the Bernard V. Dryer novel; "The Tiger Among Us," another Schneer production which John Michael Hayes has adapted from the Leigh Brackett novel. ●

Also set are "The Wackiest Ship in the Navy," Jack Lemmon starrer which Fred Kohlmar will produce from the William Raynor-Herbert Marcobles screenplay; UPA's full-length cartoon, "Mogoo's Arabian Nights"; the Doris Day starrer, "The Wreck of the Old 97," which Richard Quine will produce and direct for Martin Melcher; "The Notorious Landlady" which Kohlmar will produce and Quine will direct, with Jack Lemmon and Victoria Shaw set to star; "The Big Circus," Irwin Allen's production from the Irving Wallace screenplay; "The Mark Hellinger Story" which Jonie Taps will produce.

"Tubie's Monument," Sal Mineo starrer, which Jonie Taps will produce and David Rich will direct from Ken England's script; "The Name's Buchanan," Randolph Scott starrer for Scott-Brown Productions, with Harry Joe Brown producing and Budd Boetticher directing from the Charles Lang, Jr. script based on Jonas Ward's novel; "Outlaws on Painted Canyon," Wallace MacDonald to produce from Aubrey Wisberg's original.

It's anticipated that Sam Katzman's Clover Productions will do a dozen pix for Columbia during 1958, with two already set—"Juke Box Jambo" which rolls Jan. 14 and "Pretty Boy Floyd," an original screenplay by Irving Shulman. Charles Schneer, through Morningside Productions, will make at least two pix for Columbia. And Carl Foreman Productions will deliver one, possibly "Guns of Navarone" based on Alistair Maclean's novel. Also up for Columbia production will be pix from Carlo Ponti Productions, Otto Preminger's Carlyle Productions, Dino De Laurentiis Productions and Warwick Productions, with John and James Woolf set to produce a pic under Romulus banner. ●

'10 C's' Paris Pream

Paris, Dec. 23.

"The 10 Commandments" (Par) will get a special roadshow setup here at the Paramount Theatre starting next Jan. 7.

It will be a two-a-day engagement. Special booking offices will be opened as well as five boxoffices for immediate ticket sales. Prices are hiked accordingly.

British Lion's Shakeup

Makes Collins Chairman;

Kingsley Mging. Dir.

London, Dec. 23.

British Lion last weekend officially confirmed the directorial shakeup exclusively revealed in VARIETY a fortnight before. Consequently, upon the resignation of Sir Arthur Jarratt as managing director, to become honorary president of the Kinematograph Renters Society, Sir Nutcombe Hume is also anking his post as British Lion chairman. Douglas Collins, a member of the board of the National Film Finance Corp., whose major interests include the chairman and managing directorship of J. C. & J. Field and Goya Perfumes, is to be the new chairman of the company and David Kingsley, now managing director of the NFFC, will become the new managing director.

British Lion is the state-owned distributing outfit whose share capital is wholly owned by the NFFC. Other directorial changes are expected in the immediate future and a number of well-known producers and directors are expected to join the board. Although a recent takeover bid by a group of film makers has failed, a further move for control is not considered unlikely.

Meiji War Film Tops

Early '57 Jap Grossers

Tokyo, Dec. 17.

"Emperor Meiji and the Russo-Japanese War" was named the biggest boxoffice pic in Japan during the initial stanza of fiscal 1957 by the Tax Administration Agency which placed the film's b.o. gross at \$222,222, with an additional \$130,555 in distribution rights. Others that registered among the top 10 at the wickets were "Kumonosujo" (The Throne of Blood) and "Kome" (Rice).

"The Throne of Blood," a Japanese version of Macbeth, was an entry in the Venice Film Festival last August. "Rice" was acclaimed by crix at the last Cannes fest.

Groom for Pream Of

Rome Opera Season

Rome, Dec. 17.

"Norma," featuring Maria Meneghini Callas, will inaugurate the Rome Opera Season next Jan. 2.

Season here will run through May, and will feature a world preem of Jacopo Pannini's "Il Tesoro," Guido Pannini's "Madame Bovary" and Françoise Poulen's "Dialogues des Carmelites," the last two new for Rome. Remainder of season, off to latest start in many years, will comprise stagings of "Madame Butterfly," "Gianni Schicchi," "Bohème," "Don Carlos," "Rigoletto" and "Parsifal."

Fines for Irish Scalpers

Dublin, Dec. 17.

Fines of \$2.80 were slapped on 25 women accused in district court here of causing obstruction while peddling Sunday night seats for first-run cinemas. Because houses operate on all-booking policy for Sunday nights, peddlers get in early in the week, buy up tickets and hustle them at up to 100% profit on Sundays in streets near the film houses.

Managers have tried to stop the racket and won't sell to known hustlers. Police have attempted to slap illegal trading charges but failed. Hence the obstruction charge is a new attempt to put down the traffic. However, light fines mean little to these operators.

Ask Hotels Buy Tickets in Block So One Boardwalk Filmy Can Run; TV-In-Rooms Kills Atlantic City

Atlantic City, Dec. 23.

With every motion picture house on the Boardwalk closed for the off-season period, Chamber of Commerce officials are studying means by which at least one would continue to show first run pictures through the 12-month period.

George A. Hamid Sr., operator of Steel Pier here and owner and operator of a string of motion picture houses located both on the boardwalk and the city's principal avenue, has suggested that hotels purchase blocks of \$100 to \$200 worth of tickets weekly for distribution to their guests. Under such a plan he would re-open his Boardwalk Roxy.

(Las Vegas hotels have no tv, its gambling casinos no clocks.)

Hamid also offered to make tickets available to store owners to be purchased for their employees or their customers. Idea is that motion picture ticket could be included in each purchase of merchandise over a fixed sum, \$10, \$20, etc.

Hamid points out that most hotels have funds to be spent for the entertainment of their guests. He declares that the theatres could offer better attractions in a more attractive surrounding.

Hamid declares that distribution companies will not allow pictures in theatres unless a proper yield is returned and that "Boardwalk theatres in the past four years have yielded negligible grosses in the off-season except during holidays.

"For anyone to book first-run or carry over pictures into a Boardwalk theatre, the distributors must be convinced of the possibility of a respectable rental," he further explained. Hamid shied away from the word "subsidy," declaring that the motion picture theatre owners wanted support and cooperation.

Hamid said it would cost a minimum of \$3,500 a week for 40 weeks to operate a Boardwalk theatre and without cooperation the losses would be staggering and more than any organization could afford. He said the suggested formula would not eliminate the off-season loss but it would be at least reduced to a point where the operator could feasibly take the risk of remaining open.

A check of leading hotelmen found them mostly opposed to the plan. But Mike Fichte, president of the Atlantic City Hotelmen's Assn., said it would be discussed at the next meeting with the hope that something could be worked out. Most hotelmen said they, too, operated in the red during the winter season, and would welcome any plan to cut their losses.

Hotelman J. Howard Buzby, president of the Dennis hotel, said that maybe Hamid's idea would aid hotels because more guests might come here if there were more entertainment. Another hotelman suggested that the losses of a winter motion picture theatre be shared by all operating motion pictures on the boardwalk.

Besides the Hotel Association, the Chamber of Commerce, and most hotelmen belong to it, will again discuss the matter when they hold their December meeting.

Before the days of television in motels and rooms in the majority of the homes in the area, the motion picture houses did a plus business, with crowds standing for half hour weekends waiting the next show.

Berlin Quest for 'Anne'

Berlin, Dec. 23.

Hollywood's world search for a girl to portray Anne Frank in George Stevens' forthcoming 20th-Fox production centered on W-Berlin recently. Owen McLean, casting director, here from Paris and Amsterdam to Berlin to conduct auditions of 50 local girls picked from some 500.

McLean said two of the 50 girls he auditioned were "quite interesting and will probably be taken into further consideration."

Use School Chorales

St. Louis, Dec. 23.

Tony Peluso, manager of the Fox Theatre, endorsed old Yuletide custom of his by presenting chorale groups from local high schools on stage between film showings during the past week. They sang Christmas carols, of course.

Peluso booked in seven groups in all for the pre-Christmas songfests.

Back With COMPO, Allied Is Under New Vote Plan

Allied States Assn. is returning to the fold of the Council of Motion Picture Organizations after an absence of more than two years. Exhibitor group walked out of COMPO because the latter refused to take a stand against tollvision. Also heard were expressions of dissatisfaction with the COMPO management.

Main target of Allied brickbats was Robert W. Coyne, COMPO's special counsel and member of its governing board. He's the top salaried employee.

All this was in the past, however. In the interim peace maneuvers were gotten underway. Other COMPO-ites approached Allied board chairman Abram F. Myers and his top-echelon colleagues with the message about the need for industry unity at this time. And, it was stressed, such unity is readily available through COMPO, whose membership comprises all major segments of the industry.

COMPO's board and exec committee are to have a full-scale meeting in New York next month at which time, according to the present schedule, Allied will re-join the membership.

It's to be noted that at its inception COMPO had by-laws specifying that any one group member would have veto power sufficient to kill a proposed undertaking even though all other members voted in the affirmative. This has been changed to a voting procedure along the lines of proportionate representation.

Thus, Allied, which has a reputation for dissenting, nor any other single member, will be in a position to block any move which has the backing of the majority.

Also on the agenda for next month's meeting is COMPO's full program for the new year. This will include participation in promotional activities, renewal of a tax campaign and budgetary matters.

Raymond Massey with Aldo Ray and Cliff Robertson in "The Naked and the Dead," Paul Gregory production for RKO which will be distributed by Warners.

Four Ushers Knifed and Hospitalized, Patron Stabbed; More Rock 'n' Roll

Buffalo, Dec. 23.

A near-riot at the Center (ABPT), downtown first runner, last week resulted in the stabbing of four youths and injury to a fifth. Melee, which climaxed several similar incidents during recent downtown exhibitions of rock 'n' roll features, brought out heavy police squads who recovered a small arsenal of knives, picks, daggers and like weapons.

Four ushers of the theatre were hospitalized with stab and knife wounds and an innocent bystander patron was treated for cuts. Two youths were held as leaders in the fracas. Police, denied that the fracas was due to "racial trouble,"

Cinerama Installation To Radio Centro in Havana Radio Centro, 1,200-seat theatre in Havana, becomes a Cinerama installation on Feb. 24. Deal was set by Bernard G. Kranz, v.p. of Stanley Warner Cinerama, with Oscar Maestre. "This Is Cinerama" will be opening presentation. Maestre will operate the theatre on the established Cinerama policy and Stanley Warner will assist in a supervisory role.

St. Paul Film Ed Pours Scorn On 'Movie Moguls'

St. Paul, Dec. 23.

Aroused by the economy "firing" of Metro's local exploiter, Bob Favaro, and its Chicago press representative, Louis Orlove, a frequent visitor here, and other such publicity men by the various film companies, Bill Diehl, St. Paul Pioneer Press-Dispatch film editor-critic in his Sunday column slapped out at those responsible. He jabbed "high living movie moguls who never eye their own lavish salaries." He charged them, too, with other alleged industry "miscues" at a time when the industry is almost hanging on the ropes and in the utmost need of more and better publicity and public relations, not less.

"Well, what can you expect from mentalities that would peddle millions worth of movies to television and then sit and fret because these same old movies are keeping people away from the new pictures in theatres?" he asked in his column.

"If these are the 'brains' in moved-on today this explains a lot of things," he continued.

Diehl wrote "it is more than difficult to follow the thinking of modern-day movie studio bosses." He pointed out that Favaro and Orlove are both young and yet veterans of many years service who have done excellent jobs in exploiting and publicizing Metro pictures to the latter's b.o. benefit. "At the same time as they fire these young people," wrote Diehl, "the movie moguls shed crocodile tears and moan...we are all getting old—where will we find the young men to take over when we must at last retire?"

"Where, indeed, when the most promising talent is sickled off without respect for ability or record! Metro isn't the only fire-happy studio. Warner Bros. started it off with wholesale dismissals in the east. Paramount eagerly picked up the idea and Universal is aping the plan.

"These high-living moguls never eye their own lavish salaries (which are consumed by taxes anyhow). Instead, economy to them means firing an office boy or two, a secretary and the studios' only real link with newspapers which are, in turn, their best link to the public—the publicity men in the field.

"While bragging about increased revenues on one hand, the studios on the other hand cry for young blood and then drain their own veins."

"Many sober minds in Hollywood call for more publicity men, not fewer. But the 'geniuses' and their Yes-men hordes refuse to listen."

Inside Stuff—Pictures

Sid Feder, former Coast exhibitor turned documentary producer, hopes to follow his "This Is Russia" with a film dealing with other Iron Curtain countries. According to Feder, he has considerable footage on the Communist countries, including shots taken during the Hungarian revolution.

Feder who turned cameraman for the first time with "This Is Russia," which Universal is releasing, declared in N.Y. this week that although he was constantly followed during his trip through Russia he was still able to film "a lot of places they wouldn't let me." He said he was picked up seven times and arrested twice. Although a portion of his footage was confiscated, he said he was able to get 20,000 feet of 16mm film out of the country. This footage, edited down to 6,200 feet of 35mm film by Universal, is now being shown as a 68-minute film in newsreel houses and as a second feature in double bill situations.

The film, shot between April and December, 1956, reveals various phases of life throughout Russia. Feder himself wrote the narration that goes with the film.

When Universal made its "A Time to Love and a Time to Die" in Berlin's bombed out Tiergarten area, bulldozers and special effects men dug up three 500-pound bombs and several grenades—all unexploded—plus 120 live but disintegrating cartridges.

With the mercury down to 28 degrees and soldiers training in the Grafenwoehr (manoeuvring-grounds in Bavaria) area donning GI wool. Universal unit hauled eight tons of ice to the same area to achieve perfect realism.

Jock Mahoney playing a German soldier was arrested less than a week after arrival wearing a Nazi uniform.

Another angle on same film: authentic "sets" includes the Iranian, Turkish, Chilean, Czechoslovakian and Italian embassies. The honor is empty because the word "former" should be used in this connection. All the diplomatic buildings were gutted by repeated bombings.

Taking cognizance, for the first time, of the spread of the foreign film in the U.S., Bishop William A. Scully of Albany last week reminded Roman Catholics that "many of the foreign imports exhibited in America are seriously dangerous to moral life."

Reminding of the phrase used in a recent Bishops statement which referred to the great gulf that exists between that which is legally punishable and that which is morally good, Bishops Scully said: "The pluralistic society in which we live poses problems in the moral order which cannot be met by legal sanction or by legislation. Hence, would not the Church be remiss if she, as the custodian of eternal truths, did not raise her voice to protest that marginal area wherein good and bad, virtue and sin are often confused. By reason of this confusion, our people can and are misled in devious ways by the purveyors of immorality, abscenty and false behavior patterns."

Lewd movies not only are being smuggled into Hawaii but also are being made there, an unnamed vice agent has told the Honolulu Star-Bulletin. Source said one Honolulu man has \$20,000 worth of equipment for making and showing the stag party films he distributes. Agent also said one Honolulu beauty contest winner was filmed in a compromising situation and her family is being blackmailed into buying up the film. Informer also said a serviceman's wife was hired to act in lewd films while her husband was at sea. When spouse returned, he attended a stag party at which the film was shown. He recognized his wife and committed suicide. Newspaper article quoted the vice agent as saying that a "reputable" photography firm is distributing some of the product.

Only Hollywood can create truly international film stars according to Jack Hawkins, a top British boxoffice personality, in Los Angeles for a few days to help bally opening Columbia's "River Kwai." American distribution techniques and exploitation behind Hollywood releases are far superior to those any other country, resulting in wider "market" for star personality than can be achieved elsewhere. He'll do more Yank films in future. Heavy schedule English films in past has limited his availability but 1958 schedule will permit at least one, may set deal before returning to England. Hawkins had some tentative discussions, prior to returning to Britain for Christmas about appointing himself an American agent.

Peter Crosby, 34, ex-husband of Denise Darcel, was arrested by Toronto detectives in his hotel suite on a charge of defrauding stockholders of \$806,000 as president of Mica Co. of Canada. Crosby was charged with false pretenses by the Ontario Securities Commission and lodged in common jail here. He was released four days later when he posted \$25,000 bail. Securities Commission claimed that the stock dropped from \$5.40 a share to current 15-20c, with suspension then ordered by the Canadian Stock Exchange.

Crosby's marriage to Miss Darcel broke up when he emptied a bottle of champagne over her head at the El Morocco, New York, with Miss Darcel later returning Crosby's \$17,500 engagement ring.

Prof. Robert Gessner is enroute back to his post of Professor of Motion Pictures and Television at New York U., after series of lectures at British colleges. He was "discovered" by the old London publishing house of Cassells and got a sizeable advance royalty on a book to be written based on his 22 years of experimental teaching. It's intended to be the basic textbook in the field, titled "The Art of the Moving Image." Separately his lectures before the British universities are being published immediately by the London U. Press.

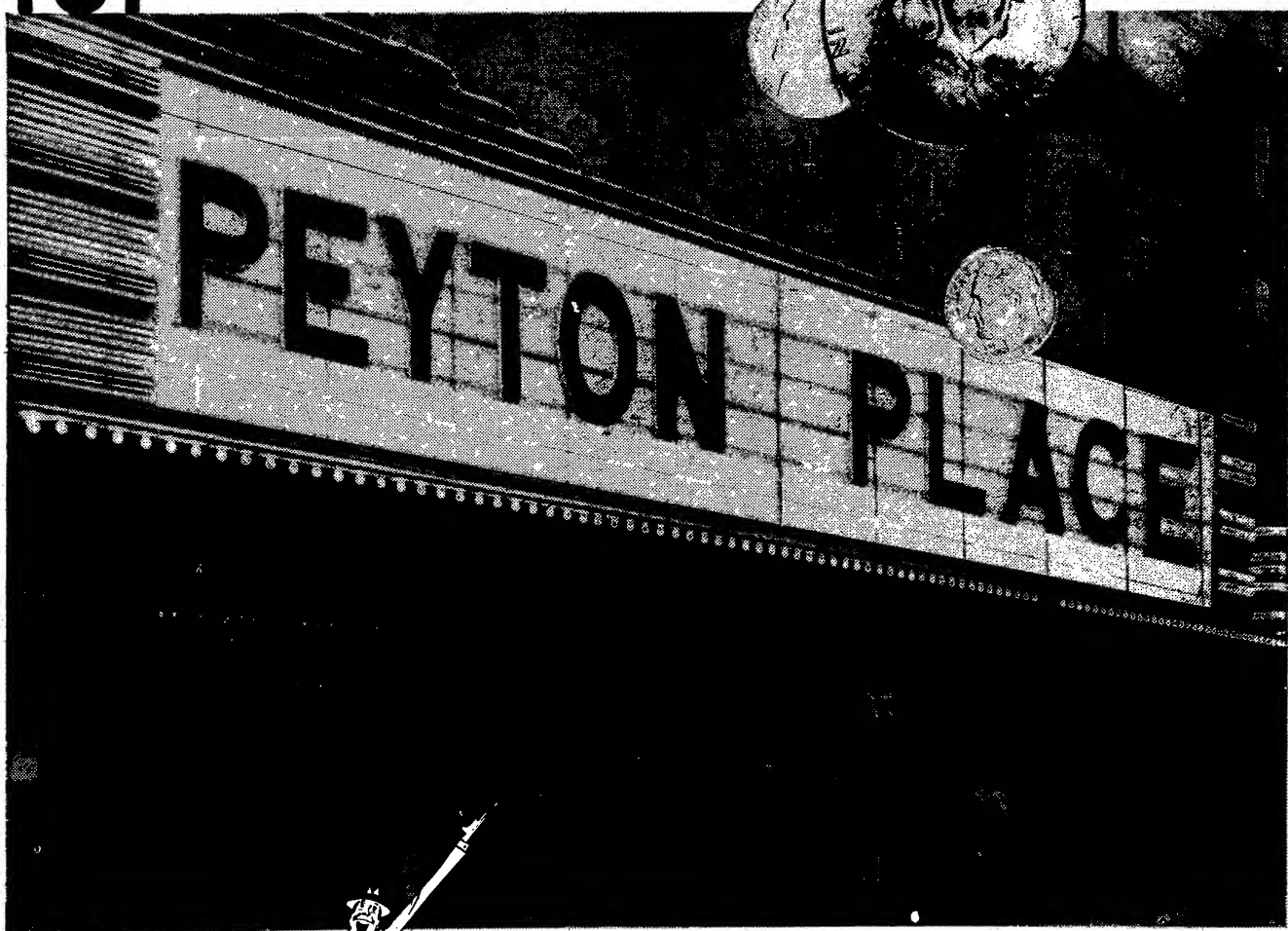
Prof. Gessner's lecture tour, part of his sabbatical from N.Y.U., was arranged under auspices of the British Film Institute.

In a bid to get space in the drama pages of American press, not generally open to pix being filmed in Britain, Warner Bros. have initiated the first of several mailings of special features and pictures from "Indiscreet" direct from London to 225 leading U.S. drama editors, while the Cary Grant-Ingrid Bergman film is in production. Copy and art has been prepared by Phil Gersdorf, who is handling the American publicity on the Grandon production, while it is on the floor at the Associated British Elstree Studios, and airmailed with an "exclusive in your city" tag.

A new series of Panavision anamorphic photography lenses was demonstrated at Metro last week and Panavision prexy Robert E. Gottschalk said they overcome a major problem in CinemaScope photography—the horizontal swelling of facial features. Gottschalk said the new lenses will do away with the growing resistance on the part of many performers to anamorphic photography. Demonstrations included footage of Audrey Hepburn in "Green Mansions" lensed with both the conventional and the new equipment.

While emphasizing that he was not misquoted in recent issue of VARIETY (11), Jean Goldwurm, prez of Times Film Corp., comments that he had been in error when stating that the Motion Picture Assn. of America had failed to support his company's fight against state censorship. "I have since learned that the MPAA did, in fact, voice support of our actions and, moreover, might have considered filing an amicus curiae brief in the U.S. Supreme Court in the matter of 'The Game of Love.' However, their decision in that case was rendered so quickly... the brief became unnecessary."

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Picture Grosses

'SACK' BOFFO \$11,000, OMAHA; 'LOST' HOT 5G

Omaha, Dec. 23. There's plenty of Xmas cheer at drive-in first with "Sad Sack" wowing them at the Omaha. "Perri" is sockeroo at the State. "Legend of Lost" is smash at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Legend of Lost" (U) and "Dalton Girls" (UA). Remarkably good \$5,000. Last week, "Silver Chalice" (WB) and "Helen of Troy" (WB) (reissues), \$2,300.

Omaha (Tristates) (2,066; 75-90)—"Sad Sack" (Par). Socko \$11,000. Last week, "Young and Dangerous" (20th) and "Rockabilly Baby" (20th), \$3,000.

Orpheum (Tristates) (2,980; 75-90)—"Story of Mankind" (WB). Slow \$6,000. Last week, "Slaughter On 10th Ave" (U) and "Deer-slayer" (20th), \$4,000.

State (Goldberg) (850; 75-90)—"Perri" (BV). Nice \$6,000. Last week, "Slim Carter" (U) and "Tammy and Bachelor" (U) (re-issue), \$3,000.

MINNEAPOLIS

(Continued from page 8)

Slow \$2,500. Last week, \$3,500. Lyric (Par) (1,000; 85-90)—"Deerslayer" (20th) and "Smiley" (20th). Mild \$3,500. Last week, "Careless Years" (UA) and "Jungle Heat" (UA), \$4,000.

Radio City (Par) (4,100; 85-90)—"Sad Sack" (Par). Jerry Lewis again proving that he's powerful b.o. on his own. Terrific \$14,000. Last week, "Pal Joey" (Col) (4th wk), \$5,000 at \$125 top.

RKO Orpheum (RKO) (2,800; 75-90)—"Legend of Lost" (UA). Highly regarded picture with strong boxoffice names and likely will pick up after this tough stanza. Lusty \$8,000. Last week, "Abominable Snowman" (20th) and "Ghost Diver" (20th), \$3,500.

RKO Pan (RKO) (1,800; 75-90)—"My Man Godfrey" (U). Well-liked picture and should have a good boxoffice chance after traditionally worst week. Mild \$5,000. Last week, "Baby Face Nelson" (UA) (2d wk), \$3,700.

State (Par) (2,300; 85-90)—"Tall Stranger" (AA). Favorably received, but suffering from the pre-Christmas. Lean \$4,500. Last week, "Story of Mankind" (WB), \$4,800.

Suburban World (Mann) (800; 85)—"Game of Love" (Indie) and "One Summer of Happiness" (Indie) (2d runs) (2d wk). Held over only because of Christmas and sacrifice a newcome. Okay \$1,000 in 4 days. Last week, \$1,200.

World (Mann) (400; 85-125)—"Les Girls" (M-G) (7th wk). Still plenty of vitality here. Okay \$2,500. Last week, \$3,000.

CHICAGO

(Continued from page 9)

Sturdy \$6,000 for 5 days. Last week, \$7,000.

McVickers (JL&S) (1,580; \$125-\$330)—"Raintree County" (M-G) (9th wk). Lean \$9,000. Last week, \$14,000.

Monroe (Indie) (1,000; 57-79)—"Teenage Doll" (AA) and "Undersea Girl" (AA). Oke \$4,000. Last week, "Valerie" (UA) and "Jungle Heat" (UA), \$4,500.

Oriental (Indie) (3,400; 90-\$1.50)—"Kiss Them for Me" (20th). Light \$13,000. Last week, "April Love" (20th) (4th wk), \$6,000.

Palace (SW-Cinemas) (1,484; \$125-\$340)—"Wonders on Wheels" (Cinemas) (53d wk). Festive \$15,000. Last week, \$23,000.

Roosevelt (B&K) (1,400; 75-90)—"Slaughter On 10th Ave" (U) and "Gun Man Down" (UA) (2d wk). Oke \$8,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Pal Joey" (Col) (9th wk). Trim \$7,500 for 5 days. Last week, \$11,500.

Surf (H&E Balaban) (685; \$150)—"Game of Love" (Times) (5th wk). Good \$14,000. Last week, \$6,000.

Todd's Cinesage (Todd) (1,036; \$175-\$330)—"Around World in 80 Days" (UA) (38th wk). Socko \$18,000. Last week, \$21,900.

United Artists (B&K) (1,700; 90-\$1.50)—"Hunchback of Notre Dame" (AA) (4th wk). Trim \$7,000. Last week, \$9,000.

Woods (Essaness) (1,200; 90-\$1.25)—"Les Girls" (M-G) (8th wk). Good \$8,000. Last week, \$10,000.

World (Indie) (600; 90)—"Richards III" (Lopert) (7th wk). Richas boosted to hot \$4,000. Last week, \$3,000.

SAN FRANCISCO

(Continued from page 9)

90-\$1.25)—"Legend of Lost" (UA) and "Dalton Girls" (UA). Whopping \$16,000. Last week, "I Was Teenage Frankenstein" (AI) and "Blood of Dracula" (AI), \$7,800.

Stagedoor (A-R) (440; \$1.25-\$1.50)—"Magnificent Seven" (Indie) and "Happened In Park" (Indie) (2d wk). Oke \$1,300 for six days. Last week, \$2,200.

Larkin (Rosener) (400; \$1.25)—"Game of Love" (Times) (2d wk). Big \$2,700 in six days. Last week, \$3,000.

Clay (Rosener) (400; \$1.25)—"Only the French Can" (Indie) (5th wk). Oke \$1,700. Last week, \$1,900.

Vogue (S.F. Theatres) (364; \$1.25)—"12 Angry Men" (UA) and "Bachelor Party" (UA) (2d wk). Okay \$1,500. Last week, \$1,500.

Bridge (Schwarz) (396; \$1.25)—"Fantasia" (BV). (reissue). Oke \$1,000. Last week, "Brothers" (Indie), \$2,000.

Coronet (United California) (1,250; \$1.50-\$3.75)—"Around World" (UA) (52d wk). Excellent \$21,000 or close. Last week, \$19,000.

Rio (Schwarz) (397; \$1.10)—"Letter From My Windmill" (Indie) (2d wk). Off to \$1,400. Last week, \$2,000.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50)—"Raising a Riot" (Cont). Good \$3,500. Last week, "Lee Happy Roads" (M-G) (3d wk), \$2,750.

LOS ANGELES

(Continued from page 8)

\$8,000. Last week, "Happy Road" (M-G) (5th wk), \$1,000.

Fox Beverly, Loyola, Vogue (FWC) (1,170; 1,248; 825; 90-\$2.40)—"Peyton Place" (20th) (2d wk). Rich \$34,500. Last week, \$39,900.

Hawaii, Globe (G&S-Metropolitan) (1,106; 799; 90-\$1.50)—"Baby Face Nelson" (UA) and "Iron Sheriff" (UA) (2d wk, Hawaii). Slim \$5,200.

Four Star (UATC) (868; 90-\$1.50)—"Wild Is Wind" (Par) (2d wk). Fast \$6,000. Last week, \$8,200.

Antares (RKO) (2,612; \$1.25-\$2)—"Les Girls" (M-G) (7th wk). Trim \$5,800. Last week, \$8,300.

Downtown, Wilmette, Hollywood Paramount (SW-F&M) (1,757; 2,344; 1,468; \$1.25-\$2.50)—"10 Commandments" (Par) (9th wk). Fancy \$13,700. Last week, \$14,900.

Warner Hollywood (SW-Cinemas) (1,383; \$1.20-\$2.65)—"Seven Wonders" (Cine). Started 29th wk Sunday (22d) after big \$16,700 last week.

Carthay (FWC) (1,138; \$1.75-\$3.50)—"Around World in 80 Days" (UA) (53d wk). Tall \$25,500. Last week, \$21,500.

Crest-Sunset (Lippert-Cohen) (800; 540; \$1.25-\$1.50)—"Three Feet in Bed" (Indie) and "White Sheik" (Indie) (5th wk). Slow \$1,800.

Canon (Rosener) (533; \$1.50)—"Constant Husband" (AA) (3d wk). Mild \$1,800. Last week, \$2,600.

Int'l Federation Okays

Brussels Film Festival

London, Dec. 17.

The International Federation of Film Producers Assns. has okayed the proposed International Film Festival to be held in Brussels next summer. The decision follows talks in Brussels recently with Jean Rey, Minister of Economic Affairs, about the provisions of a decree made by the Belgian government earlier this year affecting the earnings of feature pictures imported into Belgium.

The fest will run from May 30 to June 13 in connection with the Brussels Universal and International Exhibition. Countries represented at the confab were France, Germany, Italy and the U.K.

SYRACUSE GETS CINERAMA

Syracuse, Dec. 23.

Schine's 44-year-old Eckel Theatre is getting an extensive facelift to become North America's 21st Cinemas theatre. Premier is scheduled for Jan. 8, with "This Is Cinemas" as the initial attraction.

Remodeling work, including installation of a 75-foot semi-circular screen, is being rushed to meet the opening date. Marvin Coon will continue as manager. George Raafaub will be chief projectionist. With Warren Williams as his assistant. Both are veteran Eckel employees.

Trade's Self-Sell Still at Issue; Exhibs in Lead

Proposed film industry "institutional-advertising" campaign, which has drawn alternately hot and cold reaction since it was first advanced more than a year and a half ago, now apparently has emerged as the subject of strategic combat. Several distributor officials are going affirmative on the idea. They're willing to match the monies put up by the exhibitors to finance the big bally push. And they're quietly thinking the exhibs, who made with big talk about raising \$1,400,000 as their share, have been bluffing.

This, at least, is suspected. These distributors believe the exhibs would become the trade's heroes unless some action is taken. The exhibs, mainly the Theatre Owners of America, already have voted to contribute one quarter of 1% of their year's rentals to pay for the promotion. The condition is that the distributors match this dollar for dollar, meaning a combined total fund of \$2,800,000.

Distributors would become the "heavies" if they fail to vote, "yes." They escape this identity by so voting. Then, it will be up to the exhibitors to actually contribute as they promised. At this point should come the answer to the \$1,400,000 question: Have the exhibs been bluffing or not?

Film company heads met in New York Thursday (19) to give the matter a verbal workover and adjourned with no final decisions made. Pitch for the campaign was made by Abe Montague, Columbia's distribution v.p., and Paul Lazarus Jr., Col v.p. and head of the MPPAA ad sub-committee.

The tally as of the past weekend was this: Majority of companies will participate in the campaign, if it ever gets off the ground; Universal is opposed, as is Allied Artists; RKO not heard from.

U's Alfred E. Daff and Milton Rackmil have stated they fail to see the values to accrue to the companies vis-a-vis the expense. George Burroughs is of a mind that AA can't afford it. Paul Quinn, who represents RKO at MPPAA meetings, didn't show at the Thursday meeting and efforts to contact him were unsuccessful.

It's understood that Montague and Paramount president Barney Balaban will seek to influence a change of heart on the part of Daff and Rackmil. If this is accomplished, it's figured, AA and RKO "will come around."

It's stressed that many execs, both in distribution and exhibition, are sincerely high on the projected institutional push. And they're willing to pay their share. But even some members of this group have conceded they're doubtful that the exhibs will ante up anything near \$1,400,000.

Banks & People

Continued from page 5

ular comment, of the recent Wall Street Journal piece. In short, who today speaks up for pictures?

Some of the current silences in the industry—notably with regard to giving theatres clearance protection over television on movie release—are practically deafening. Insiders pass the whisper that the companies are not being permitted to commit themselves on backlog product unloading. Again the "villains" are the unnamed bankers. Further big selloffs may make a lot of difference in next year's, or the year after's, dividend distribution. It's not coyness but calculation which maintains the hush.

In reference to ticket price scales, and some points raised by VARIETY last issue, one trade savant cracked:

"Some showmen have discovered the super-markets and praise their so-called showmanship. They ought to dig deeper into the super-market truths. They flourish almost completely by price differential. The super-market factors have not only heard about inflation but done something about it."

More'n'More 'Participation' Films

Hollywood, Dec. 23.

After developing slowly over a long period of time, the participation deal between studios and top producers and directors appears to have come into its own. On the basis of present indications, 1958 will be the year of independent participation deals in a hefty trend that conceivably will be the ultimate answer to the gloomy prophecies that major studio production is grinding to a halt.

More than a score of participation deals have been arranged in the last few months with Famous Artists agency specializing in much of the packaging. Agency, which set up the indie participation deals for Sol Siegel at Metro and Jerry Wald at 20th-Fox, now is concentrating on this activity. To date, a total of 15 pix are now firmly scheduled under such participation deals—and many of the arrangements actually are for multiple films and extend over a lengthy period of time.

At Columbia, for example, Roger Edens, Schnee and Irwin Allen have been set on participation deals. Edens will produce and direct "Theodora Goes Wild"; Schnee will produce and write "The Image Makers" and Allen will produce "The Big Circus."

At 20th, Samuel Engel will make "A Machine for Chaparosa"; Leo McCarey will produce and direct "Rally Round the Flag, Boys"; and Robert Rossen will produce and direct "The Octopus."

A similar trio of participation deals has been finalized at Metro where Albert Zugsmith will make "The Unvanquished" as the first of a series of films for the Culver lot. Andrew Stone will produce, direct and write "Infamy At Sea" and George Pal will produce "Tom Thumb."

"El Paso Red" has been listed as the first Howard Hawks producer-director chunder a participation arrangement at Warners and William Alland is finishing "Space Children" and "Colossus of New York" as the first of four he'll make on a participation basis at Paramount.

Agency also has set Robert Aldrich to direct "Six to One" for Associated Artists Pictures; Clarence Greene and Russell Rouse to do "Between the Thunder and the Sun" for the same outfit and Stanley Kubrick and James Harris will do "I Stole Sixteen Million" for Bryna Productions.

Also set is a deal for Mexican producer Olallo Rubio to make "The Four Horsemen of the Apocalypse" at Metro.

Briefs from Lots

Hollywood, Dec. 23.

Kathleen Hughes will play the top femme role "Teen-Age Mother," Joseph Justman production for Allied Artists release.

Hope Lange and Lee Remick drew top roles in "The Best of Everything," Jerry Wald production at 20th-Fox.

Universal will release "The Mark of the Hawk," lensed in Nigeria under the World Horizons banner with Eartha Kitt toplined, throughout the world.

Kent Taylor set to star in "Gang War," Regal Production directed by Gene Fowler Jr.

Curtis Bernhardt will direct the indie biopic of Mother Cabrini which is being screenplayed by Emmet Lavery.

Dino De Laurentiis prepping a Simon Bolivar biopic.

Mary Ann Hokenanson set for a role in "Too Much, Too Soon" at Warners.

Shelard Comate signed for the male lead in a comedy role in "Pardon My Flying Saucers," for Jewel Production.

Paul Nathan, associate producer with Hal Wallis for the last several years, had his option picked up for another year.

Jack Lemon and Ernie Kovacs into "Bell, Book and Candle," Phoenix Production at Columbia.

Viveist Red Norvo and trumpeter Pete Candoli inked for a jam session sequence in "Kings Go Forth," Frank Sinatra-Tony Curtis-Natalie Wood stars.

Charles Horvath swung over from a role in "Twilight of the Gods" at Universal to a part in "Seed of Violence," Jewell Enterprises indie also shooting at Universal.

Warner's contractee Eileen Zimbalist Jr. for "Home Before Dark," Jean Simmons starrer which Mervyn LeRoy will produce and direct next year.

Kay Engle set for a key role in "The Law and Jake Wade," William Hawks production at Metro.

Director Martin Ritt's contract was renewed by 20th-Fox. Producer Charles Schnee signed Gabrielle Upton to screenplay her original story, "Tongue of Fire" for his Morningside Productions indie at Columbia.

Writer-producer Norman Retchin will roll "Hell Week" for ABPT in mid-January.

Pianist Bill Chadney makes his film bow in "The Man Who Died Twice," Venture Productions entry for Republic release.

Shirley Haven signed for a role in "Gang War" at Regal Films.

Metro changed the title on "Bay the Moon" to "The High Cost of Loving," Milo Frank produced.

Terry Moore asked for and received her release from her 20th-Fox term pact after four years.

Mildred Dunnoek drew the principal role of Sister Margharita in "The Nun Story," Fred Zinnemann production for Warners.

Medhat Mandour founded Mandour-International Productions to make two feature films, "Ibn Saud, the Gracious" and "Aga Khan, the Great." Diana Darrin signed as the femme lead for a pair of "Three Stooges" comedies at Columbia.

two rell ioso films, "To Walk with Faith" and "Rendezvous with Death" to be produced by Regal Films.

"The Badlanders," set as Aaron Rosenberg's initial production at Metro.

Universal loaned contract player Troy Donahue to Jewell Enterprises for featured role in "Seed of Violence" which Paul Henreid directs.

Orson Welles signed for a top role in "The Best of Everything," which Jerry Wald will produce next Spring.

Rhonda Fleming will co-star with Jean Simmons and Dan O'Herlihy in "Home Before Dark," which Mervyn LeRoy will produce and direct for Warners.

William Holden with John Wayne in "The Alamo," indie which Batjac will make for United Artists release.

Producer Herbert Swope Jr. ready to go before the cameras Jan. 6 with "Bravados," Gregory Peck starrer, on location in Mexico.

Emil Sikka set for a comedy role in "Pardon My Flying Saucers," Jules White comedy at Columbia.

American International pictures will roll "Submarine X" on Feb. 17 with Edward L. Cahn directing.

Title on "The Whippoorwill," Robert Mitemum's DRM Production for United Artists release, changed to "Thunder Road."

Warners set a March 17 starting date for "Auntie Mame," film version of the Broadway hit starring Rosalind Russell.

"The Face in the Window," an original story by Robert Hutton, is being packaged for production in London by Lew Dubin of Sunset-Palissades Corp. with the actor starrer.

Alan Ladd will star in "The Badlanders," first film Aaron Rosenberg will make for Metro.

"The Homeless," an original screenplay by Don Murray and Fred Clasel is being prep for indie production by Murray and his wife, Hope Lange.

ASCAP-TV Pact

Continued from page 1

entities in parallel negotiations with ASCAP.

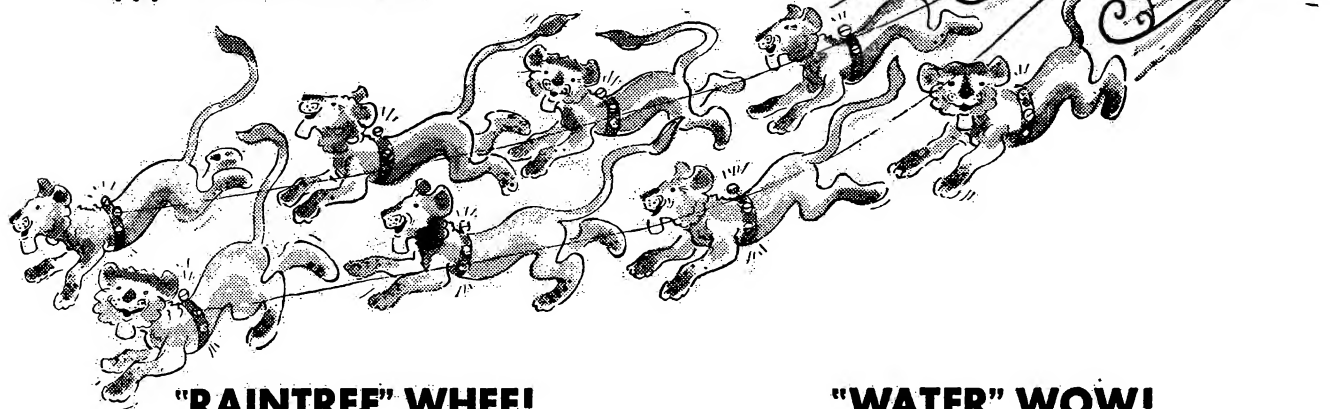
The inkling of a new deal will eliminate the threat of a rate case in the Federal court. It was feared that if the question of ASCAP fees were brought into court, it would open the door for airing of the full list of grievances by the ASCAP songwriters who are now suing the network and Broadcast Music Inc. for alleged discriminating against ASCAP music.

Under terms of the current pact, ASCAP has been collecting around \$10,000,000 a year from video. Of course, if tv revenue continues to climb, so will ASCAP's take.

The Society's deal with the radio industry, meantime, is due to expire at the end of 1958 and it now appears that the tv formula may be followed by the AM broadcast-

SANTA is USING LIONS NOW!

Leo of M-G-M makes the Holiday Season gala with these samples of a Happy New Year ahead!



"RAINTREE" WHEE!

"RAINTREE COUNTY"—From sensational area premieres to nationwide fame! Hailed as one of the BIG ONES of our time. (Montgomery Clift, Elizabeth Taylor, Eva Marie Saint. In Color.)

KING "KARAMAZOV"!

"THE BROTHERS KARAMAZOV"—One of the highest Preview ratings of all-time. A milestone in films! (Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Albert Salmi, Richard Basehart, William Shatner. Avon Prod. • Metrocolor.)

"WIND" GUSTY!

"SADDLE THE WIND"—On the honor roll of Western dramas. Fitting in with the trend to big-scale Westerns! (Robert Taylor, Julie London, John Cassavetes, Donald Crisp, Charles McGraw. CinemaScope • Metrocolor.)

LUCKY "SEVEN"!

"SEVEN HILLS OF ROME"—Lanza's great new musical. Scenic beauty, magnificent singing, lusty humor and romance. (Mario Lanza, Renato Rascel, Marisa Allasio, Peggie Castle. A Le Cloud Prod. • In Color.)

"WATER" WOW!

"DON'T GO NEAR THE WATER"—Laughter pays off big everywhere! (Glenn Ford, Gia Scala, Earl Holliman, Anne Francis, Keenan Wynn, Fred Clark, Eva Gabor, Russ Tamblyn, Jeff Richards. Avon Prod. CinemaScope Metrocolor.)

A "MERRY ANDREW"

(and a Happy New Year)

"MERRY ANDREW"—Danny's most perfect role! Uproarious, spectacular musical comedy! (Danny Kaye, Pier Angeli, Baccaloni, Noel Purcell, Robert Coote, Patricia Cutts. Sol C. Siegel Prod. CinemaScope • Metrocolor.)

GOLDEN "GIGI"!

"GIGI"—Famed Colette play. Lerner and Loewe's first score since "My Fair Lady." (Leslie Caron, Maurice Chevalier, Louis Jourdan, Hermione Gingold, Eva Gabor, Jacques Bergerac, Isabel Jeans. Arthur Freed Prod. • CinemaScope • Metrocolor.)

"SAFE" SURE-FIRE!

"THE SAFECRACKER"—From prison to a war mission of goosepimple suspense plus temperature-rising romance make this a "don't miss" picture. (Ray Milland, Barry Jones, David E. Rose Prod.)

Music Scorers Vs. One-Eared Oscar

Hubbub in Hollywood Over Forced Choice Between Best Tune-film and Best Dramatic Mood Track

Hollywood, Dec. 23.

Academy music branch reiterated its determination last week to have nothing to do with music scoring awards this year. However, a stormy two-hour meeting failed to produce what dissident members had hoped for—an all-embracing boycott of musical awards that would include even the best song of the year.

Special conclave was called to discuss expansion of the branch's decision not to nominate any films for scoring awards, and not to accept any such awards if nominated by the board of governors or any other division of the Academy of Motion Pictures Arts and Sciences.

Beef of the music branch is that the cutback in scoring awards from the traditional two—one each for musical pictures and for dramatic pictures—means that the branch is being asked to determine nominations in what should be a non-competing field.

Film scorers had hoped the tune-smiths would go along with a similar resolution, thus effectively eliminating the best song award from the annual sweepstakes. Songwriters, however, while wholeheartedly supporting the drive to mix the scoring award, declined to refuse nominations for the best tune of the year.

Furore began when the Academy board of governors decided to cut the scoring awards, abandoning the previous practice of separate awards for best scoring of a dramatic picture and best scoring of a musical picture in favor of a best scoring award in which both musicals and dramatic films compete against each other.

Hiked Admissions In Minneapolis

Minneapolis, Dec. 23.

Stage is being reached where boosted admission pictures will be almost the rule instead of the exception here.

For "Sayonara" (WB) Radio City will up its ante from 90c to \$1.50 after 5 p.m. "Raincoat County" (Metro) will be coming into the local loop lyric at \$2.25 top. Then there'll be "Seven Wonders of the World" (Cinerama) and "Around the World in 80 Days" (UA) at \$2.65 top and "Les Girls" at the World getting \$1.25 after 5 p.m.

Currently "Pal Joey" (Metro) is in its third week at Radio City where, for this attraction, the after 5 p.m. tap is \$1.25 instead of the usual 90c. The attraction is doing a landoffice business.

"Sayonara" went to the Minnesota Amusement Co. (United Paramount) for both Twin Cities, Duluth, Minn., and Sioux Falls, S. D., on competitive bids. The bids call for minimum runs of four and three weeks in Minneapolis and St. Paul, respectively, and two weeks in the other aforementioned towns.

'Bowery Boys' All-AA

Hollywood, Dec. 23.

Allied Artists has acquired all of producer Jan Grippo's rights in a total of 23 Bowery Boys films in a deal involving more than \$500,000. Grippo, who created the series, owned a 50% interest in the films, all made between 1945 and 1951.

In all, 48 films have been made in the series.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-6000
MARLON BRANDO
in **SAYONARA**
in co-starring RED BOUTON
RICARDO MONTALBAN • JAMES GARNER
in **THE HOUSE OF THE DEAD**
A Warner Bros. Picture
and the MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW

U TELLS UNION PUB EXITS UNARBITRABLE

The Screen Publicists Guild, acting on behalf of its home office unit at Universal, has decided to submit the question of the recent firing of five U publicists to arbitration. The union has notified the company of its intention.

However, Tom Petti, U's personnel director, has informed the Guild that the company's decision is final and that the situation is not a subject for arbitration.

During the stalemate, the union is planning a protest activities against U similar to the campaign recently carried out against Warner Bros. Leaflets will be distributed in front of theatres showing U pictures. Drive will be launched at the Embassy Theatre on Broadway where "This Is Russia" is playing and at the Little Carnegie where "Escapade in Japan" is due. On Jan. 6, when "The Tarnished Angels" opens at the Paramount, the SPGites will give out their leaflets there.

Madrid Distrib Sues Republic

Madrid, Dec. 23.

Local film distributor Cepisa has formally entered suit against Republic Pictures to insure delivery of four Republic-labeled pix contracted for in May 1956, or pay one million pesetas (\$22,800) in damages. Republic severed ties with Cepisa last month after partnering with another local distrib Dipenta-Filmaymer in a new production-releasing organization, Globe Films Int'l Iberica. Globe in the future will have exclusive access to Republic product.

Reports here say a preliminary Globe deal has been signed for 16 Republic features, four of which were specifically committed to Cepisa more than a year ago. Republic alleged it could not deliver "The Maverick Queen," "Stranger at My Door," "Santa Fe Passage" and "Timberjack" during the Motion Picture Export Assn. embargo of the local market.

Unless suit is settled out of court, insiders here say legal proceedings will reveal Republic delivery of four pix in Dec. '55 (after MPEA embargo was imposed) as initial consignment of eight pix. Remaining four were selected in May '56, import licenses cleared with government offices and Cepisa peseta payment turned over to currency authorities for dollar transfer on delivery.

One source opined the Republic-Cepisa scuffle would be seized upon by spokesmen hostile to MPEA to spark unfavorable criticism of U.S. film companies in general at a time when local climate appears Junish in January for a Spain-MPEA settlement.

Schenectady: 4 Left

Schenectady, Dec. 23.

Darkening of the subsequent-run Colony, operated for several years past by Fred Meier on a lease, left Schenectady—city of 92,000 population—with only four open motion picture situations.

They are: the first-run Plaza and Proctor's and the "B" first-run and moveover State, Fabian-directed; the uptown Cameo, conducted by Sid Dwore as an art house, The Colony, in the Woodlawn section, was owned and operated for a long time by John W. Gardner.

Earlier in the year, the 44-year-old Erie, adjacent to the State, was demolished and the site was converted into a parking lot. Fabian also operated it, under an arrangement with the W. W. Farley Estate.

Schenectady film houses presently closed include the Crane, Strand, American and Palace.

Jerry Wald

gives his reasons why he feels

'Adult' Books Into Films Can Bring Back That Lost Audience

another Editorial Feature in the upcoming

52d Anniversary Number

VARIETY

Republic Vamoose Raises Foreign 'Quota' Angles

Resignation of Republic Pictures from the Motion Picture Export Assn. poses several problems for the company's competitors, particularly in the quota countries like France and Japan. Some of the companies are openly concerned, though—under the "letter of the law"—they appear protected.

None of the distributors is particularly spilling tears over the Republic departure. In fact, several make no secret of their feeling that the MPEA can function as a more efficient unit without the small distributors whose interests are so divergent from those of the majors.

However, the Rep resignation raises the possibility, among other things, that it may use its licenses for films other than its own in France and other quota countries. Under the terms of its resignation, Rep continues to benefit from license allocations made while it was still a member. According to MPEA, it also assumes the obligations that go with MPEA membership.

In other words, holds MPEA, if Rep can't use a license in a given territory, it must turn it back. There's some open doubt whether, as a non-member, Rep will follow that strategy, particularly if it hurts its financial interests.

For instance, if Rep has six licenses in a given territory, it may decide to "sell" several of them to either other MPEA members, or to independents. Again quoting MPEA, such a procedure would be illegal under MPEA rules and could be challenged. "It's a matter of contractual relationships," opined one MPEA rep.

The companies, realistically, wonder whether such legalistic considerations would stop the Rep management. Or, for that matter, whether they would stop RKO if that company should decide to leave the association. Finger is pointed to Spain, where RKO certainly showed little concern over what MPEA policy demands.

It's recalled that, at one point, MGM sold some films to Jacques Grinief, who in turn offered them to RKO for France. This arrangement was nipped in the bud when MGM was alerted and informed Grinief that the contract had certain provisions that stopped him from selling the product to quota countries. Lately there have been rumors that the Grinief deal may be revived.

According to the MPEA rules, the "switching" of permits among MPEA companies is prohibited. In other words, Metro can't sell its films to anyone else to be imported under that major's license. One of the reasons for this is that such a swap would be unfair under the global license division formula, which takes into account what companies gross in given markets.

There would be nothing, however, to stop a company that has resigned from MPEA to acquire a minimal interest in an indie production and release it under its own banner. It's pointed out that, in countries like France and Japan, the majors are limited and cannot import some strong films. That's particularly true in the United States with its many indie producers. In such cases, the indie unquestionably has the right to seek his own outlet where UA can't assure it due to restrictions.

DeMille on Bible Critics

Cecil B. DeMille, in a guest appearance on the Arlene Francis Show over NBC-TV (19), hit back at clergymen critics who have questioned his "interpretation" of the Bible, in "The Ten Commandments." When Miss Francis, very deferential to the noted producer—raised the point about "clergy in some places who have objected to your interpretation of the Bible," DeMille replied, "I wouldn't say 'some places,' but some individuals."

De Mille continued that he was not interpreting the Bible, but "re-writing and re-translating it." When people see the Bible re-translated through a "living" medium, "they receive a much strong impression."

Some clergymen have asked DeMille whether he really believes the Red Sea opened, the bush burned, or "that God wrote out with a finger of fire the Ten Commandments." His answer: "I would say if that is not the case, then it is the duty of those people to tell their congregations the Bible is wrong. . . . If the Red Sea did not open, if the bush did not burn, if God did not write with the finger of fire the Ten Commandments, how do they know that Lazarus rose from the dead?"

Selectivity as to what shall be believed, via Biblical revelation, would mean that "you believe Page 18 and do not believe Pages 23 to 108," DeMille asserted. The validity of the Bible as a whole would fall under such a choice of beliefs and disbeliefs, the producer agreed with his interviewer.

Overgrown, With Growing Pains

Fairbanks Sizes Up Films' Future—Better Quality Industry In Making

ALBANY OZONERS OPEN WITH WINTER HEATERS

Albany, Dec. 23.

Film Row here heard with interest that the Turnpike Drive-In at Westmore (Albany suburb) and the Auto-Vision in East Greenbush (outside Rensselaer), both of which continued weekend operations through the Thanksgiving period, would reopen today (Mon.) with in-car heaters. Neil Hellman owns Turnpike; his son-in-law, Alan V. Iselin, operates Auto-Vision.

The Hollywood, a smaller drive-in at Averill Park (back of Troy), is in its second year of 12-month operation. Automobile has been the only one in the Albany exchange district to run 'round the calendar. Car heaters are passed out, during the cold months.

Yul Brynner's Co. Sets 11 With UA

Hollywood, Dec. 23.

Yul Brynner's Alcionia Productions, Inc., will launch a program of 11 pictures, with a total budget of \$25,000,000, late next summer. Will release through United Artists.

Brynner will star in eight of the 11 pictures scheduled and will direct two of them. One of the films in which he will star will be "The Gladiators," based on the Arthur Koestler novel, which will be shot on location in Europe, possibly with Anthony Quinn as co-star.

Sweeping program was disclosed in a joint announcement by Brynner and Arthur B. Krim, UA prexy, over the weekend.

As a part of the operations, Brynner said, negotiations are being completed for Martin Ritt to direct a number of films for Alcionia after Ritt completes his present exclusive 20th-Fox contract. Ritt will direct "The Gladiators" as one of the projects under discussion.

Brynner also disclosed that certain projects are in negotiation with director-writer Richard Brooks, with whom Brynner was associated on the production of "The Brothers Karamazov." Indie also has plans for television productions, which marks a return for Brynner to his activities of some years ago; he was a television producer and director before starring on Broadway in "The King and I" which catapulted him into the ranks of top-drawer actors.

Brynner currently is completing "The Buccaneer" at Paramount. Upon conclusion of that film, Alcionia will set up offices in N. Y. and here in February, Brynner will plane to Paris to start "The Journey," in which he is partnered with producer-director Anatole Litvak for MGM release.

Chicago, Dec. 23.

"What the (film) industry suffering today is simply growing pains," volunteered Douglas Fairbanks Jr. as his contribution to the exhib-distrib affray the alleged film industry sellout to tv. The multiple folding of theatres Fairbanks referred to as "the shedding of excess fat," in a press conference here last week.

Overproduction and over-i vestment in the film industry at a time of general easing off in the national economy he analogized to the surplus of autos which "does not mean that General Motors will go out of business."

Fewer pix and fewer theatres, with improved quality in both, are his forecast for the future of theatre films. Although theatre operators have been forced to hold pix beyond the breakeven point in many first run houses, Fairbanks maintains that a surplus of product is forcing short runs. The whole argument he maintains is just "friendly row" that has always existed between distributors and exhibitors.

He calls this a transition era, saying "what evolves will be a greater amusement industry representing the ideal wedding of the motion picture theatre, television, radio and perhaps kindred innovations as yet unconceived."

On the policy of selling films to tv he insists studios are guided by able businessmen who are in turn guided by bankers serving the stockholders' interests. When the policy of feature films on video wears off he believes audiences will return to the theatres that remain. In a shrinking market he says the exchange of films between countries is essential.

Regarding the "overgrown film industry" and its "growing pains," he avers that fewer theatres can pay the costs of more expensive motion pictures if pix are made for selective audiences. Tv, he forecasts, is due to become more selective also, and along with the closure of more theatres some tv stations will fold.

Fairbanks is still considering the merits of pay tv. He notes that the producer's problem is to recoup costs at the rate of 10 cents per boxoffice dollar. In feeble he says there are no middlemen to eat up profits. Fairbanks has recently completed 180 tv pix series "Douglas Fairbanks Presents."

Reaching the most people with a video or theatre film can be done in two ways, either by playing to the most diffuse mass audience or with a specific interest to saturate a particular group. Tv, he maintains, is still largely in the first category while theatre films like "La Strada" work on the other basis.

High Cost of Pay-See

Chicago exhibitor Edwin Silverman who has a few thousand words to say on the condition of the film industry, and is not reticent about amplification thereof, also has some views on the HCT (high cost of tollvision). Under his computations he is also "Mister Dubious" on pay-see as a result.

"I'm a longtime all-winter resident of Palm Springs so I've seen Paramount's Telemeter from its inception. The basic charge is \$84 a year but for practical purposes this must be amortized over the five months of even the longest in-season residents at this desert resort. That's \$17 a month. You need one for the help, or they squawk, so it's another \$7, and the kids must have their own set for "Lassie" or westerns—we'd never be able to see what we want, so that's another \$7 a month, in all \$31 a month. Well, that figures \$1-a-day just for the installation, without what you put in the slot. Figure it out for yourself."

L.A. Okays Telemeter and Skiatron; Film Showmen Talk Political Revenge

Los Angeles, Dec. 23.

Los Angeles' pay-tv franchises, voted to Fox West Coast-International Telemeter and to Skiatron camps by the City Council last week, were approved by Mayor Norris Poulson over the weekend amid rumblings of "political retaliation" by local theatre forces.

Primarily, Southern California Theatre Owners Assn. is making noises toward forcing of a referendum vote, to cancel the franchises. SCTOA prexy Harry C. Arthur flew back to L. A. from St. Louis, where he has other theatre interests, to preside at board meeting of the group over weekend.

Julius Tuchner, spokesman for the theatre group, also issued a statement over the weekend, blasting local tv stations and the national nets for alleged failure to support the anti-poll-tv fight on a local level. He called for concerted action to prevent similar approval of pay-tv franchises in San Francisco, asking that tv interests stand "side by side with motion picture exhibitors on the local level." It will save the tremendous expense of going to the ballot by referendum as we are forced to do in Los Angeles.

Immediately after L. A. City Council approval of the franchises by an 8-6 vote last Wednesday (18), spokesmen for both groups disclosed plans for putting pay-video into operation hereabouts.

According to Jerome Doff, Skiatron spokesman, group will start wiring operations shortly after Jan. 1, with plans to wire entire city.

Loew's 'Green' Light

Continued from page 3

tempting "to bind up the wounds and have everybody in harmony." As of yet, he hasn't succeeded in bringing the numerous factions involved in Loew's together, but he is still hopeful that it can be accomplished before the annual stockholder meeting in February. Green is said to feel that Joseph Tomlinson, who played a key role in the dissension at Loew's, would join a harmony move under certain circumstances. The Wall Streeter is continuing his efforts to have Tomlinson "come along."

With his heavy stake in Loew's, Green is expected to become a member of Loew's board of directors. He has said that he would join the board under certain conditions. At present, however, Green is believed to feel that there conditions "are not yet available." He wants a harmonious board which could work together to bring Loew's out of its present depressed position.

Green may have staved off a new proxy fight for control of the company. Some quarters feel he will become a member of Loew's revised board which will be cut back from 19 to 10. It's expected that Tomlinson and Samuel J. Brisken, who is the representative of Lehman and Lazard, will continue on the board. However, it's now a wager that Stanley Meyer, Tomlinson's associate, will not be re-named to the board.

Green's purchases of Loew's stock had the effect of bolstering the value of the shares. During a week of rumors involving Loew's, the stock was extremely active, moving from 11 3/4 to 15.

Gotta-Thiers-Guys

Continued from page 4

ous cycle it is? Even as I'm talking to you I have the Chicago Tribune before me reporting this morning that since tv 100 British cinemas have closed. That's just the beginning of the end."

Silverman says he would have no qualms making the same statement all over again. Asked about industry reaction, "All I get is criticism, no assurance, no recognition that maybe there's some truth in my not pollyanna observations. Why be ostrich about it? Even the White House had to listen to criticism when we got Spunicked. I'd rather I was wrong—I hope so."

"I'm mentioning the Woods as being a cinema anybody can be proud of because one particular good friend of mine, a famed Hollywood producer, took me to task that if I minded the exhibition end more 'etc. Another producer, also a pal, advises me 'to jump off the bridge—alone!' But I know what grosses are. This particular producer has a film on Broadway which opened to \$45,000 in its first four days—it should have done \$90,000, and would have in former years—again, before tv. Sure, I'll spot something for the subway strike and all that."

Trying To Save It

"Another bawls me out for 'trying to kill the business'. I told him I'm trying to save the business. You know who they are even without my telling you their names which we may just as well omit."

"Grimmer yet is one showman telling me 'I think you're right but I'll tell you now that if it's up to my board I'll have to sell to tv. Heck, you know and I know one of these banker characters is nothing but a financial mortician. Right now he's trying to liquidate a company. The RKOs and the Republics aren't the ones to blame."

"Take another viewpoint. A picture cost a million to make and if it got back a million and a half to a million eight (\$1,800,000) the profits started. Sure, 15-20% of them wound up in the red but there was a healthy spread of black ink for all concerned. Not so today. That's why I say that if tv is responsible for knocking 60-70% off the grosses then let television pay for that differential, and maybe thus the conventional production theatres can exist although I doubt it because giving them new product is just a short cut to the poorthouse."

"Trouble is some of our so-called elder statesmen either haven't got the guts to be realistic or, since they 'got theirs', maybe they're not as concerned about the future of the industry." But ask some of the producers, on the Coast, who are pretty good business men also—they got to be since they're now partners in their own setups—and they'll give you some real sound thinking on the economics of the business. I love my business and I want to protect my business. But this selling-off reminds me of ten-twenty-third meller-drammer, 'The Old Homestead.' First the poor folks auction off the porch furniture, then the rugs; pretty soon they're selling the bricks and the paper off the walls."

MONTHLY FIXED FEE SEEN UNDESIRABLE; WHAT ELSE DOES BARTLESVILLE 'PROVE'?

Vol Film Man.

Albert Margolis

Looks at Television's Horizons and Appraises

Another Weep, Another Wail

another Editorial Feature in the upcoming

52d Anniversary Number of

VARIETY

Quotes 'Columnist'; But He's Exhib

San Francisco, Dec. 23.

Example of Northern California Theatres Assn's all-out campaign against home-toll was contained in letter from Hulda McGinn, exec secretary, to John J. Ferdon, president of City Supervisors who ultimately must decide whether to grant Skiatron and Telemeter franchises.

Mrs. McGinn cited various "polls" (TV Guide's, Senator Langer's NCTA's, etc.) illustrating "public is definitely against any form of pay-TV." To this she added, "Newspaper columnist George M. Mann included a ballot on pay-tv in one of his columns recently (appearing in a number of Northern California newspapers) and he did not receive a single vote in favor of pay-tv."

It is true that Mann is a newspaper columnist, has been writing a column almost 10 years for papers in such small towns as Napa, Davis, Woodland, Fort Bragg, Ukiah and Klamath Falls, Ore.

What Mrs. McGinn neglected to mention in her letter to supervisors, is that Mann is primarily a theatre operator who, with Robert Lippert, owns and runs the 30 houses in the old Redwood circuit of Northern California and Southern Oregon.

Elvis Presley

Continued from page 2

now have more than \$350,000 tied up in the film and will ask the Army to let Presley make the picture before he reports for induction.

However, there will obviously be no deferment beyond that time, which forces Presley out of his commitment at 20th-Fox to do a picture this year. He was to have received a flat \$200,000 for the stint, deal having been made some time ago before his price soared. He also will be unable to fulfill his commitment with Metro, which was probably for the biopic of the late hillbilly howler Hank Williams, for which he was to receive \$250,000 in cash plus 50% of the profits.

Army service, of course, will also cancel out Presley's schedule of personal appearances and at least severely restrict his recording activities for RCA Victor.

No Li'l WB's

Continued from page 3

Inge, Edna Ferber's "Ice Palace" and Sloan Wilson's "In a Summer Place."

Other properties set to be filmed by Warners include "The Nun's Story," "The FBI Story," "Auntie Mame," "The Sundowners," etc. Company will make three road-show attractions in the new Cinema Process. The first will be Max Reinhardt's "The Miracle." WB also will release "John Paul Jones" and "The Naked and the Dead."

There is some speculation whether this concentration on the "big" shows may tie in with the reported WB plan to "streamline" its distribution setup by closing some exchanges.

ONE-SIDED PRESENTATION

Say Foes of Toll Shut Out of Mags, Dailies

Washington, Dec. 23.

The public isn't getting both sides of the pay-tv issue from the nation's mass media, including television itself, the American Citizens Television Committee, an anti-subscription propaganda group recently formed here, charged last week.

National mags, ATCT contended, "have consistently published pro pay-tv articles but appear unwilling to present the other side of the argument. The newspapers, too, including some prominent columnists, have failed in their public responsibility to present the cons as well as the pros on this subject."

As for the tv broadcasters, Committee asserted, some have "evidently classified pay-tv as not a subject to receive wide airing on free tv because of the fear of public and government criticism."

Spank-Yank Game

Continued from page 3

war-time propaganda we made against a common enemy. If Goebbels could have survived to have seen this... he would have been obliged to conclude that as a 'Master Propagandist' he was an incompetent clown!"

There is little attempt to treat the American scene dispassionately and to give real prominence to significant activities and events. The result is that readers believe America is an extension of Hollywood and life here is as portrayed in films. This is recognized and deplored by many wise members of the British public.

Blames Films, Too

For example, a typical correspondent stressed that many uneducated people "think of the U. S. A. as solely Hollywood-New York-Chicago, with a vague area of gunmen called the West and quaint people called Hillbillies in the mountains. It will take a lot of information to eradicate this tragic belief that the average American youngster is a petting, drinking delinquent, the American girl a blonde amoral manhunter, and the American male a six-foot Adonis with the morals and intellect of a prize bull."

Bernayses do not spare Hollywood's own responsibility. They write:

"American films bear equal responsibility with the British press in giving a false impression of America to the British people, and thereby contribute tremendously to anti-American reactions. American films are popular in Britain. The trouble is they are too popular. Our films exploit extremes in American society and give the impression that all America is, as one of our correspondents expressed it, either

(1) a world of "luxurious penthouses, mink coats, motor yachts, expensive automobiles" where everyone has a "swimming pool in his back garden"; or

(2) a world of "dope addicts with monkeys on their backs, of gangsters, rackets and corruption."

If the London press lords and the Hollywood screen powers for different reasons feed the anti-American complex in Britain, there is no offsetting influence on the British Government-owned radio and television. These media "do not reflect favorable aspects of the United States because directors won't run what they think the public doesn't like. Independent television does the same."

Stated another way, the Bernays evaluation is that the British circulation war serves up the Yanks as emotional sauce and then the radio and television accept the newspaper-created prejudice as "public opinion" which must not be cross-influenced on the air.

Failure of the Bartlesville, Okla., pay-tv test to "catch fire" with the public hasn't helped to settle any part of the emotional argument between the pro-and-con factions in the pay-as-you-see controversy.

To those who oppose home-toll, the Bartlesville experience merely bears out their longstanding argument, i.e. that pay video won't work because people won't pay for anything on television. To the pay advocates, Bartlesville proves nothing other than that some serious mistakes were made.

The Bartlesville run started on Oct. 1 following a tryout period. It's closed circuit, with two channels operating. One presents new films, the other re-runs. Subscribers are charged \$9.50 per month. They get nothing but films. Last week, Phil Hays, manager of the Telemovie operation in Bartlesville, resigned "for personal reasons" and amid indications that the experiment was failing. People were dropping out of the setup.

Reaction in New York to the Bartlesville project for some time has been negative. Pay-tv "specialists" almost to a man decry the idea of a flat monthly payment and instead advocate per-attraction charges. According to the last indications, Henry S. Griffing, prez of Video Independent Theatres which is sponsoring the Bartlesville run, plans to try the per-attraction pitch, which also constitutes a convenient accounting method with the producers.

To those eyeing Bartlesville with a critical eye, it also proves that films alone aren't sufficient to sustain a system of this type. Finally, there are those who maintain that tollcasting shouldn't have been started in Bartlesville, but in a larger city.

There appears little question that the failure of Bartlesville to catch on has served to dramatize the difficulties facing pay-tv. And there's no question that the addition of "gadgets" at the receiver—whether coinboxes or plain decoders— isn't going to help. In fact, there's now a good deal of wondering whether any system can stand the high costs involving in the manufacture of such boxes. Bartlesville, of course, involves no such devices.

Those who oppose any pay system, say Bartlesville is symbolic of the failure of any such future attempt to charge for what's going on the air. Those who disagree with this thesis take the position that tollcasting is a sound idea, but that its precise methods must yet be worked out. There is little question, however, that the lukewarm reception in Bartlesville has cast a pall over the future of pay-as-you-see.

BURTUS BISHOP IN NEW METRO-POSITION

Burtus Bishop Jr. has been named assistant general sales manager of Metro. He assumed his new post on Monday (16). John P. Byrne, who recently succeeded Charles M. Regan as general sales manager, made the appointment late last week at the start of a two-day sales meeting at the Sheraton Astor Hotel, N. Y.

No successor has been named for Bishop's post as midwestern divisional head with headquarters in Chicago. Bishop, under his new title, will assume the duties formerly held by Byrne as assistant general sales manager with supervision over the eastern territory. Robert Mochrie is western assistant general sales manager. This is the first time Mochrie, former sales chief for Samuel Goldwyn, has been given this identification. He was previously listed as a sales executive. Mochrie was brought into Metro to make a study of the company's sales operations and to make suggestions aimed at obtaining a more efficient operation.

Attending the two-day Sheraton conference were Lou Formata, Washington; John J. Maloney, Pittsburgh; John S. Allen, Dallas; Herman Rippes, Los Angeles; Hillis Cass, Toronto, in addition to Byrne, Bishop and Mochrie. Prexy Joseph R. Vogel addressed the session on Friday (13).

Minors May Go to Bat in Congress To Halt CBS-Majors' Sun. Ballcasts

CBS-TV set off a storm at the recent baseball meetings in Colorado Springs with its plans for a Sunday "Baseball Game of the Week" in addition to its current Saturday games, but in spite of legal threats from the minor leagues, the network has a couple of aces up its sleeve. Namely, a sponsor and commitments from seven major league clubs.

Sponsor is Falstaff Beer, which already has a fat chunk of the Saturday games but wants to take on the Sabbath tilts as well. Clubs which have signed for the Sunday telecasts are the New York Yankees, the Cleveland Indians, the Chicago White Sox, the Philadelphia Phillies, the Cincinnati Redlegs, the Chicago Cubs, and on a limited basis, the Baltimore Orioles.

Thus, CBS holds the trump cards in a situation which the minor leagues have threatened to take not only to the courts but to Congress as well. Minors, which tolerated the Saturday games, are up in arms over the Sunday affairs, which though blacked out in major league territory are beamed into minor league cities.

Argument of the minors is that Sunday is the only day they get crowds for their games, and Sunday telecasts would ruin their gates entirely. Although the games won't be telecast within a radius of 50 miles of a city where a minor league plays at home, the minors point out that this restriction doesn't prevent a signal from a city 75 miles away from getting into a minor league town and killing the Sunday game.

During the recent baseball meets, the minors took their case to baseball commissioner Ford Frick, who expressed sympathy for their plight but claimed he was helpless, since any deals for telecasts were a matter strictly between the clubowners and CBS. Minors thereupon threatened two courses of action, lawsuits to stop the telecasts on a restraint of trade rap, and a raising of the issue before Rep. Emanuel Celler's House Judiciary subcommittee on monopoly, which has investigated baseball and the television networks as well. Latter course would involve the minors' turning on the major league clubowners.

Actually, short of court action, the only way Sunday telecasts could be prevented is by cutting off the source of telecasts, i.e., the club contracts with CBS, or by lack of sponsorship interest. But the major league clubs have already signed—seven of them, anyway—in anticipation of the additional

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Lotsa Lever Loot For Bandstand

ABC-TV grabbed off a prestige account for its afternoon lineup along with another sizeable hunk of business. It all went to "American Bandstand," and the big buy was by Lever Bros., which took a quarter-hour a week on a firm 52-week pact, according to the web.

Lever inked for the Wednesday 4:15 to 4:30 seg on the teenage stanza out of WFIL-TV, Philly. It's the largest deal so far consummated on the daytime strip. It begins Jan. 8. Other deals signed at almost the same time were with Joe Lowe Corp., on a short-term deal for Fridays at 4:30 starting for a hotpep run on June 13, and with Peter Paul, as of Feb. 6, for 13 weeks in the Thursday 4:15 anchorage.

This brings to five the number of weekly or alternately-weekly bankrollers buying into "Bandstand." General Mills bought a skip-week quarter hour some weeks ago, and Seven Up bought time for an Xmas push.

Eventually, ABC-TV intends cutting back the length of the Dick Clark-fronted afternoon stanza, perhaps to a half-hour a day, and fill in the time with new programming. Show now runs from 3 to 3:30 and 4 to 5 daily, with the last hour at least three-and-a-half ARB rating points ahead of its CBS or NBC competition.

Martha Raye to Front WABD Feb. Telethon

New York's next charity telethon will come from the Coliseum, the new building at Columbus Circle. It'll be the second WABD telethon in slightly over two months, last, by Jerry Lewis for Muscular Dystrophy, having been on Nov. 30 and Dec. 1.

On Feb. 8 and 9, Martha Raye is slated to front the next WABD telethon, this time for the New York Chapter of the Assn. for the Health of Retarded Children.

CBS' \$20,000,000 Philly AM-TV Buy Biggest on Record

In a \$20,000,000 deal, the biggest in broadcasting history involving a single market buy, CBS last week purchased WCAU-TV-AM-FM in Philadelphia from the Philly Bulletin. Purchase broke down to \$12,600,000 for the tv station alone, \$3,000,000 for the radio stations and in a separate transaction, \$4,400,000 for real estate which includes the WCAU land and buildings.

The purchase gives CBS its full complement of seven television stations (five VHF and two UHF) and seven radio outlets. Television stations are WCAU-TV, WCBS-TV in New York, KNXT in Los Angeles, WBBM-TV in Chicago, KMOX-TV in St. Louis (still subject to FCC approval) and UMFers WXIX in Milwaukee and WHCT-TV in Hartford. In radio, the network owns WCBN, N.Y.; KNX, Los Angeles; WBBM, Chicago; KMOX, St. Louis; WEEI, Boston; KCBS, San Francisco and WCAU. The entire WCAU transaction is subject to FCC approval.

Deal gives Philadelphia two network &co stations, since NBC already owns WRCV-TV-AM-FM there, subject of a current antitrust suit in the federal courts. WCAU is CBS' oldest affiliate both in radio and tv, and the working relationship between station and network has always been close. Station's key personnel will probably be retained by CBS, since Robert McLean, Bulletin prexy and WCAU Inc. board chairman, said that CBS told him it wished to "continue the working relationship between the stations and the Bulletin in local news and programming areas." Furthermore, Don Thornburgh, WCAU prexy, and Charles Vanda, its program factotum, are old CBS hands dating back many years, with Vanda having inspired some Philly-originating network entries.

Sale does not include WCAU's holdings in WDAU, a UHF station in Scranton, or in Muzak Corp.

MUTUAL'S 26 NEW INDIE AFFILIATIONS

Mutual has accepted applications from 26 indies for affiliation, stations ranging in power from 250 to 5,000 watts. The new affiliations puts the net over the 450-mark.

New affiliations lined up include KLMs, Lincoln, Neb.; WTOD, Toledo, WGD, Belmont-Charlotte, N.C.; and WFGV, Raleigh, N.C.

In the programming department, news and special events director Norman Baer has mapped a new science show for the net, to be helmed by Earl Ubell, science editor of the New York Herald Tribune. The 25-minute interview-news-commentary show will be aired on Sundays at 6:05 p.m., beginning Jan. 12.

Under the heading of new biz, the Reader's Digest, via J. Walter Thompson, has inked its third saturation campaign, on the net, taking five-minute news and sports segments, as well as participations.



Season's Greetings from
JIMMY NELSON
DANNY O'DAY and FARFEL
With HUMPHREY HIGSBY
Dec. 28, the "Jimmy Dean Show";
CBS-TV, Jan. 1, the "Arlene Francis Show."

Currently TV Spokesman for the NESTLE CO.
Management: Directional-Enterprises, 200 West 57th Street, New York.
Booking: Mercury Artists Corp. 730 Fifth Avenue, New York.

Prelude to a Gracious Bowoff; Nigerian's 64G Dilemma and Decision

The "\$64,000 Question" expert on the Bible, former Nigerian tribesman Theophilus Ade Adernnu—emcee Hal March and the exco called him by his middle name for obvious reasons—could have gone for the \$128,000 plateau and, even if missing, would not have been denied the \$64,000 he first won. Which is what made his exit from the show last week somewhat more gracious since, even despite his self-confessed mental inequanimity, he stood to lose nothing. However, in a sincere, composed speechlet he touched on "the recent newspaper publicity" without going into details about his marital affairs and the like.

INS' Jack Lotto sprung the Chicago marriage, which came on top of an abortive reconciliation attempt with the first wife by a New York judge. Eventually, the show's impresarios, Harry Fleischmann and Steve Carlin, discovered a couple of other "mild fibs."

For a good portion of the Tuesday afternoon preceding the show's regular 10 p. m. CBS slot, he couldn't be found. Mert Koplin, producer of the show, finally smoked Ade out at the Winslow Hotel, Madison Ave. and 54th St., where the packagers usually put up their guests, after the Nigerian Bible expert had refused phone calls. It was not until 20 minutes before show time that he showed up at the studio and Adernnu took March aside and told of his decision to quit because he felt he "would make a fool of myself in my present condition; I have caused you and all my friends on this show enough embarrassment." This caused the CBS and the pack-

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RCA Shifts Durkac

RCA has shifted John Durkac from the New York service department, under Jerry Monaghan, to Camden to officiate as liaison between engineering and broadcasting in the design of antennas, cameras and transmitters. Durkac's field experience pointed him up for this newly-created spot.

John Robinson has succeeded him in the RCA Service Co. in the metropolitan N. Y. office.

Scripter

Eddie Davis

having long ago turned in his tax-cab for a Dramatist Guild card proves his claim to membership with an amusing piece

A Yock A Day

another Editorial Feature
in the upcoming

52d Anniversary Number

of
VARIETY

Stations' Pro-Network Lobbying

A groundswell of solidarity against government restrictions against the networks has begun among key affiliates of the webs and is now being made apparent through local-level lobbying among Congressmen and Senators. Network affiliates have quietly approached the legislators to ask for support of the networks. Essence of the lobbying is to tell the solons "to forget our old complaints against the networks; they're doing a great job and any restrictions on them will hurt us as well." Stations have been mapping their lobbying campaigns in state and regional broadcasters' meetings, then going back to their local Congressmen to put on the heat.

Campaign is expected to reach a peak on Jan. 13 and 14 in Washington, when the CBS-TV affiliates hold their annual meeting. At that time, the affiliates are expected to make a display of strength in terms of Congressional support for the networks. CBS-TV, at the same time, has done its bit, having lined up Vice President Richard Nixon as an opening day speaker and also having set Sen. Lyndon Johnson, the Senate majority leader, as the speaker on the second day. CBS prexy Frank Stanton and staff v.p. Dick Salant will also address the business sessions.

Place on TV for That Jazz Beat? Timex Show May Tick Off Answers

Longines Buys Radio For New Year's Musicales

Longines-Wittnauer has ordered a special one-hour New Year's Eve show on CBS Radio, an 11-to-midnight entry titled "Longines New Year's Eve Festival Hour of Music." Narrated by Frank Knight and featuring the Longines Symphonette, it's a cavalcade of American music of the past century, similar to the tv format Longines sponsored a couple of Thanksgiving ago on CBS-TV.

Order was placed through the Victor A. Bennett agency.

Strike of St. Paul Dailies Bonanza For TV & Radio

St. Paul, Dec. 23. Twin Cities' four television and 12 radio commercial stations are experiencing a rush of advertising business and some are increasing their news coverage as a result of a strike that has caused the two local dailies, the Morning Pioneer Press and Evening Dispatch, both under the same Ridder ownership, to suspend publication.

Following failure to reach an agreement on a wage boost demand, the 27 Mailers union members walked out last Tuesday (17) and were soon followed by Typographical and American Newspaper Guild union members.

Except to broadcast funeral notices, KSTP television and radio was one station which didn't add any news programs because its service along these lines is considered "complete" and on a par or superior to that of newspapers, according to S. D. Hubbard, president-general manager.

Hubbard, who prides himself on the station's news department, claims that it is larger than that of either of the two St. Paul daily newspapers.

All stations were giving preference to their regular advertisers as some of them had to turn away business.

As far as local theatres are concerned, the newspaper shutdown comes at a time when, of course,

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KITE EMPLOYEES DIVVY UP PROFITS

San Antonio, Dec. 23. All salaried employees at KITE on Thursday (19) received their share of the station's profits for 1957, and the amounts were larger than ever before in the station's history. This is the second split of profits for KITE employees this year. The first was made in June.

Some office workers with high seniority received as much as six weeks extra pay for the year, and department heads at KITE averaged four weeks pay from the year's profit share. Although not part of the employee's wages, this type of profit sharing bonus has been paid every year since KITE was inaugurated in 1947.

Next Monday's (30) one-shot "Timex All Star Jazz Show" may determine for years to come what commercial future, if any, jazz will have on television.

Sponsors have written off the low rating of the "Seven Lively Arts" presentation of "The Sound of Jazz" as irrelevant, due to the Sunday afternoon time slot, the "arty" approach to the subject, and the use of artists not known to the general public though still major jazz personalities. The Timex presentation, however, has everything in its favor as a "test case" in terms of time slot, "commercial" jazz artists like Louis Armstrong and Gene Krupa, and a name emcee in the person of Steve Allen.

Just what will happen in terms of ratings is anybody's guess. Including Sylvan Taplinger, radio-tv boss of the Peck agency, which bought the show for Timex through Joe Glaser's Associated Booking Corp. But Taplinger, who initiated the idea of a jazz show four years ago and has just now finally gotten around to launching it, due to a series of mishaps, does have a good idea that jazz can sell watches. In the course of investigating the composition of the jazz audience—a job he took on himself four years back when he found that in all the literature written about jazz, there was nothing about its audience—he came up with the following profile of the jazz audience:

Males between the ages of 20 to 40 comprise fully 40% of the jazz audience, in terms of record purchases, concert attendance, etc. Women in the 20-40 age group comprise 30% of the overall total. Men over 40 make up about 20% of the total, while men under 20 account for 5% and women above 40 and below 20 account for the other 5%. In the main group, the 20-40-year-old male, about 50% are in the high income and upper middle income group, with the other 40% in the middle income group. Virtually all are above average intelligence. In the over-40 male group, there is a high concentration of wealth and intelligence.

(Continued on page 34)

\$3,000,000 Coin Hypo for NBC-TV

NBC-TV last week racked up \$3,000,000 in new and renewed daytime business, sparked by a 52-week deal with Corn Products Refining Co. calling for renewal of six alternate-week daytime quarter-hours on three shows and the purchase of a new alternate-week quarter-hour on "The Price Is Right."

Other business came out of Chicken-of-the-Sea Tuna, which picked up two alternate Wednesday quarter-hours, on "It Could Be You" and "Queen for a Day," through Erwin Wasey, Ruthrauff & Ryan; the H. W. Gossard Co., which bought an alternate-week quarter-hour in "Tic Tac Dough" for 11 weeks via Edward H. Weiss; and Menhantolam, which bought an alternate-week quarter-hour in "Treasure Hunt" through J. Walter Thompson. Corn Products agency was C. L. Miller.

'58-'59? 'JUST ABOUT THE SAME'

No Time For Preemptions

It's time the broadcasting industry took a second look at its notion of responsibility, and what constitutes a swift and adequate relay of information to the public and a proper respect for the nation's leadership in times of national emergency.

To give the President of the United States the "three hours later" brushoff treatment, and especially when it concerns some vital post-NATO summations, for the simple reason that an 11:30 p.m. delayed telecast can allow for "business as usual" and forestall preempting a half-hour of commercial time, would have been regarded as fantastic and unbelievable only a few short years ago. Yet last night (Mon.) was such an occasion, when President Eisenhower, going on an all-network television hookup at 8:30 to update the nation with his Paris summation, actually only succeeded in making "direct contact" with his constituents through CBS. NBC and ABC, for reasons best known to themselves, shunted the Presidential pronouncements to the late night fringe area, in order that "Wells Fargo" and "Bold Journey" could go on their respective and intrepid ways. CBS alone chose to knock off Arthur Godfrey's "Talent Scouts" for an on-the-spot pickup of what the President had to say. Certainly, in the light of CBS prexy Frank Stanton's recent espousal before the International Convention of Radio-TV News Directors Assn. in Miami Beach, any other course would have indeed put the network in an awkward spot. It was precisely this sort of thing—the weakening of the present structure of broadcasting in discharging a commanding responsibility—that Stanton was talking about when he warned that "the news demands—the need for speed, the need for reaching all the people simultaneously, the need for complete, revealing and instantaneous pictures of events and their background—these demands are put, squarely up to us in broadcasting. . . . This is an immense job. It is a responsibility we cannot ignore."

Yet ignore it is precisely what two-thirds of television network did (nor, for that matter, has CBS been completely absolved from past transgressions when preemption of commercial shows was at stake).

It would seem that, at a time when the whole television industry is on the Governmental hot seat and facing some drastic penalties, now more than ever it is essential that the industry, and notably the networks, lead from a position of strength and certainty. What happened last night just doesn't square with the facts. Or is the state of the union wallowing in such lethargy that it'll settle for ABC's "Bold Journey" rather than the President's?

Timex, NBC Pals Again; Buys Allen

Timex has made its peace with NBC-TV and has purchased an alternate-week half-hour sponsorship of the Steve Allen show, starting Jan. 26 and running through May. Deal follows a Timex one-hot on the Allen show a week ago (15) and the watch company's purchase of the one-hour "All Star Jazz Show" on Dec. 30.

Consequently, all breaches apparently are healed between Timex and NBC, despite the former's decision to pull out of the Bob Hope show after Hope appeared on the ABC-TV Frank Sinatra show in which rival Bulova had a commercial. Timex subsequently went over to CBS-TV for half-sponsorship of a Bing Crosby spec, but that didn't materialize, and the watch company and the Peck agency subsequently placed the jazz show on NBC and then moved into the Allen stanza.

Timex will replace Pharma-Craft, which is pulling out after half a season in the program, primarily because its cold drugs are seasonal affairs with a letdown after the winter. With S. C. Johnson continuing with its alternate-week hour, Timex will share the Allen tab with Greyhound.

LINKROUM'S DANN SPOT ON NBC 'SPECIAL' SALES

Dick Linkroum, director of "Today"-tonight" for NBC-TV, has been named to succeed Mike Dann, as director of sales for the network's entire roster of specials. (This involved about 100 for the '57-'58 semester under the Dann regime). Dann resigned recently to become prexy of Henry Jaffe Enterprises.

There will be no successor to Linkroum, with Bill Sargent, director of participating programs taking on closer supervision of the shows.

MEBBE A SWING BACK TO COMICS

Crystal-ball gazing as to programming for the 1958-59 tv season has already been started by toplevel agency executives and the agency men feel that the critics won't have to adapt a new jargon for the next semester. Oaters are here to stay and the most significant change predicted by the ad men is the return to comedies with the thrushes and warblers getting a chance in all but two or three instances to rest their vocal chords.

Tom McDermott, veepee in charge of radio and tv for Benton & Bowles, predicts that there would be no dramatic disappearances of the shoot 'em ups and foresees next fall's fare as not much different from this year's lineup. McDermott, while taking a second look at the cards, thinks that there will be an increase of funnymen and that singers will be the hardest hit programwise. This, he says, is attributable to the fact that this year's crop of vocalists was not created out of a desire by the populace but rather a trend arising from desperation on the part of production people.

McDermott thinks that there also will be more adventure and melodrama yarns on tv and as for the specs he feels that if you have a good show and you put it in a good time period it will come across to the people.

George Haight, veepee in charge of the McCann Erickson tv department, predicted that there would be more horse operas for 1958. He feels that many of the singing shows will have to be revamped and their success will in great measure depend on the producers and writers. Haight thinks that the presentation of song after song will not produce a hit but rather it depends on what is done between songs and on the leadins.

As for space he feels that their efficiency in 1957 has been proven and it's probably one of the best ways for a sponsor to launch a new product or campaign. He also feels a resurgence in comedies.

James Neale, head of the Dancer- (Continued on page 34)

TenDay Nail Polish TV Phenom: From Zero to \$10,000,000 Biz

It Figures

Reason for "Studio One's" impending move from New York to the Coast is so that it can get top film stars otherwise unavailable in New York. For its first Hollywood origination Jan. 6, its three stars will be Pat O'Brien, Joanne Dru and Cameron Mitchell.

So after he does the "Studio One" stint, Mitchell heads for New York for an appearance on "Kraft Theatre" a couple of weeks later.

Television's hottest current success story is TenDay Press-On Nail Polish, which emerged from the obscurity of a new product to become a \$10,000,000-a-year seller inside of four months, with a conservatively estimated 35% share of the nail polish market all through television.

The spectacular success of the new product was handled through the aegis of another "television baby," the Product Services, Inc. ad agency, itself a tv success story. Product Services nursed TenDay through the test and packaging stage, billed all of \$96 via two spot ads in June but by the end of September was billing over \$280,000 a month, all in tv, on the account. Billings for PSI are currently running over \$2,000,000 a year on the TenDay account which exceeded that in 1958.

PSI got the account a year ago, when the inventor of the press-on-peel-off polish came to agency prez Les Persky after having been told by another top agency experienced in cosmetic accounts that the idea would never sell. Persky worked with the inventor, and with Technical Tape Co., the manufacturer, and came up with solutions to the packaging problem and to the size patterns for the pre-cut pieces of polish-on-adhesive.

Two Test Markets

It wasn't until June that the product was launched in two test markets. PSI did four one-minute filmed commercials at a cost of \$5,000 (from which were edited 20-second spots and IDs), and these are the only commercials being used today, other than live de-

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Wildroot Asking 'Robin Hood' Out

Wildroot Co. has asked CBS-TV to allow it to pull out of "Robin Hood" sponsorship at the earliest possible date. Wildroot is committed to the program for the balance of the season, but if the network can find some bankroller willing to take over Wildroot's alternate week, it will grant the relief. Johnson & Johnson has the other week on the show.

Reason for the Wildroot request is a combination of budgetary and new product complications. Company has developed a new shampoo which is competitive to the one it already uses on the "Robin Hood" commercials. It doesn't have enough budget for two network shows and can't use the "Robin Hood" stanza to advertise both brands because of their competitive nature. Only solution is to go into spot tv, and that's the basis of the Wildroot request, vi BBD&O, for relief.

JO RANSON EXITS WMGM, WILL JOIN 'VARIETY'

Jo Ranson is resigning as press and public service director of WMGM, the New York independent radio station owned by Loew's Inc., and joins the editorial staff of VARIETY on Jan. 13.

Ranson has been with WMGM since 1946 and, prior thereto he was for 15 years radio editor and columnist of the now defunct Brooklyn Eagle. Coincidentally and since, he was also VARIETY correspondent in the Gowanus belt, with particular coverage of the Coney Island show biz scene. He has written extensively on New York City history, notably on Coney Island and other outdoor amusements. He is also author of several books on radio and television and has taught these subjects in the Evening Session of the College of the City of New York. On VARIETY he will specialize in tv-radio but, like most staffers, his coverage will be general show biz as well.

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Station Rep Contracts Come In All Shapes & Sizes These Days

The general feeling among station managers who come wandering into the big town to talk to their station rep is that they still got straw in their shoes and they should hire a Philadelphia lawyer when it comes to signing a contract.

What is most significant about the contracts between the reps and their station clients is that, like the men's furnishing department, there is a size to fit anyone. There is no such animal as the standard contract and out of over 30 repperies polled there appeared over 75 types of different contracts.

Within the average station reps list there is usually three or more different types of contracts. This practice differs somewhat than it did 10 years ago when the boys in the trade operated under the one form method. The switch most reps claim has been brought about by the advent of television which broke up the old straight 15% contract.

The medium brought into the hands of the reps more money than they were accustomed to dealing with when they had radio alone. With so much more money involved plus stiffer competition, the reps decided to take less than their usual 15% slice. Once the practice got initiated by one or more of the reps it turned into a matter of survival for the other firms. The commission rates now range from the standard 15% all the way down to 5%.

The station reps will admit for the most part that the slicing of the pie downwards was chiefly a case of greediness but say in their defense that economic factors entered into the matter also. If the reps didn't reduce the rates with chain broadcasting outfits, they claim, the McLendon, Westinghouse and Storz companies would have hired their own national sales staff and cut out the reps entirely.

The contracts themselves are of three basic types. There is the flat rate that is charged for all national business procured by the rep. If the station does number of dollars worth of business the rep takes a certain percentage of the figure.

The second and probably the most widely used method is the descending scale applied by the reps. If a station bills a million dollars worth of national business the rep will usually charge more for the first third of a million than for the second third and still less for the remainder.

The argument for this system by the reps is based on the theory that it takes certain staff and operating costs to do business initially and what they are doing is taking less for the gravy.

The third and probably the best system for charging the station is based on the ascending scale which gives reps their share of money only if they earn it. The more business the rep gets, the more he charges. The reps under this plan work on the incentive basis.

The usual contract contains compensation arrangements, the terms of the contract, the coverage areas of the reps, the types of services to be provided by the reps, renewal clauses, and usually winds up the clause that pertains to both parties having to agree on business placed by the reps and the station. Some of the more outlandish agreements even stipulate who has to pay the freight when a station man comes to town and gets into the realm of entertainment.

ITV's New Pact With Performers' Union

London, Dec. 23.

A new agreement, which among other things covers the rapid expansion of British commercial TV during the past two years, has been negotiated between the Variety Artists Federation and the Independent Television programmers.

The new pact covers all members of the VAF appearing in commercial TV variety shows and not only specified acts as set out in the old agreement. Minimum performance fee has been upped by \$3 to \$23. The previous agreement was signed on Dec. 30, 1955, when only the London commercial station was on the air.

More Vital Than Ever That Stars & Clients Get Chummy: Davis

Editor, VARIETY:

New York.

Your piece on the failure of star appearances in local markets clashes oddly with Walter Guild's essay in the same issue concerning "Ratingade."

What with the current economic situation, I predict it will be more vital than ever that tv stars work for manufacturers' essential marketing areas the country over. It is not enough to put on a show today. As we get deeper and deeper into tougher selling situations, our shows must work harder than ever to sell product. And tv personalities who will work harder toward that end are the ones who will pay off on social security.

Examining the question of "personal appearances" it becomes fairly obvious that many people still equate a hand shaking operation with a planned merchandising saturation of individual markets. Again, there is a tremendous difference in the way tours are handled. Frequently, indeed, ratings are a small part of the objective. More often than not, a properly set up and organized merchandising tour emphasizes the power of national advertising to regional and local sales representatives; impresses the local trade with the effort put out by a major supplier; sells home office philosophy to the field; enables future commercial efforts to be more profitable and believable, if you will.

These are just some of the many benefits accruing from properly handled tv "on location" efforts. Ratings are one thing—and an important item. However, selling is more important in the long run. TV personalities must be merchandised properly in the field. When the plan is right and the execution ditto, the results have to be satisfactory. At least, that's been one man's experience for a long time.

Hal Davis
(V.P., Grey Agency)

ABC's Record Biz For N.Y. O&O's

ABC's radio and tv owned & operated stations in New York separately reported record billings figures for recent periods. WABC-TV, in the fourth quarter of 1957, hit an alltime high, topping the same time last year by 27% more coin. WABC Radio reached a new November peak, which was 18% higher than Nov., 1956.

WABC-TV topper Robert Stone attributed the final quarter's increase to five factors: introduction of first-run Columbia pix and the "Shock" feature package in the latenight zone; recent "Housewives Special Plan," offering bankrollers a daytime spot saturation plan at rates much the same as local radio's; the signing of several new advertisers to the station; "unusually high" political billings at election time last November; and a general rating increase.

British TV 'Violence' Under Fire

London, Dec. 23.

British television—both state and commercial tv—have come under fire recently from the press because of the amount of "violence" portrayed in kiddies programs. The London Daily Express, which has taken the major part in the attack, went so far as to take a public opinion poll on the subject, and claims that the results proved that over 54% of the public disapproves of the element of violence in children's programs. However, in another section of the census, 77% of those quizzed stated that they approved of the type of program offered, and only 40% believed that the shows had any adverse effect on the youngsters.

Over 60% disapproved of the slang in American tv films screened for children. The Express followed up its poll with a leader stating: "As commercial tv is dedicated to giving the public what it wants, Sir Robert (Sir Robert Fraser, commercial tv topper) should now take steps to change his programs for children. For the poll shows that they are not what the public wants."



THE HONEY DREAMERS

Currently on "The Jim Backus Show," Daily-American Broadcasting Network.
Records Transcriptions
Mgmt: ART WARD Direction MCA
Oxford 7-9034

Frisco AM Prices Come High; KYA's \$1,450,000 Dicker

San Francisco, Dec. 23. Price on AM radio stations in Northern California is still going up.

Latest nibble for KYA, Frisco indie owned by J. Elroy McCaw and John Keating, is \$1,450,000, according to general manager Irving C. Phillips.

Phillips said McCaw and Keating have received five unsolicited bids in the last fortnight, all above \$1,250,000. He wouldn't name the high bidder, but said the first offer came from Bartlett Broadcasters, and identified two of the other bidders as Westinghouse and General Electric.

KYA, an oldline Frisco indie, was purchased by McCaw and Keating in 1950 for \$150,000.

Phillips said the \$1,450,000 bid represents the highest offer ever made for a Frisco AM outlet and added that while the station hasn't officially been put up for sale the top offer was being considered because of its "outstanding size."

NBC Ups Busse To Newswriter-Reporter

Al Busse is the latest NBC publicist to move up through the network ranks, and effective this week joins NBC Radio as a newswriter-reporter. Busse did it by virtue of a junket to Japan in connection with an NBC Radio contest, during which he did taped reports for "Monitor" and "Nightline." Programming boys liked his work so much they signed him on to the program dept. spot.

Busse has been with NBC for a year and a half. Before that, he was a slack for Madison Square Garden and an advance man for the Harlem Globetrotters. He's the third NBC publicity man to move to better things at NBC in recent months; Walt Kemper became a writer on the "Tonight" show and Bill Anderson an exec in the participating programs department.

TV-Radio Production Centres

IN NEW YORK CITY

WRCA and WRCA-TV advertising-promotion dept. has been split into two units, with Tony Kreamer becoming audience promotion manager and Michael Lannon becoming sales promotion manager, both reporting to Max Buck, director of sales and marketing. Bob Chang resigning as exec producer on the Tex & Jinx McCrary shows to devote full time to packaging. Gene Waldstein upped from guest relations to a stage manager position at WRCA-TV. Jean Mowrey into a featured role on CBS-TV's "As the World Turns" daytime. "The Twentieth Century's" associate producer Ike Kleinerman, writer Don Kellerman and narrator Walter Cronkite planned to Washington to film an interview with Sen. Estes Kefauver for the Feb. 16 show, "Crime and the Committee," depicting the impact of the televised 1951 Kefauver crime hearings. Abby Lewis into "Modern Romances" this week. Sal Mineo appointed cochairman of the "Teens Against Polio" drive of the National Foundation for Infantile Paralysis. Robert Arthur and Ronald Dawson sold their radio package, "Open the Door for Murder," to Australia, via Fremantle Overseas Radio & TV. WCBS sales manager Buck Hurst and merchandising director Howard Lally in Chicago last week for the annual Midwest Food Growers convention, with Hurst staying over for holiday visits with his family. Edith Barstow staging "Kraft Theatre" tomorrow (Wed.). Don Elliot Quartet, Walter Slezak, Andy Williams, Bibi Osterwald into Patrice Munsel's Friday (27) stanza on ABC-TV. Mildred Miller and George Feyer guesting Jan. 13 edition of "Voice of Firestone," and week earlier on show it's Elaine Malbin. Mike Wallace interviewing Maj. Alexander P. de Seversky Saturday (28). Carol Channing, Wayne Morris and Nancy Berg are interviewers on remaining "Probe" "Night Beat" shows on WABD this week.

Cooking expert Dione Lucas will conduct "Gourmet Club" on WPIX for nighttime viewers. The show, to be sponsored by Brooklyn Union Gas Co., will be shown Tuesday evenings at 10:30, beginning Jan. 7. Mutual's interview with Art Buchwald, the columnist who kicked up a first-rate row with his takeoff on an imagined Presidential press conference, got good press coverage. Associated Press, United Press and New York Herald Tribune referred to MBS' interview with Buchwald conducted by Eldon Griffiths, chief correspondent in Europe for "Newsweek" mag and a special correspondent for the net at the NATO Paris meeting. The U.S. Marine Corps has presented WOR-TV with a special award for its "cooperation and assistance." Indie WPIX will carry Monday's (30) scheduled address by President Eisenhower and State Secretary Dulles.

IN HOLLYWOOD

Ralph Edwards-packaged "End of the Rainbow" will be the first weekly tv show to be travelled. It will require production crews in N.Y., Chicago and Hollywood. Slotted against "Gunsmoke," NBC will get behind it with a big promotional push in an effort to knock the western leader out of the box. Jimmy Durante won't be over-exposed in tv this season. He'll be night-clubbing most of the time with only an occasional guesting. Molly Low, who quit as KGEF sales manager, now sparking sales for Tel National, radio transcription service. ABC's Jim Aubrey in town to fire up Orson Welles for a new dramatic series. Gisele MacKenzie won the Hollywood Women's Club special achievement award. CBS-TV's Al Scalpone finally picked Jeanne Crain for the lead in "Guestward Ho," to be piloted next month as a filmed series. I. B. Kornblum, show biz lawyer, took his son, David, away from William Morris into his own firm. Writers now at Screen Gems is jumping these days. Rose Franken is prepping "Claudia," Carol Irwin is at work on "Minerva" (for Myrna Loy), and Ben Feiner has three teams grinding out scripts for the Ed Wynn pilot. Tommy Greenough appointed director of programming at McCann-Erickson, and Charles Powers moves up as director of commercial services. Frank Lovejoy broke his leg on the set of "Meet McGraw" and will be cast in plaster for four weeks.

IN CHICAGO

Jackie Van's 15-minute strip on WGN-TV gets cancelled after Jan. 1 to make way for a new quiz show. WNBC producer Harry Trigg mapping new local moppet show for the noontime spot now occupied by NBC-TV's "Tex and Jinx." Don Coleman, advertising director of American Dairy Assn., leaving for New York as asst. manager of Campbell-Mithun's newly opened Gotham ad bureau. C-M is agency for the ADA account. Fran Allison taking over hostship of ABN's "Breakfast Club" the week of Dec. 31 while Don McNeill vacations with family at Sun Valley. Elaine Rogers signed by WGN as permanent vocalist on "Country Fair." Herb Grayson, head of Chi CBS press relations, off to New Orleans with spouse for week vacation. WTTW's "Chicago Dynamic," educational spec with Frank Lloyd Wright and Carl Sandburg being repeated this Friday (27). Sterling Television Co. has opened a Chi office with Elliott Abrams as manager. Here's Geraldine replacing "Uncle Johnny Coons Show" on WBKB at noon. NBC-TV sales veep Edward Hitz and retired Chi NBC puffbluffs head Judith Waller participating on Central States Speech Assn. panel tomorrow (Thurs.).

IN MINNEAPOLIS

Granted a FCC permit to build and operate a video station at Alexandria, Minnesota, town of 8,000 population about 90 miles distant from Twin Cities, Central Minnesota TV Co. also has applied for tv channel at Bemidji, Minn., 100 miles further north. Survey reveals that although Twin Cities with their four commercial and one educational tv stations would be eligible for experimental subscription tv there'll be no Minneapolis-St. Paul application from any of the stations for the necessary permit. S. D. Hubbard, KSTP tv and radio station president-general manager, who was among first locally to vision video's potentialities, on record as doubtful if subscription tv will get anywhere "importantly" here. Donald Swartz, veteran film man, who has taken over as general manager of local non-network station KMGH-TV with acquisition of 75% of its ownership by National Television Associates (other 25% owned by Metro Pictures) and has title, too, of United Television, Inc., president, is retaining ownership of his independent film exchange where his brother, Abbott, former United Artists branch manager here, has been installed as manager. After having the entire staff participate in a two-hour discussion over whether the station should play selections from the Elvis Presley Christmas album, Larry Haeg, WCCO Radio general manager, gave the green light to all numbers excepting "Santa Claus Is Back in Town" and "Blue Christmas."

IN BOSTON

William B. McGrath, veep and managing director of WHDH-TV, hosted ad agency reps and tv writers at Statler's Imperial Ballroom Tuesday (17) with door prizes and intros to new Channel 5 execs. Arlie Huff, former WICE, Providence, R. I., deejay, joined sales dept. WMEX. Sherrin Feller, WEZE diskier and commentator, doing a new show from the Bradford Hotel lounge. Boston Garden Arena Corp.

(Continued on page 28)

BOBBY OUTGROWS HIS TV SOX

There's No Stopping Those Westerns

Television's westerns now account for half of the Top 10 Nielsen, with "Zane Grey Theatre," on CBS-TV in its second season, moving into the charmed circle for the first time and presumably on the momentum of the western craze. "Gunsmoke" again is in first place, by a wide margin; NBC's "Tales of Wells Fargo" is second; CBS' "Have Gun, Will Travel" spurted up to fourth; "Zane Grey" is tied for eighth with ABC's "Wyatt Earp." List for the Second November report contains 11 shows (due to a two-way 10th place tie), with CBS having six, NBC four and ABC one.

AVERAGE AUDIENCE

1. Gunsmoke (CBS)	43.4
2. Wells Fargo (NBC)	35.2
3. I've Got a Secret (CBS)	35.1
4. Have Gun, Will Travel (CBS)	35.0
5. Danny Thomas Show (CBS)	33.9
6. Perry Como Show (NBC)	33.5
7. Tennessee Ernie Ford Show (NBC)	32.6
8. Zane Grey Theatre (CBS)	31.9
9. Wyatt Earp (ABC)	31.9
10. General Motors 50th Anniversary (NBC)	31.0
11. General Electric Theatre (CBS)	31.0

TOTAL AUDIENCE

1. General Motors 50th Anniversary Show (NBC)	49.4
2. Gunsmoke (CBS)	45.5
3. Holiday in Las Vegas (NBC)	43.0
4. Perry Como Show (NBC)	42.8
5. Ed Sullivan Show (CBS)	38.1
6. Steve Allen Show (NBC)	37.8
7. I've Got a Secret (CBS)	37.6
8. Tales of Wells Fargo (NBC)	37.2
9. Have Gun, Will Travel (CBS)	36.6
10. Danny Thomas Show (CBS)	36.1

ABC-TV's \$81,200,000 Gross For '57 To Top '56 By \$4,474,000

Year end estimate by ABC-TV is that it grossed \$81,200,000 in 1957, which is \$4,474,000 better than the \$76,726,000 gross accredited to the network by PIB for 1956. Web said that the last quarter of this year and a projection into the first quarter of 1958 indicate that the six-month period will double the profit over the October-March period a year ago.

Meantime, the parent American Broadcasting-Paramount Theatres declared its regular stock dividend despite the decline in the theatrical exhibition arm, Paramount Theatres, and throughout the exhibit field and despite the costs incurred in creating new stanzas for American Broadcasting Network, the radio branch. In the fourth quarter, company paid 25 cents per share on both common and pre-declared its regular cash dividend went out on Friday (20) to all holders of record on Nov. 29. On the year, AB-PT forked out a dollar a share, bypassing any extra dividend.

AB-PT prexy Leonard H. Golden-son told stockholders that overall company earnings will be lower in this last quarter than at the same time in 1956, since the improvement in television earnings (which is in contrast with the trend "since the fall of 1956) is not enough to offset the decline in theatre business" plus radio expenditure.

However, the executive held forth hope of a theatrical upbeat starting around the Xmas holiday period. He said that the number of strong motion picture being made available should have a decided favorable affect on the exhibitor.

Chi's Upbeat In Tintset Sales

Chicago, Dec. 23. In the past six months color television has taken a sharp upbeat in the Chicago area, even to the extent of outstripping in dollar volume the sale of RCA black and white sets. On the average over the six-month period, RCA's color sets (there's no competition as yet) have brought in \$7.45 to every RCA b&w dollar.

July was the biggest month with tint posting \$22 for every conventional set dollar. In August, the ratio was 12 to 1. Sept.-Nov. around 3 to 1, and December just under 2 to 1.

An RCA spokesman attributes the gain to a beefed up advertising campaign and to the increase here in color programming.

KFOX's 700G Sale

Hollywood, Dec. 23.

Fulltime 1,000-watt AM station, KFOX, Long Beach, has been purchased by Kenlon Brown and Kevin Sweeney for approximately \$700,000. Venture is a solo one for Brown and Sweeney, and other members of syndicate which last week took over KCOP (TV), here, with Brown-Bing Crosby, George L. Coleman and Joseph A. Thomas—are not participating in the KFOX buy. Sale, of course, is subject to FCC approval.

Sweeney, prexy of Radio Advertising Bureau, was active in local broadcasting before accepting national trade org post. He'll continue to head up RAB under terms of a new pact which allows him to make outside investments.

Nielsen Springing His Instantaneous TV Ratings, Too

A. C. Nielsen has been experimenting for some days now with its own instantaneous measurement, and the research company "might" offer it for sale to the video webs within the next month or two. Nielsen, which has been offering reports on a semi-monthly basis via its audimeter, has two to three dozen homes in Chicago wired for minute-by-minute TV audience reactions.

Report follows by a week the official proclamation by American Research Bureau of an instantaneous measure called Arbitron. Arbitron is a wire system which gives immediate audience results at the ARB office. ARB intends to develop the plan city-by-city, but Nielsen has its sights on setting up a national measurement from the start, first offering the immediate service to networks and national bankrollers and then, as a sidebar, to local TV operations.

The Nielsen system of instantaneous measurement was not described. The Chicago experiment has tallied a "few hundred hours" of television viewing. Several years ago, Nielsen experimented with a system offering the same quick results at a central location. At that time, the com-

(Continued on page 34)

NBC-TV's MAJOR ADVANCES IN '57

The ascendancy of NBC under the stewardship of prexy Bob Sarnoff over the past twelvemonth period has hit "peak performance" status with the second Nielsen report for November. If NBC feels inclined to do some extra-curricular chest-thumping in tossing around some of the more potent vital statistics, it's perhaps justifiable by virtue of "a look at the record."

The second Nielsen report for November puts NBC in its best competitive position of the past couple of years, bearing out earlier Trendex indications that this is one of the most slam-bang battles for audience between NBC and CBS in many a year. And a confidential memo being circulated among the top NBC echelons reveals that total hours of sponsored time for December has reached an alltime high at NBC.

What the Nielsens boil down to are: (1) a cutback of CBS' average rating lead in the nighttime to 5% from last year's 23%; (2) a top 10 Nielsen status of four out of the top 10 for NBC vs. only two a year ago; (3) a tie (21 each for NBC and CBS, five for ABC) in nighttime half-hour wins measured in terms of audience share and 7:30-11 p.m. (in average ratings, rather than share, CBS leads by 22 to 20 to 5 for that period; its 23 to 20 if 7 p.m. Sunday is counted); an average rating lead in three nights of the week as compared with one night a year ago.

Nielsen breakdown shows NBC's average evening rating to be 23.2, as against 21.0 a year ago; CBS' is down to 24.5 vs. 27.1 a year ago, all of which means that NBC now trails by 5% instead of 23%. On the Top 10's, NBC took four spots on the average audience list but captured five out of 10 on a total audience basis. On a night-by-night basis, CBS wins four nights compared to six a year ago; while NBC dropped its Saturday night supremacy of '56, it picked up dominance on Monday, Wednesday and Thursday nights.

Moreover, the Nielsen gives NBC its best daytime picture in four years except for one report last summer. Breakdown gives NBC a 6% lead over CBS in average ratings; in the morning it's as high as 27% but is sharply reduced in the afternoon.

The sponsored hours report shows that the first December week total of sponsored hours, sparked by an upsurge in "Today" and "Tonight" sales, is the highest ever for the web, a total of 56 hours and 38 minutes. This represents an increase of 13.5% or six hours and 45 minutes over last month, November, and also represents a gain of two hours and 15 minutes or 4.1% over December of 1956.

CBS has also gained, with a 57-minute gain over last December to a total of 59 hours and 50 minutes. Their best figure since September of 1956. But the CBS lead in sponsored hours over NBC has been cut to three hours and 12 minutes, the smallest margin in five years, and down an hour and 18 minutes from the four and a half hour margin held by CBS last December.

In radio, NBC increased its sponsored hours this month by 71.1% over a year ago, gaining 16 hours and 52 minutes to reach a total of 40 hours and 35 minutes.

SINATRA BUYS 3 RADIO STATIONS IN ORE., WASH.

Frank Sinatra bought controlling interest in three west coast radio stations. The singer-actor bought into Mount Rainier Radio & Television Broadcasting, which owns AM's in Seattle and Portland, Ore., and in Spokane, Wash.

Mount Rainier operates KJR, Seattle, KXKL, Portland, and KNEW, Spokane. Essex Productions, Sinatra's tv company, made the transaction subject to FCC approval.

Despite Assorted Pressures, Slim Chances for a TV Center in N.Y.

Squeamish Scots

Glasgow, Dec. 23.

A group of church ministers will probe tv moral tone here following local squawks about contents of tv and radio programs.

They have discussed complaints from congregations about bad language, neck cleavages, suggestive lyrics, leg shows, realistic plays and jokes re homosexuals.

Rev. William McLaren, clerk to the church presbytery, said: "An increasing number of people seem to be perturbed by some programs. The Church and Nations Committee have been asked to investigate authenticity of these complaints."

NBC Film Subsidy Sheds Opera Helm; Suspends '58 Tour

With the advent of Earl Rettig as the new chief of the NBC subsidiary, California National Productions, the outfit is turning control of the NBC Opera back to the network. Simultaneously, NBC suspended the Opera's tours for 1958 and has not yet made plans to resume the tour in 1959.

NBC recaptured Opera control from its subsidiary because, now that the tour has been ended and only future NBC Opera tv shows remain, company feeling is the vestige rightfully belongs to NBC-TV. Four opera tv specials have been blueprinted for 1958-59 under the aegis of NBC veep Davidson Taylor, who is in charge of the network's public affairs department. Lew Ames is shifting back to the network from CNP to handle future plans for the touring units. For the moment, however, no plans have been made beyond reassessing the unit, which has been making a four-month tour of 60 cities and gave 63 performances this season. Tour has been running for two years.

Esso's Two-Way Spread In New York Market

Esso has made its first news purchase on WCBS-TV, the CBS flagship in New York, buying an early morning five-minute strip on the station starting Jan. 6. Strip is the wrapup segment of WCBS-TV's new half-hour 7:30-8 news show, which replaces part of the Jimmy Dean network feed cancelled by the network.

Wrapup segment, at 7:55, features Peter Thomas and is titled "Recap-Report." Deal was set via McCann-Erickson and runs 52 weeks, with an option for Esso to move up to an evening time news show should one open up. Esso currently sponsors the Gabe Pressman evening strip on WRCA-TV.

Esso Standard Oil has given WABC-TV, ABC-TV's New York flag, a fair chunk of local business by renewing on the 11 to 11:10 p.m. John Cameron Swayze newstrip and by buying into the final five-minute portion of the network's nightly John Daly news show.

Oil bankroller is picking up its 10-minute Swayze contract as of Dec. 30, and on the same day it's taking the last five-minutes of Daly's 7:15 to 7:30 network newscast. Since the final portion of Daly is not sold nationally, the web opened it up for local sale. Length of the new and renewed pacts was not divulged. Inking was done via McCann-Erickson.

Prospect of a large television centre in New York seems as far off as it ever was. So does the hope of getting Mayor Robert F. Wagner and his city government to do something concrete about alleviating the laws governing the leasing of film in New York.

At least two different industry groups have met with the Mayor or his aides over the past weeks to discuss ways of bolstering the metropolitan area as a source of television. So far, the Fact Finding Committee of the Allied Theatrical Arts reports no progress, though meetings are continuing, and the same holds true for representatives who have met with the Department of Commerce and others in the city in behalf of the Film Producers Assn. of New York. Ed Sullivan and Tex McCrary, key members in the Academy of Television Arts & Sciences, were reportedly heading a committee from the Academy's N.Y. branch to see the Mayor on the construction of a taxless tv centre on a city landmark, but for entirely extraneous reasons Sullivan says that he cannot participate in the venture. And simultaneously, the city reports that the likelihood of a tax-free setup is minute, not to say invisible. Meetings are also being planned with city officials by the National Assn. of Broadcast Employees & Technicians.

Many of the powwows are being channeled to Vincent O'Shea, Deputy Commissioner in the Department of Commerce and Public Events. An official of the Department told VARIETY the other day that "until the television networks can determine the most economical place to produce the city cannot make a move." And about the only ones not heard from by the city are the networks.

A participant in the talks with the city said afterwards, "The Mayor's office has been hearing this for a long time and now have some pretty stock answers," referring to the city's position.

'N'west Passage' Hits Client Snag

It's now by no means definite that "Northwest Passage" will go into the early Sunday evening time on NBC-TV this spring. Detering such move are a couple of factors such as the reluctance by Royal McBee to pick up the show as a replacement for "Sally," which it cosponsors, and a decision by NBC itself that it's not necessarily wedded to "Passage" as the 7:30-8 "Sally" replacement.

NBC exec v.p. Bob Kintner said last week that NBC is considering a number of properties to replace "Sally" if that gets cancelled, as is very likely. He added that "Passage" doesn't have to go into a Sunday night time slot and that there are other possible periods being considered for the show. He did say that "Passage" had been offered to Royal McBee as a replacement possibility, along with other shows, and that Royal is considering it.

But the word around Young & Rubicam, the Royal agency, is that the client doesn't consider "Passage" as an acceptable program choice, and that while Royal would like to exit "Sally" it wants something other than the new filmed western. Rather than create a situation where Royal could get out of a 52-week contract by balking on a "Sally" replacement, NBC apparently is considering the possibility of other shows for Royal.

This likely would knock out NBC's plans to install "Passage" at 7:30 in the spring as a half-hour entry, and then expand it to a full 7 to 8 hour in the fall. The move to a full hour in that time Sundays could be made in the fall, but without the transitional half-hour version unless NBC chose to slot this at 7.

Britain's Com'l ITN News Setup Spreading to European Markets

An expansion of Britain's Independent Television News operation, which services the commercial telecasters with newfilm in the United Kingdom, was forecast by Geoffrey Cox, editor and chief exec. of ITN.

Cox, in the U. S. for renewal of ITN's agreement with CBS Newsfilm, said the ITN will be pushing its service in Europe, where tv is growing and in other areas. The ITN works under the jurisdiction of the Independent Television Authority and by law commercial programmers are required to carry 20 minutes of news daily.

Under the ITN-CBS Newsfilm deal, the British commercial news outfit buys the CBS Newsfilm service, as well as supplying CBS Newsfilm supplementary London coverage via ITN camera facilities.

Cox acknowledged that tv news in Britain, like in the U. S., has a tough time to get film spot coverage of major news events as they are breaking for timely telecasts. ITN attempts to meet the problem by features, getting the reactions of the man on the street on news developments, obtaining an interesting sound-track for filmed news coverage which although they may be telecast later than their breaks in newspapers, carry a wallop on the home screen.

ITN's biggest competitor is the British Broadcasting Corp. Unlike the BBC, which depends on news readers as commentators, ITN has made a deliberate attempt to build news personalities, such as Robin Day and Ludovic Kennedy. There's nothing like Mike Wallace in Britain with his personal probing, but Cox feels the ITN newscasters are quite blunt and aggressive.

In addition to its regular schedule of newfilm, ITN has two news specials, "Roving Report" and "Tell the People," the latter an hour interview program similar to "Face the Nation" in the U. S.

Commercial programmers' news shows are about two-thirds film and the remainder live. Commercial tv in Britain now can reach about 60% of the sets and by next year, with new commercial facilities added, the coverage should expand to about 80%. ITN, which has a guaranteed market, has a 157-man staff, the bulk of whom are technicians.

Matty's Residual Coin on Post-'48's

Hollywood, Dec. 23. First installment of \$35,000 by Matty Fox, on residuals for post-'48 RKO features to be released to tv was mailed to 125 writers by Writers Guild of America West, in time for Christmas holidays. Some checks for as much as \$3,000.

Payment represents approximately one-sixth of \$235,000 total agreed upon by Guild and Fox. Screen Writers Branch prexy Frank S. Nugent pointed out in accompanying letter. Checks cover first six payments by Fox, who will make 36 equal monthly payments in all. However, Guild membership voted to disburse payments on semi-annual basis.

Division is based on formula worked out on theatrical grosses of 82 features involved, with writers divided into five categories. Another sum has been set aside to pay writers on an undetermined number of RKO shorts also purchased by Fox.

GUILD'S \$616,000 NINE-MONTH NET

On the year, Guild Films had sales of over \$15,000,000, company reported. Year-end statement said that it was the best in the outfit's history. Without final earnings figures tallied as yet, telefilm distribution reported a nine-month figure for net income after taxes of \$616,000.

Meanwhile, Guild intends starting production on "Sabotage," a new half-hour series in England right after Jan. 1.

50-CITY SPREAD ON 'CHAMPAGNE PACKAGE'

With 16 sales chalked up on National Telefilm Associates' latest "Champagne Package" within the past two weeks, the package of 58 pix now has been sold in 50 tv markets.

Most recent purchasers include: KMOX-TV, St. Louis; WGN-TV, Chicago; KPILX, San Francisco; WWJ-TV, Detroit; KUTV, Salt Lake City; KWTU, Oklahoma City; KOTV, Tulsa; KROD-TV, El Paso; KOIN-TV, Portland, Ore.; KTVK, Phoenix; KLRJ, Las Vegas; WBEN-TV, Buffalo; and WTMJ, Milwaukee.

Leaders in the package include "High Noon," "Spellbound," "Bells of St. Mary" and "The Third Man."

CBS Film Sales Puts 'Range Rider' on Ice

In an attempt to prolong the life of a series, CBS Film Sales is taking "Range Rider" out of circulation for a year, beginning January 1.

The series already has had five runs in most situations. Taking the oater off the air for at least a 12-month period is designed to give the kids growing up a chance to forget the skein for awhile. It's hoped the next time around, the sagebrusher for the growing kid should be near fresh instead of that "old tired" show.

KTVU's Rerun Format

Oakland, Cal., Dec. 23.

KTVU, independent channel 2 planning to go on the air March 3, has purchased nine film series as backbone of programming. The nine "Count of Monte Cristo," "New Adventures of Charlie Chan," "Susie," "Halls of Ivy," "Ramar of the Jungle," "Your Star Showcase," "Mystery Is My Business," "Foreign Legionnaire" and "Stage Seven."

All are reruns except the "Charlie Chan" series.

Schenectady — Quevic Vichy is sponsoring "The Gray Ghost," half-hour Civil War film, on WRGB-TV, Wednesday nights. Freelancer Pat Ryan does the commercials.

PEOPLE

With Ben Alexander, others
Producer: Frank La Tourette
Director: George Stevens Jr.
30 Mins., Sun., 6:30 p.m.
KABC-TV, Los Angeles

Jack Webb's newest addition to what he hopes will be the ranks of sponsored television is out to prove one thing: "There's nothing more interesting than 'people.' Unfortunately, he's only partly right, a fact well pointed up in the preview of "People."

Segment proves, once and for all, that the only people of interest are interesting people, and that no amount of movie magic is going to make a dull human being appear alluring. First show concentrates too heavily on one level of humanity—the people who inhabit McArthur Park during working hours, the men driven by the past to Skid Row and the 24-hour residents of Pershing Square. Program's future will depend on the kind of people it can find. No one's going to sit home on Sunday nights to hear a little old lady tell how she celebrated her birthday by buying a cup of coffee and going to see the pigeons. But a bum who swears he's getting more from life than a millionaire—that's something else again.

Ben Alexander, as The Man, roams the streets of Los Angeles, interviewing the people he comes across, the same people anyone would come across were he to follow Alexander's route. Individuals are seen for 15 seconds to a full minute and are asked questions that range from inane to percep-

Blackwell to NBC Int'l

Lane Blackwell has joined NBC International Ltd. as British sales manager, with headquarters in London. He's resigned from the same position at Fremantle Overseas Radio & Television to take the NBC post, and will concentrate on sales of NBC-TV and California National programs.

Prior to his Fremantle stint, Blackwell was with Radio Free Europe in Munich.

New IA Pact May Trigger Feud Of Teleblurb Unions

Hollywood, Dec. 23. Hot fight between competing unions in teleblurb field to control growing multi-million dollar industry was intensified last week with introduction of new IA basic pact. According to Don Hillary, biz agent of Local 839, Motion Picture Screen Cartoonists, IATSE, new pact, which provides for higher scales than that of competing Indie Screen Cartoonists Guild, will be basis of all future IATSE negotiations among tv commercial makers.

For instance, Local 839 pact provides weekly minimum of \$189.63 for top-paid animators, story men and background artists, compared to \$185 under SCG pact. Assistant animators get \$136.33 under IA pact; \$115 under SCG contract.

Two firms already have inked the new IA pact, according to Hillary. One is new Dave Fleischer teleblurbery, engaged in making Chevy commercials. Other is previously disclosed Jack Kinney-Hal Adelquist pact, which is now revealed to be under new rate.

In rebuttal, SCG's biz agent, Lawrence Kilty, points out that the indie union is currently in midst of staggered round of negotiations for new pact, which would up SCG rate to \$195 weekly. Some 20 teleblurb firms will be involved by time SCG talks are concluded next year.

Also, Kilty bitterly attacked the IA's claims to higher pay rates, pointing to pact which Local 839 has with such majors as UPA, Walter Lantz, Walt Disney and Warner Bros. These majors are increasingly engaged in teleblurb making, according to Kilty, but pay rates which remain substantially below even the old SCG level. For instance, he points out, IA animator scale under the major pact is approximately \$154.

New IA scale disclosed by Hillary is part of fight by Motion Picture Screen Cartoonists to gain dominance in teleblurb field, hitherto primarily an SCG preserve.

Syndication Review

It's fascinating to learn why a \$15,000-a-year retail buyer has succumbed to Main Street flop houses, but too many questions like "What does squash taste like?" might run straight through quickly.

With the 20 or so different persons that released their feelings on the tv screen, undoubtedly there were going to be some with enticing stories to tell—The bums, the jobless, an ex-lady bookmaker, a former prizefighter who now wants to carry the torch of the Lord and a youth who's looking for the golden steps to heaven.

Alexander, no Mike Wallace, but with strangers he can't be. He does bring a warm, sincere approach to the show. Producer Frank La Tourette put the show together in fine fashion, lending a professional air to the whole thing. George Stevens Jr., directed, and though the subjects supposedly were unprepared, the right mood prevailed. Frank Kowalski's continuity writing was in keeping with various subjects.

Because there's been so much controversy whether people would be interested in seeing people, show was sponsored by Alexander in his regular time spot to plug his automobile agency. He asked viewers to write in, pro or con, stating the decision would determine whether show ever would be seen again. He's likely to be right. Should "People" hit the tv trail, it probably would not be the kind of hanger-on Webb's "Dragnet" proved to be. But it could be welcomed as a different and wholly uncontrived half-hour. Ron.

The Chi Story—Vidpix '57

Chicago, Dec. 23. What was once "Chicago style" television is now anybody's style. And vice versa. Anyone can buy film.

The creative elements here realized a new setback in 1957, while the Windy City stations blissfully rang the cash registers and kept on buying Hollywood's backlog. As the nation's topmost market in the show biz hinterlands—for that must surely be its involvement—Chi's situation fairly typifies what has happened in other grassy video markets this past year.

When all the accounting is in, 1957 should turn out at least as prosperous as the previous year when the four commercial stations in this city earned an aggregate profit of around \$9,500,000. And maybe more prosperous. WBBM-TV continued strong with the highest rates in town, and the three other stations have been boasting improvement on the business side, most notably WGN-TV. And although the stations found local spot biz tailspinning in 1957, the slack was more than compensated for by a strong upbeat in national spot sales.

Sunday Night Big Arena

As for the film brokers, it was all steak and gravy. Almost before the year began there was a rush on for Hollywood oldies, and eventually the stations created film wars (WBNQ, following the NBC-TV Sunday, was the last to take part but finally did so in the spring). Ukasey night became the biggest arena, with three stations pitching choice cinematics against each other, and Saturday the second with WBBM-TV's "Best of MGM" pitted against WBKB's "Shock Theatre." Weeknight programming went nearly entirely to feature films.

The bigger the wars the fatter grew the film peddlers, and before the year expired National Telefilm Associates landed one of the highest top prices yet for pix in this market—an average of \$9,000 per hour from WGN-TV for the 58 films in its "Champagne Package." Moreover, the brokers faced the delicious prospect that most stations will need a replenishing of stock immediately after the first of the year.

In 1957 the stations together nearly doubled the previous year's grind of feature films. The four channels show about 64 oldies per week, some of them edited down, for a total of about 100 television hours. This represents about one-fifth of the total commercial beaming each week in Chi, with much of the remaining time occupied by the networks and syndicated film fare. As of the fall season, WBBM-TV was producing around 22 local live hours per week, WBKB around 30, WNBQ about 15, and WGN-TV something like 32. Seldom does any station essay anymore an ambitious and costly live show. Programming is not only done more easily from reels, but the saleability is also more certain. WBBM-TV, for one, expects to gross around \$3,250,000 on its feature films.

So is everybody happy? Is anybody ever in a business famous for its vicissitudes? The coin rolls in under the pall of tollivision. The heart-lifting chant "who needs to be creative when we got film?" is already turning into the wail, "how high can the film prices go?" And then the frightening thought, what happens if national spot biz takes a dive?

Symptomatic of the stations' departure from live television is the fact that only WGN-TV has comfortable provisions for a studio audience (and rarely uses its theatre) and the relative indifference, compared with previous years, to the networks' continued lopping off of Chi origination.

By mid-December, five network shows emanating from the Windy City were axed by the webs, the last an NBC-TV singleton. "The Howard Miller Show," a daytime reaching slightly over 50 markets slated for termination in February. ABC-TV this year dropped the 10-year-old "Kukla, Fran and Ollie" and later "It's Polka Time." NBC-TV let go "Zoo Parade," and CBS-TV deleted "Susan's Show."

Chi's position, or lack of it, in the network scheme is no longer a matter of civic pride. What's regrettable now is that there is no longer an incentive toward fresh and creative live programming at the local level. Talent, such as is left here, has gravitated to steady employment in other fields or is freelancing to industrial shows, industrial films, and filmed commercials.

A Shirt-Tail Status

The stations themselves have a new, more mechanical role in network operations. WBKB, for instance, has become the time-standardizing relay point for ABC-TV, and for the present all of that web's videotape equipment locates here. Other stations originate certain commercials for their networks to accommodate sponsors who want to be near their blurbs, or they feed such vidfilms as "Maverick," "Robin Hood," "Sgt. Preston of the Yukon," and "Bob Cummings Show" on the cables. Otherwise, the Chi program contributions are in bits and pieces—a one-shot pickup, a news cutaway, or an occasional fragment for shows like "Wide World of Sports."

The heavy reliance on feature film, however, may only be another temporary phase in the growth of the tv industry. Already certain station brass are forecasting a return to live programming, based on the guess that viewers will become surfeited with old features and that the cinematics will eventually become too expensive for stations to afford for what they may be able to deliver in ratings.

But for the time being the blockbuster pix have plenty to recommend them, among them ratings that often are comparable to top network shows. And the Hollywood oldies are really only a passing video fancy, their demise as program fodder is not seen for 1958.

TUGBOAT ANNIE IN BRITISH TV BOW

London, Dec. 23.

First of the co-produced telefilms in the series, "The Adventures of Tugboat Annie," made by Associated-Rediffusion and Television Programs of America, will be aired by the London weekday commercial tv programmers next Tuesday (31).

The series was lensed in Canadian studios by arrangement with Lever Bros. of Canada with exteriors filmed between British Columbia and Seattle. Title of the first airing will be "Sixth Santa."

Ziv's 'Masterson'

Hollywood, Dec. 23.

Ziv has secured the tv rights to "Bat Masterson," the book published this fall by Doubleday, written by Richard O'Connor.

Production on the oater series is slated to begin after the first of the year for airing next fall.

AAP Blueprints Its Future Lineup

Now that Lou Chesler and his compatriots are out of the picture at Associated Artists Productions, the company is preparing to carry out its "longrange plans" in telefilm and theatrical production. A blueprint to produce several more "Popeye" cartoons, reportedly first for theatrical release and then for telefilm runs, is one of the first items on the production docket.

Before Chesler and his associates, M. Mac Schwebel and Max Goldbar, sold their 51% interest to a UA subsidiary organization, one of the issues between Chesler and Eliot Hyman, AAP prexy, was whether to take the revenue from tv sales of Warner Bros. features as profits or whether to churn it back into the company to finance Ray Stark's AAP production plans. Chesler, Schwebel and Goldbar (Continued on page 32)

CBS Film Sales has sold more than 6,000 half-hours of programming under its "sales safari" plan, geared for smaller markets via a set count of 220,000 and lower. The discount plan on rerun product was initiated Oct. 28 and will be in effect until Tues. (31), encompassing a period in which sales are usually dull.

Sales were to stations in Chattanooga, Bristol, Tenn.; El Paso, Harlingen, Big Spring, Tex.; York, Pa.; Valley City-Fargo, N. D.; Ottumwa, Ia.; Reno, Nev.; Bloomington, Ind.; Peoria, Ill.; Albuquerque, N. M.; Honolulu and Alaska.

Series included in the discount offer include "Arms 'n' Andy," "The Whistler," "Mama," "Life with Father," "Brave Eagle," "Our Miss Brooks," "The Honeymooners," "Files of Jeffrey Jones."

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
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BOSTON

Approx. Set Count—1,400,000

Stations—WBZ (4), WNAC (7)

1. Federal Men (Myst)	WBZ	MCA	Mon. 7:00-7:30	29.3	73.8	39.7	Patti Page	WNAC	8.1
2. Whirlybirds (Adv)	WBZ	CBS	Tues. 7:00-7:30	28.1	75.9	37.0	Yankee News; Weather	WNAC	7.5
3. Decoy (Adv)	WBZ	Official	Sun. 10:30-11:00	26.6	59.9	44.4	State Trooper	WNAC	15.0
4. Frontier Doctor (W)	WBZ	H-TV	Thurs. 7:00-7:30	25.6	69.9	36.6	Yankee News; Weather	WNAC	8.1
5. The Honeyymooners (Co)	WNAC	CBS	Sat. 10:30-11:00	24.1	49.7	48.5	Your Hit Parade	WBZ	20.2
6. Frontier (W)	WNAC	NBC	Fri. 10:30-11:00	22.7	58.8	38.6	Cavalcade of Sports	WBZ	15.9
6. Golden Playhouse (Dr)	WBZ	Official	Wed. 7:00-7:30	22.7	64.5	35.2	Yankee News; Weather	WNAC	10.9
7. Highway Patrol (Adv)	WBZ	Ziv	Sat. 7:00-7:30	22.4	48.8	45.9	Harbourmaster	WNAC	23.0
8. Harbor Command (Adv)	WNAC	Ziv	Sun. 7:00-7:30	22.2	49.7	44.6	26 Men	WBZ	21.1
9. Silent Service (Adv)	WBZ	NBC	Fri. 7:00-7:30	21.8	63.0	34.6	Patti Page	WNAC	10.6
10. 26 Men (W)	WBZ	ABC	Sun. 7:00-7:30	21.1	47.3	44.6	Harbor Command	WNAC	22.2

WASHINGTON

Approx. Set Count—800,000

Stations—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	21.0	57.9	36.3	Bowl the Champ	WMAL	9.1
2. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	16.2	41.0	39.5	News—John Daly	WMAL	11.6
							Susie	WRC	10.5
3. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:00-6:30	15.9	37.7	42.2	Meet the Press	WRC	13.8
4. Stu Erwin (Co)	WRC	Official	Thurs. 7:00-7:30	15.8	47.4	33.3	News—John Daly	WMAL	10.2
5. Last of the Mohicans (W)	WRC	TPA	Wed. 7:00-7:30	15.7	42.7	36.8	News—John Daly	WMAL	11.4
6. Jungle Jim (Adv)	WMAL	Screen Gems	Thurs. 6:00-6:30	15.2	45.6	33.3	Early Show	WTOP	7.4
7. Men of Annapolis (Adv)	WTOP	Ziv	Tues. 7:00-7:30	15.1	40.1	37.7	News—John Daly	WMAL	12.5
8. Brave Eagle (W)	WMAL	CBS	Fri. 6:00-6:30	14.5	43.4	33.4	Early Show	WTOP	8.2
9. Gray Ghost (Adv)	WTOP	CBS	Sat. 10:30-11:00	14.4	31.3	46.0	Safeway Theatre	WMAL	14.2
10. Ellery Queen (Myst)	WRC	TPA	Mon. 7:00-7:30	14.1	37.5	37.6	Mama	WTOP	10.1
							News—John Daly	WMAL	10.5

MINNEAPOLIS-ST. PAUL

Approx. Set Count—515,000

Stations—WCCO (4), KSTP (5), KMGM (9), WTCN (11)

1. Death Valley Days (W)	WCCO	Pacific-Borax	Sat. 6:00-6:30	21.3	52.5	40.6	News Picture	KSTP	13.0
2. Dr. Christian (Dr)	WCCO	Ziv	Sat. 9:30-10:00	21.0	41.5	50.6	Your Hit Parade	KSTP	18.2
3. Popeye Clubhouse (Ch)	WCCO	AAP	Mon.-Fri. 5:30-6:00	20.6	56.7	36.3	Mickey Mouse Club	WTCN	10.5
4. State Trooper (Adv)	KSTP	MCA	Tues. 9:30-10:00	18.7	31.2	60.0	Wrestling	WCCO	24.5
5. Annie Oakley (W)	KSTP	CBS	Sat. 5:30-6:00	16.7	44.7	37.4	Championship Bowling	WCCO	10.4
6. Bugs Bunny Time (Ch)	WCCO	AAP	Mon.-Fri. 4:30-5:00	16.6	61.5	27.0	Susie	KSTP	4.5
7. Code 3 (Adv)	WTCN	ABC	Mon. 9:30-10:00	16.4	28.9	56.8	Studio One	WCCO	17.9
8. Wild Bill Hickok (W)	WCCO	Screen Gems	Sat. 11:00-11:30 a.m.	15.6	89.1	17.5	True Story	KSTP	1.9
9. O. Henry Playhouse (Dr)	KSTP	Gross-Krasne	Sun. 9:30-10:00	14.9	24.8	60.2	What's My Line	WCCO	28.5
10. Silent Service (Adv)	WTCN	NBC	Thurs. 9:30-10:00	14.3	28.1	50.9	Playhouse 90	WCCO	19.8

COLUMBUS

Approx. Set Count—357,000

Stations—WLW-C (4), WTVN (6), WBNS (10)

1. Death Valley Days (W)	WBNS	Pacific-Borax	Sun. 9:30-10:00	29.6	47.7	62.1	Chevy Show	WLW-C	21.2
2. The Honeyymooners (Co)	WBNS	CBS	Sat. 7:00-7:30	28.7	52.6	54.6	Midwestern Hayride	WLW-C	15.6
3. Frontier Doctor (W)	WTVN	H-TV	Fri. 7:00-7:30	28.4	56.3	50.4	News—Chet Long	WBNS	17.7
4. Our Miss Brooks (Co)	WBNS	CBS	Sun. 6:30-7:00	23.9	44.0	54.3	Best of MGM	WLW-C	19.8
5. Whirlybirds (Adv)	WTVN	CBS	Thurs. 7:00-7:30	23.1	43.5	53.1	News—Chet Long	WBNS	19.5
6. Highway Patrol (Adv)	WBNS	Ziv	Tues. 10:30-11:00	22.2	54.4	40.8	Big 10 Highlights	WLW-C	11.9
7. Mama (Dr)	WBNS	CBS	Wed. 6:30-7:00	21.9	60.8	36.0	Colonel Bleep; Headlines	WTVN	9.3
8. Waterfront (Adv)	WBNS	MCA	Sat. 6:30-7:00	21.3	45.9	46.4	Midwestern Hayride	WLW-C	14.1
9. Soldiers of Fortune (Adv)	WTVN	MCA	Thurs. 6:30-7:00	20.7	50.9	40.7	Woody Hayes	WBNS	14.1
10. Annie Oakley (W)	WBNS	CBS	Mon. 6:00-6:30	20.3	59.5	34.1	Hopalong Cassidy	WTVN	12.6

SEATTLE-TACOMA

Approx. Set Count—212,600

Stations—KOMO (4), KING (5), KTNT (11), KTVW (13)

1. Gray Ghost (Adv)	KING	CBS	Sun. 6:00-6:30	29.8	60.3	49.4	Meet the Press	KOMO	10.7
2. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	28.4	45.8	62.0	Whirlybirds	KOMO	25.9
3. Silent Service (Adv)	KING	NBC	Mon. 7:30-8:00	28.4	44.0	64.6	Price Is Right	KOMO	21.8
3. Search for Adventure (Adv)	KING	Bagnall	Mon. 7:00-7:30	28.2	42.7	66.0	26 Men	KOMO	21.4
4. Whirlybirds (Adv)	KING	CBS	Thurs. 7:00-7:30	25.9	41.8	62.0	Highway Patrol	KOMO	28.4
5. Death Valley Days (W)	KOMO	Pacific-Borax	Thurs. 9:00-9:30	21.8	34.1	63.9	Pat Boone	KING	22.5
6. 26 Men (W)	KOMO	ABC	Mon. 7:00-7:30	21.4	32.4	66.0	Search for Adventure	KING	28.2
7. Frontier (W)	KTNT	NBC	Sun. 9:30-10:00	21.0	35.8	58.7	Chevy Show	KOMO	21.7
8. Kingdom of the Sea (Doc)	KOMO	Guild	Tues. 7:00-7:30	20.4	33.8	60.3	High Adventure	KTNT	24.8
9. The Honeyymooners (Co)	KING	CBS	Sun. 6:30-7:00	19.6	33.1	59.3	My Friend Flicko	KOMO	20.1
10. Sheriff of Cochise (W)	KING	NTA	Sat. 7:00-7:30	19.3	35.2	54.8	Championship Bowling	KOMO	17.4

Vidpix Vitamins Vitalize Hometown Video

[INSTALLMENT ONE: CITY-BY-CITY APPRAISALS]

By MURRAY HOROWITZ

Never before has the boxoffice of syndication loomed so importantly, with the vidpix operation growing more complex and expensive to the syndicators, stations and sponsors. Because that boxoffice, in the final analysis, rests mainly in the local situation, *Variety*, beginning with this issue, is intensifying and broadening its local coverage of telefilms and features.

The spotlight will be thrown on that great "hinterland" between N. Y. and L. A., the area where the bread and butter of syndication lies, with emphasis on the bigger markets, Chicago, Cincinnati, Seattle, Philadelphia, Detroit, et al. Below, some of the latest vidpix developments in the key markets are spelled out.

In the features-to-tv department, NBC-TV, the lone network live holdout against the avalanche of late night vintage pix programming, has come up with some significant figures, embracing 13 major markets. The analysis shows that the Jack Paar helmed "Tonight" has made some healthy rating inroads, against opposing cinematic programming of CBS-TV and ABC-TV affiliates. The study, though, did not include the indies in the key cities, some of which have the stronger pix and garner top ratings. Nevertheless, the analysis clearly shows that live Paar has pushed the celluloid fence aside and is making rating strides.

Jack Paar Vs. Everybody's Pix

As an example, look what happened in New York, where Paar is programmed against that hefty WCBS-TV "Late Show" competitor. According to American Research Bureau figures for October, '57, Paar registered 5.5 rating, with a 31% share of audience, against WCBS-TV's 7.0 and a 39% share.

These ratings are the average for the particular rating weeks. WCBS-TV is top dog by a margin, true, but Paar has bitten heavily into the "Late Show." The pre-Paar rating for the "Late Show" gave a whopping 60% share of audience to WCBS-TV.

The extent of Paar's "Tonight" rumble in the N.Y. market, a minor miracle, is underscored by December ARB ratings. "Tonight" topped WCBS-TV's "Late Show" off its periphrastic pinnacle on the word of at least one rating service.

Before detailing cinematics versus Paar ratings in other cities, the New York vidpix market is worth a going over, for there are straws in the wind in the Metropolitan seven-station market which are reflected elsewhere in the country.

First, the strip operation, which now encompasses half-hour mystery, adventure skeins as well as comedies, and has been adopted from Bangor, Me., to Shreveport, La., still is doing a yeoman job for WCBS and WABC. WCBS has four stripped shows, all pretty well sold out via participations, including "Topper," "My Little Margie," "Our Miss Brooks," and "Susie." They are all daytimers, slated at different intervals. WABC is doing okay with a morning strip of "Beulah."

Second, feature competition has never been stronger. WCBS-TV has the strongest backlog of pix, including Metro, Warner's, 20th-Fox, Columbia and United Artists. But there's a good deal of infighting by the other stations, both in terms of convenience in programming and selective buying, to beat the WCBS giant. WRCA-TV, the NBC-TV New York flagship which programs its cinematics Sat-

urdays and Sundays when Paar is off, recently bought National Telefilm Associates' "Champagne Package" and is giving WCBS-TV a run for its money on many weekends. WABC-TV has boosted its chances for rating results via its "shock" buy from Screen Gems. WOR-TV still is doing nicely with its "Million Dollar Movie," the only station consistently telecasting first-runners at convenient hours and offering viewers another chance to see the pic if they missed it the first time around, via its 16 multi-showings weekly. WABD and WPIX are light on cinematics, while WATV has backtracked from the first-run field since its decision to sell out.

In the syndication field, most of the first-runners have found a berth, with both WABD and WOR getting into the first-run act. One of the few holdouts includes "New Adventures of Charlie Chan." WPIX, the indie with the heaviest alignment of first-run properties, did a flip this season in the sponsorship department. As contrasted to last fall when first-runners attracted either full or co-sponsorship, this season saw most of the first-runners ride as participation vehicles. But the New York Daily News station's experience still remains unique, according to a check by *Variety* of the other two major markets, Los Angeles and Chicago. There has been no swing away from program sponsorship toward participations in those principal markets, but with softness in the economy becoming more marked, the WPIX situation continues as a straw-in-the-wind symbol worth watching carefully. The other vidpix development in the N. Y. market was the entrance of WOR-TV in the double exposure field, formerly virtually exclusively held by WPIX.

On WCBS-TV, WRCA-TV and WABC-TV the status quo in relation to either full or half-sponsorship of first-runners prevails.

How Selective Is Audience on Pix?

Returning to the national scene, to the NBC-TV study in Detroit, Philadelphia, Washington, Baltimore, Chicago, Minneapolis-St. Paul, Seattle-Tacoma, Buffalo and Syracuse, as well as L. A. and N. Y., a question is cued that goes beyond the study. That question is:

Have tv viewers become nearly as selective as discriminating motion picture theatre goers in their cinematic watching habits? It's no longer a novelty to have the product of the majors on tv and some of the stars and faves appearing on the home screen, with the floodgates of the pre-'48's now wide open and the post-'48's trickling through. There is no doubt that the big pix register heavy ratings, as do the fad cinematics, the horror parade and others. Witness what happened in New York recently with the "battle of Oscar winners," when "African Queen" on WCBS-TV's "Late Show" vs. "The Bells of St. Mary's" on WRCA-TV's "Movie 44" produced an average sets in use level of 44.3 from 11:15 to the 1:30 a.m. period. "Queen" out-Trended "Bells" by 23.8 to 17.2, boosting the sets-in-use level to a point where nearly half the sets in the metropolitan area were turned on at the time.

But averaging out a week of cinematics in a market, as done by NBC-TV, using ARB local ratings, shows a far different picture. According to the analysis, the Paar show increased its ratings and share of audience in every one of the 13 markets, compared to the net's unsuccessful summer live stint with "America After Dark." Paar also compares favorably with the old "Tonight" show, then helmed by Steve Allen.

The periods taken for the study were October, '56, when Steve Allen's "Tonight" held reign, June-July, '57, with "America After Dark" and October, '57, with Jack Paar over NBC-TV.

In the selected periods while Paar showed gains for NBC-TV over June-July, '57, as well as the Oct., '56, affiliate stations of CBS-TV in the 13 markets playing cinematics showed a majority of losses, when comparing their Oct., '57, ratings with their earlier periods. The affiliates of ABC-TV evidenced a more mixed rating history with cinematics in the 13 markets. In the main, ABC affiliates showed rating losses when comparing Oct., '57, against June-July, '57. But there were nearly as many gains as losses in the 13-market lineup of ABC-TV affiliates when the Oct., '57, ABC affiliate ratings were matches against those of Oct., '56. No doubt the gains were supplied by ABC affiliates in Chicago, Baltimore and elsewhere buying fresh pix packages.

Blow-By-Blow

Here are a number of markets which illustrate the Paar battle pix.

Philadelphia: NBC-TV live "Tonight" in Oct., '56, drew a 2.4, sinking to a 1.7 with "America After Dark" and rising to a 6.3, with a 30% audience share with Paar; CBS-TV affiliate with late night movies in opposition in Oct., '56, drew a neat bead of 9.3, with a 66% audience share in Oct., '56, declining to a 5.9 in June-July, '57, and taking a slight dip to 5.5 in Oct., '57, when its share sank to 26% as compared to the 66% it enjoyed the previous year. ABC-TV affiliate with features registered 2.3 in Oct., '56, 12.5 in June-July, '57, and 8.9 in Oct., '57.

Chicago: Steve Allen on "Tonight" hit 6.1 in Oct., '56, the NBC-TV late night live showcase dipping in that market to a slim 1.6 with "America After Dark," but picking up nicely to 7.5 with Paar; CBS-TV affiliate for the periods detailed above drew a 3.4; 4.2 and a 3.2, respectively; ABC-TV affiliate registered 0.6, 6.6 and 5.7, respectively.

New York: The December ARB reports show that the Jack Paar starrer has built in Gotham to the point where it knocks off "Late Show" four nights out of five—but in the "what rating d'ya read" vein, WCBS-TV comes up with Telepulse ratings giving it a five-night margin for the same period.

Even accepting the Telepulse version, which on a five-night average shows an 11:15 to midnight average rating of 7.7 for WRCA-TV's "Tonight" vs. 10.7 for "The Late

Show," it's something of a major victory for the NBC forces, reducing the WCBS-TV margin of victory to the narrowest in years. But on the basis of the ARB's, the "Tonight" walkoff is a victory of the first order, toppling the country's best-known and best-stocked feature film program. The ARB five-night 11:15 to midnight average is 8.6 for "Tonight" vs. 6.8 for "Late Show."

On a night-by-night basis, ARB lines 'em up this way: Monday, WCBS-TV wins its only night, by 9.7 to 7.8; Tuesday, "Tonight" wins by 8.1 to 5.6; Wednesday, "Tonight" wins, 8.1 to 4.7; Thursday, "Tonight" again by 8.4 to 5.0; Friday, again "Tonight," by 10.5 to 9.2. In a complete turnabout, Telepulse rates "Late Show" the winner on all five nights, Monday, 11.7 to 6.8; Tuesday, 8.3 to 7.4, Wednesday, 10.3 to 9.2; Thursday, 10.4 to 8.8 and Friday, 13.0 to 6.4.

The resilience of the Paar show doesn't detract from the need of celluloid programming—even WRCA-TV on weekends recognizes that. But it does highlight that opposition programming need not be of the same cloth. Good live programming does bring in the customers and consequent advertising support, and stations, as well as networks, can meet cinematic competition with effective local live programming. Half-hour telefilms also supply a wide reservoir of successful local programming.

Despite the success of the live "Tonight" Paar helmed show, the use of telefilms both on the network and local level has been on the increase. The boost of film programming has many sound reasons. The top of the barrel features continue to do a rating job. Half-hour syndication properties, in market after market, effectively buck network competition.

What once was considered a life and death struggle between features and half-hour telefilm programming now has simmered down to a situation of "there's room for both." In the main, features on network affiliate stations, the bulk of outlets in the U.S., are being programmed in the off-hours, late afternoon, late evening, etc. The prime time programming of features has fallen to the indies, with some good results. But a too heavy reliance on features, even for the indies, breeds an inflexibility. For that reason, indies such as WOR-TV, N.Y., and KMGH-TV, Minneapolis, have leavened their heavy feature programming, with first-run and subsequent run half-hour telefilm properties.

At the year end, the outlook looks good for a continued high level supply of first-run syndicated properties. Although the product outlook is not as plentiful as forecast last fall, in the heyday of optimism, all telefilmaries are in the midst of plans to launch new properties. The fear of a soft tv market at this stage hasn't altered their intent, although there may be fewer first-runners than anticipated.

Indicative of some of the success stories in syndication, properties which have made their mark on the local level, is the roster of shows that have gone into new production. The rundown includes "Silent Service," "Whirlybirds," "Sheriff of Cochise," and "Highway Patrol."

Cincy Fights It Out On Ad Front

Cincinnati, Dec. 23.

Vidpix competition has WKRC-TV and WLW-T engaged in a hot advertising battle.

Crosley's WLW-T, an NBC-TV affiliate, is splurging with full page newspaper spreads to herald its MGM package.

WKRC-TV, tied in with CBS-TV, countered with a city-wide billboard smear on its late night films by Warner Bros., 20th Century-Fox and United Artists. A claim that the releases were from 1952 to 1957 brought prompt protests from area exhibitors and Warner Bros., and the station ordered the paper removed from its boards.

A vidpix user since 1949, WKRC-TV claims one of the largest film libraries in the Midwest. Currently it is in competition with the WLW-T MGM pictures and the live "Tonight" show on WCPO-TV via ABC-TV.

November ARB average rating showed 11.1 for WKRC-TV, 5.2 for WCPO-TV and 4.9 for WLW-T for Monday through Friday.

Sunday WKRC-TV runs of NTA's "Premiere Performance" rated 11.7 against 3.6 for MGM and 4.9 for "Million Dollar Movie" package. For Saturdays the MGM rating was 13.0 against WKRC-TV's C&W show's 6.5 and 8.5 for "Million Dollar Movie."

WKRC-TV has been strongest locally over the years in syndicated film buying.

Cincy breweries are the major taggers.

Of local top-rated films, Wiedemann Brewery has Ziv's "Highway Patrol" Saturdays at 10:30 p.m. with 24.8, doubling NBC "Hit Parade's" 12.1 and "Code Three" now current.

Schoeninger Brewery reports top sales results with "Silent Service" and renewed for fall after summer run with 19.5 ratings for Friday at 7:30 p.m.

Advertisers to go beyond the range of spot announcements for syndicated film stripping have the Model Laundry & Dry Cleaning Co. as primary example. It bought network program available at a reasonable price. A top stripper here has been "My Little Margie," with six profitable reruns.

"Susie" is currently running at the same 1-1:30 p.m. time.

The station will use syndicated films on hand to fill early evening hours and is adopting a "wait and see" attitude before further syndicated film buying.

(See Chicago Story: Page 24)

A One-TV-Station-Town Pattern

New Haven, Dec. 23.

This being a one-tv-station town, WNHC-TV has no programming problems as to what to pit against local competition in its pitch for hometown viewers.

Nevertheless, the station has a small fortune tied up in pre-'48 product and has built quite an audience in that direction via a hosting chofe by John Beal, who fronts the oldies with an interesting line of chatter anent his own experiences with personalities involved in the production of the films. Consequently, the half-hour syndicated features are looked upon as more or less added starters.

Station has a fairly representative list of the "shorts" and has noted an appreciable increase in buys of this nature over the past six months.

There is virtually no market locally for sponsors of these syndicated tv films, the tariff being too stiff for local consumption. However, WNHC reports doing okay in this field nationally and regionally, with bulk of sponsors being food and beverage dispensers.

Apparently, syndicators are supplying the needs of the station as there has yet to be a situation of a potential sponsor suggesting that he would go along if the syndicators would produce a certain type of film. Station offers what it has, and that's that.

Sponsorship is sold primarily alternating basis, with an occasional bankroller taking over full time.

Asked if station was programming the syndicated product to buck viewer competition from recently established WTIC-TV (Hartford), answer was that the shoe might possibly be on the other foot, inasmuch as WNHC was first on the ground floor hereabouts.

Around the Ad Agencies

By JACK BERNSTEIN

Internal major realignments along Madison Ave. highlighted the agency beat this past week with BBDO's Ben Duffy stepping down as president and chairman of the executive committee. Charles H. Brower, who has been exec vice president and general manager, steps into the prexy's slot at the agency with Duffy being elected vice chairman of the board and the executive committee.

Speculation along Madison Ave. has it that the American Tobacco Co., which Duffy has stashed away in his hip pocket, is no longer a source of anxiety to the agency and it was safe for Duffy after a long convalescing period to take a well earned rest and watch the agency's happenings from the sidelines. At one time earlier this year it was known throughout agency row that American Tobacco was raising a little smoke over the way the Hit Parade cigs were moving but all appears calm at the moment.

Kudner Nipples

At the Kudner Agency when Buick backed out of the agency's lot it effected a wholesale shuffling of agency personnel with C. M. Rohrabugh being named chairman of the exec committee which will assume all managerial responsibilities. The agency's executive staff has taken on a new look with appointments of Paul E. Newman, senior v.p. and general director of the art dept. and J. W. Millard, v.p. and account manager.

Donald Gibbs replaces the resigning Mike Kirk and has been named temporary head of the radio and tv department. Gibbs, who has supervised special events, was elected a veepee.

Meanwhile, back on Madison Ave., crystal ball gazing still goes on as to who has locked up the high speed Century, Special and Roadmaster business. The odds seem to favor BBDO and the Leo Burnett Co. head of the rest of the pack.

Ira W. Rubel, advertising agency consultant, last week delivered a talk on "Why agencies don't do as well financially as their clients" and how they can't before the League of Advertising Agencies on Tues. (17) at the Advertising Club.

Rubel said that "agencies before-tax profits average 12½% of the billing or 10% of agency income (commissions, percentage charges and fees), while large industrial firms' profits average 16½% of sales." He pointed out that personal service firms such as the agencies should make higher profit ratios, though lower total dollar profits than industrial firms do.

Rubel's Seven Points

He pointed out seven significant points in agency client relationships.

(1) Rubel stated that too many agencies underestimate their ability to command the prices their services merit and also underestimate the willingness of advertisers to pay adequately for a high quality of service.

(2) Agencies haven't known how to determine the value of the service they perform. "Blinded by a false faith in the commission system, they hope that as volume increases prior losses on accounts will be made up."

(3) Rubel suggested that agencies should maintain case histories showing what work has been undertaken to reach client, the time involved in doing it, and the results accomplished insofar as they are measurable. "A careful review of the case histories will permit the agencies to show what work has been done and at least an approximation of what has been accomplished through it."

(4) "Agencies often fail to control the cost of operating each account. But one must fit costs to income or he can't stay in business." He pointed out that it pays to devote energy in proportion to the need and worth of the project.

(5) The consultant indicated that agencies are not enough concerned or interested in collateral and local advertising but a few agencies have seen a great opportunity to increase their business by handling the collateral and local advertising—a six million dollar a year business.

(6) The fixed commission compensation has limited agency's income because many have assumed

that 15% was all that they could secure. This has restricted the scope and quality of their work.

(7) The costs agencies incur in securing and handling a new account are often unwarranted and unnecessary.

Rubel concluded that the core of the agency problem is that the 15% commission is a ratio of the media advertising cost and not necessarily a measure of the value of the agency service. It established the amount to be paid to the agency before the nature or extent of the work is determined.

"Today a 15% commission on media advertising is seldom enough to produce highly effective advertising. This fact and the study made by Professors Frey & Davis gives agencies the best opportunity they have to get their houses in order. Instead of doing what they can for the commission to be received, they must turn the tables and determine first what work is required to produce the most effective advertising."

Bolte on Creativity

Brown Bolte, exec v.p. of Benton & Bowles, in addressing the Radio and Television Executives Society last week told the group that the buying and selling of broadcast time requires objectivity and creativity in terms of the clients' needs.

Grey Advertising which handles Dan River Mills, Inc., will launch a spring tv campaign for the firm which will be entitled "USA Today."

Lost And Found Accounts Keyes, Madden & Jones has picked up the Rose-X products packaged by the Roselux Chemical Corp.

William Esty has walked off with the plum of the week, having picked up the \$3,000,000 Sun Oil Co. account from Erwin, Wasey, Ruthrauff & Ryan. The latter agency will continue to handle the advertising of the company's industrial products. Esty agency has won the motor products advertising which is the most lucrative.

Dunwoody Assoc. has landed three accounts this past week, having been named the agency for Sonor Radio Corp., National Jewelry Manufacturing and for Siphon-All Co.

Switches: Richard G. Cummins has been named a v.p. and creative director for the Philadelphia office of EWR&R.

Robert A. Neuser has joined Hilton & Riggio as a veepee and account exec.

Harold J. Saz, business manager of the Ted Bates radio and tv department, has been upped to a veepee.

Charles Powers of the Los Angeles office of McCann-Erickson, has been appointed director of the tv-radio commercial services department in the L. A. office.

John Cross, an account exec at Compton, has been upped to a veepee of the agency.

Harry W. Bennett and Charles W. Shugert have joined the Joseph Katz Agency. Bennett will serve as senior v.p. and chief administrative officer of the agency while Shugert will act as vice president and director of marketing.

Ron Kelly to Mexico For Travel Documentaries

Vancouver, Dec. 23.

Ron Kelly, vidpix producer here planning a film production outfit with state-side financial help, has repacked with CBUT-TV and heads for Mexico on Feb. 11, to produce four travel documentaries.

Kelly will shoot two of the 30-minute films as a Canadian Broadcasting Corp. assignment, one of them a treatment on Patziaro Lake near Mexico City. Other two vidpix will be shot in-the-dark footage for CBC consideration or American interests now proposing to back the producer.

'Sorority Mother' As McCambridge Series

Hollywood, Dec. 23.

Early production date is planned on pilot of a new series, "Sorority Mother," starring Mercedes McCambridge, and being produced by her husband, Fletcher Markle.

Markle will also direct some of the episodes in the series.

Set Alda on 'Playhouse'

Hollywood, Dec. 23.

Robert Alda returns to Hollywood next month to top line Jan. 30 CBS-TV "Playhouse 90" outing, entitled "Gentleman from Seventh Ave." Deal was set by Frank Cooper Associates.

Elick Moll teleplay will mark second directorial stint of Allen Reisner on "Playhouse." In same month, He'll also direct "Reunion" for the program Jan. 2.

SAG Stirs Anew On Jurisdiction Of Taped Video

Screen Actors Guild is going to use a technical argument in its fight to achieve jurisdiction over taped video, it has become apparent. SAG, which makes the contracts for all screen actors in motion pictures and television, will probably argue that if tape is edited—as it is proved recently that it could be—it is like film and therefore belongs in SAG's bailiwick.

Since the American Federation of Television & Radio Artists has been given jurisdiction over tape in all its latest network pacts, the industry has been awaiting the first maneuver by SAG to contest the authority over tape given the live actors' union. It is the same argument used in closed circles by the technical unions which handle telefilm, where up till now it appeared to have a more direct bearing on the situation. The International Alliance of Theatrical & Stage Employees, which presides over film employees, does not have the contractual rights to tape either. Since CBS gave it to the International Brotherhood of Electrical Workers, its live union, and NBC and ABC gave it to the National Assn. of Broadcast Employees & Technicians. Both of these live unions claim they gave up their remaining rights to film, which were then given entirely to IA, in order to gain tape.

It's expected IATSE and now SAG, through argumentation hinging on the editing of tape, will attempt to assert their rights officially before another year is out. Live programs, now under AFTRA, IBEW and NABET, cannot be edited and the kinescopes of live programs rarely are.

The effectiveness of the NABET-IBEW-AFTRA pacts with the webs for the control of live has been questioned on other legal grounds. Multiple firings of NABET employees recently by NBC highlight the problem. NABET has been so weakened by the firings and are fearful of a number of more in the future that, some think, it either now is or shortly will be in the position of bargaining with the network to maintain what it already has and will not have the time or the bargaining strength to seek or hold improvements such as tape jurisdiction.

The situation is by no means as keen or sensitive with AFTRA or IBEW, but the reduction in the amount of live programming in favor of film is nonetheless hurting the employment levels of AFTRA and there is, simultaneously, nothing to keep CBS from IBEW firings if it can justify the cutbacks.

WEILL AND WYATT'S 'CONFESSION' SERIES

Distributor Jules Weill and Texas tv producer Jack Wyatt will break after Jan. 1 with a new half-hour telefilm stanza for syndication called "Confession." Weill has concentrated until now on the sale of Gallic and Italo features to tv and has occasionally handled the sale of cowboy features cut up into half-hour tv length.

Weill and Wyatt (who runs "Confession" as a local live stanza on WFAA-TV, Dallas) have been working on the deal for several months. Show will cover interviews by Wyatt with various convicts and the criminally insane. Report is that the show will be lensed in the WFAA studios and on prison locations.

Radio-TV Production Centres

Continued from page 22

linked with WBZ-TV for big sked of one-min. spots and 20-sec. SB's for upcoming "Ice Capade Show" . . . Wm. Filene & Sons bought a series of one-min. live commercials for its watch dept. on "Boston Movietime." WBZ-TV . . . Narragansett Brewing Co., Cranston, R. I., renewed its WBZ-TV contract for three weekly 20-sec. SB's on a 52-wk. basis . . . Len Hornsby, former WYDA, now WEZE, gen. mgr., joined Radio Advertising Bureau, N. Y., as grocery products sales mgr. . . Norm Nathan, WHDH platter spinner, handling pop and jazz show at midnight.

IN LONDON

Associated-Redifusion's weekly current affairs program, "This Week," was aired direct from Paris via the Eurovision hookup by arrangement with the BBC and French tv authorities. The show took the form of an on-the-spot discussion on the NATO talks, and was the first entire Independent Television program to employ the link . . . NBC tele documentary, "Back In The Thirties," will be aired by BBC-TV next Mon. (30) . . . Grace Fields topped the bill of Associated Television's "Saturday Spectacular," last Sat. (21) . . . First in Associated-Redifusion's new science series, "Conquest Of Space" will go out next Mon. (30) . . . Robert Stannage appointed press director for Associated Television. He takes up his post Jan. 6. He's been director of publicity for Warner Bros. In London for the past three years . . . Bernard Braden commences his second series of "Early To Braden," on New Year's Day.

IN SAN FRANCISCO

New manager of ABC's o-and-o radio station, KGO, is Gil Paltridge, a Blue Network vet who comes off a five-year stint as boss of KROW, Oakland, previously had been an exec with KYA, KGIL, KFI, NBC in Frisco and Hoffman TV. One of his first acts was to pink-slip Jimmy Lyons' jazz show . . . KOB's applied for an FM outlet . . . Don Sherwood got a new KGO-TV slot, 6 p.m. Saturdays . . . Russ Coglín jumping from KCBS sales to KGO-TV sales, but presumably will hang on to his KRON "Nightmare" show which has built big in the ratings . . . Dr. R. G. Agnew, board chairman of the Pacific Foundation which runs KPFA-FM, seriously hurt in an auto accident . . . KBET-TV, Sacramento, goes before the FCC Jan. 16 to ask for a change in antenna site . . . KPIX's Phil Lasky, George Mathiesen, Lou Simon, Bill Dempsey, George Goldman and Al Baccari back in Frisco after the week-long Westinghouse huddle at Savannah, Ga.

IN PITTSBURGH

Johnny Costa back on KDKA-TV as piano accompanist for the Josie Carey-Sterling Yates morning show, "Josie's Storyland," but not on a permanent basis. He'll continue to accept choice out-of-town bookings for his trio from time to time. He's booked by MCA . . . Harold C. Lund, Westinghouse Broadcasting veepee here, to Encino, Cal., to holiday with his niece, Shirley Letrelle . . . Don Brockett, head of promotion for local edition of TV Guide, cast in upcoming Playhouse production of "Finian's Rainbow" . . . Les Rawlins, general manager of KDKA radio, and his wife celebrated their 21st wedding anni . . . Ray Scott, Ch. 2 sports caster, set by NBC to do the radio play-by-play of the Sugar Bowl game between Mississippi and Texas from New Orleans . . . Peggy Ann Hiesel, of WCAE, and her husband spending holidays with his folks in West Palm Beach, Fla. . . WTAE (Ch. 4) broke ground for its \$1,000,000 studio; station will begin operations next September.

Italy's Fee-Radio

Telephone Subscribers Will Be Able to Dial in Any One of Five Programs

KMGH-TV's New Film

Pattern Invites Some Fancy ARB Returns

Minneapolis, Dec. 23.

Since expansion of its programming to include a considerable number of syndicated half-hour shows, KMGH-TV, in which National Television Associates recently acquired a 75% interest and in which Metro Pictures owns a 25% block, has gained as much as a 4,900% audience increase in some of its segments.

This is according to the American Research Bureau's latest report, it's pointed out by Donald Swartz, the station's general manager.

Station, which formerly confined its programming almost entirely to features, now has a formidable lineup of the half-hour syndicated shows. Among these first-run are "I Remember Mama," "Official Detective," "China Smith," "Sheena," "The Three Musketeers" and "Gangbusters."

By putting some other second and third run syndicated shows, previously on other stations' fringe time here, in double AA time, KMGH-TV has garnered comparatively high ratings for them, Swartz says.

However, KMGH-TV is continuing with its 9 p.m. nightly feature film, including the Metro, 20th-Fox, RKO and United Artists oldies, and claims the highest local audience rating in this particular category.

Swartz says the rating percentages show little variance because the pictures have been "consistently good."

Rome, Dec. 23.

Italian telephone subscribers may soon be able to dial a number and receive any one of five different radio programs, two of them exclusively musical and without announcements or commercials. RAI, the Italian radio network, has already licked technical problems of the system, which would at first be put into effect only in Rome, Milan, Turin and Naples. The Italo net is currently mulling the bookkeeping problems involved in the planned service, which will probably entail an additional subscription fee to that already paid by all registered Italian radio (and tv) setowners.

Plan is to use the current telephone wiring systems in the above cities to conduct the programs into homes, where a special adaptor would link the phone system to the fono insert of the radio set. Reportedly, subscriber could choose any one of three regular RAI radio programs or one of two additional all-music programs—one for light, another for longhair fare. System is said not to interfere with normal use of telephone, and gives a hi-fi standard surpassing even FM, reports say.

Programs would be advertised in the RAI weekly magazine, Radiocorriere. "Wire-diffusion" system is said to be quite popular in several European nations.

Asked when the system would go into effect, a RAI spokesman cautiously said that the matter was being studied, but that nothing was contemplated in the "near future." This, he added, meant at least not for two months.

ASSIGNMENT: SOUTHEAST

Asia With James A. Michener, James Robinson
 Producer-Director: Robert D. Graf
 Writer: Sheldon Stark
 90 Mins.; Sun. (22), 2:30 p.m.
 NBC-TV, from N.Y. (in color)

As a conventional traveling, "Assignment: Southeast Asia" had numerous eye-catching clips. But as a documentary purporting to cover the social and political terrain of a crucial area in the great power struggle, it fell considerably short of the mark.

Neither the camera work nor James A. Michener's narration, although ranging over a lot of ground, succeeded in bringing into focus some of the key problems facing the seven Southeast Asian nations, six of which have achieved independence in the past 10 years. The show meandered from culture to economics and from religion to politics. Some of the individual clips were excellent: the temples, the opium smoker, the malaria victim, the worker in the rice field, the wedding ceremony, the boxing match, et al. presumably designed to acquaint the American viewer with a far-off people. However, this material, as presented, was without a fresh viewpoint. Actually, much of the photography was similar in approach and content to several film shorts previously made in the same area. And Michener's commentary didn't bring any new perspectives with it either. It blurred the issues in poetic generalities rather than sharpening them with specifics.

Interviews with several of the leading politicians in the various nations didn't help to clarify any of the problems either. They were more or less formal declarations that were not subject to any real cross examination.

As if recognizing that the film and Michener were wide of the mark in spotlighting the problems of Southeast Asia, NBC correspondent James Robinson added his up-to-the-minute postscript to the show. Robinson gave country-by-country breakdown on Communist strength and ended by blasting the so-called U.S. State Dept. "experts" on the area.

Herm.

THIS WAY UP

With Walter Abel, narrator
 Producer-director: Konstantin Kaler

30 Mins.; Sat. (14), 11:15 p.m.
 WPIX, N.Y. (film)

"This Way Up," a public relations film produced for Sikorsky Aircraft by Marathon TV Newsreel, is another excellent example of the industrial film. Marathon, the Konstantin Kaler outfit which has racked up an enviable track record in this field, has turned out an interesting, informative, and imaginatively produced documentary in 35mm color and black-and-white which makes for fine public service programming on the station level.

Film was shot in such diverse areas as Paris, Brussels, Liege, New Guinea, New York and the Gulf of Mexico, and demonstrates the latest applications of the helicopter in military and civilian terms. The European footage, the use of the helicopter by Sabena Airlines as an intercity transportation service, with routes from Belgium into France and Germany, as well as city-to-airport operations. New Guinea footage deals with the use of helicopters in oil exploration, with the aircraft used to haul men, machines and supplies and equipment over impassable jungle. Similar use is made of the planes in the offshore oil companies in the U.S. The military use of the helicopters now extends to transport, rocket recovery, etc. Another fascinating segment showed the assembling of the helicopters in a Sikorsky plant.

As much as the film's content itself is absorbing, so is the production-direction by Kaler and some fine photography by Henry V. Savorsky. He got his camera right on top of the action in each locale as well as providing some striking photography. Ken Baldwin's editing is fine, and Walter Abel does an excellent narration job of an uncredited but highly literate script.

Chan.

Expand Lineup On 'Maverick' Stations

Kaiser is in the process of extending its station lineup of "Maverick," as the result of the 60-minute weekly telefilm's victory on ABC-TV over NBC-TV's Steve Allen and CBS-TV's Ed Sullivan and Jack Benny shows.

Kaiser began its lineup last September with 67 stations. In the past few weeks, it's upped the number to 87 and is shooting for 100 clearances.

Tele Follow-Up Comment

Seven Lively Arts

With a bow to the holidays and to the younger audience sector, "The Seven Lively Arts" on CBS-TV Sunday (22) presented Tchaikovsky's "The Nutcracker," restaged specially for the occasion by George Balanchin. It was a charming presentation, even though the transition to tv, some of the magic of the stage work was lost.

Director Charles Dubin had proceedings well in hand and the screen was full of grace and movement woven into a little Christmas story. Maria Tallchief and Andre Eglevsky were the soloists, performing with spirit and beauty, supported by the New York City Ballet.

"Nutcracker" is so well known and loved, and the music has such universal appeal, that there is little sense in quarrelling with the Balanchin adaptation for tv. Obviously, the ballet had to be cut. But there was still enough left for enchantment and the dream sequence with its subsequent ballet vignettes was well handled.

John Crosby was the narrator and he seemed to have trouble entering into the spirit of things.

Hift.

Frank Sinatra Show

Bing Crosby guested on Frank Sinatra's ABC-TV Christmas show last Friday (20), and Sinatra & Co. would have been hard put to find a more vivid contrast with the memorable early-season Edsel show. Where the latter was vibrant, this Sinatra filmed episode was somber, where the Edsel outburst was spontaneous and fresh, this was studied, pretentious and awkward.

Comparison is not really invidious, since it was the Sinatra-Crosby teaming that made the Edsel show the great tv outing that it was. Yet, the results on this year edition of the Sinatra showcase seem a summary of the failings of the entire Sinatra series on ABC—it's uncomfortable. Even discounting the often sloppy production, the absence of a central theme or point of view, the fact is that Sinatra never quite seems at his best or at his easiest, and the attitude infects his guests.

Sinatra himself directed this show, and he directed it stilted, and in this regard the show was commonplace, with Crosby and the Voice first caroling over a home bar, then in old-English costume in a street setting, then back in the too posh setting of the Sinatra livingroom. Pair went through some 15 Christmas songs, traditional and modern, but neither were in their best voice and unlike the Edsel outing, the combination wasn't a happy one, with the harmony somewhat forced and at times rather strident.

Worst attribute of the show, and the facet that seems to cause the most discomfort, in the dialog, with Sinatra spouting a torrent of flip answers, and the presumed host supposed to be sophisticated and hep but come across in a completely affected manner. He doesn't seem at ease, and neither did Crosby, who had to suffer with the same business. It's a case of writer Bill Morrow, who should know better than to try his old Crosby "Kraft Music Hall" sippancies in another era and with so complete a different type of personality as Sinatra.

For all the ABC decisions to do more live shows with Sinatra and with all the big guest star bookings on the show, no improvement in the program or the ratings is likely to begin until Sinatra starts the mention he wants into a song or even a performance, but on television ya gotta be relaxed and ya gotta be straightforward and believable, or it's murder, as Sinatra is now experiencing it.

Chan.

Perry Como Show

Perry Como might amount to something in television some day. His annual Christmas package, given Saturday (21) on NBC-TV, came out, to nobody's surprise, a superlative effort. If the troubador works diligently at being relaxed, it's a chore with a bountiful payoff. As to the Yuletide stuff, it's an "everybody's doing it" thing; nobody (but nobody, that is) but Como is better suited to make Xmas-on-tv alive, warm, humorous, interesting and fun. If it's a trick, it's probably done with mirrors—mirrors fabricated by producer-stager Robert S. Finkel, director Grey Lockwood, and Como, too, of course.

There's a lot more than taste as the secret weapon. There's also the matter of perfectly-styled writ-

ing—with a bow to chief litterateur Goodman Ace and the crackerjack trio of Mort Green, George Foster, Jay Burton, and a way that Como & Show have of using guests in tv as best reflected also by Dinah Shore and Patrice Munsel, among precious few others working the variety idiom.

All the holiday ingredients were there, but never stuffy or saccharine. Como, with the gamut of songs keyed to the occasion; Kukla & Ollie, suddenly without Fran as middlewoman (Como being the "pinchhitter"), with a couple of delightful entries, including the Dragon's vocal of "Poor Little Christmas Tree" (Burr Tillstrom may be hidden but his authority and showmanship show all the way through); the McGuire Sisters, one of the top trios in the business and probably the best-looking, working nifty on a melody song in other vocal spheres; the Marquis Family of champ chimps, a credit to any layout, whether geared for kids, teenagers or Mr. and Mrs. America; Como joining the guest attractions, giving them the big play, as in his savvy custom; and Como doing his annual narration on a superb version of the Nativity, plus his many splendore way with "Ave Maria."

In another of his repeat functions, Como got himself surrounded near the window by the children of his staff—just about the best way of ending off a Christmas show, although the copyright on this little format may be held by Arthur Godfrey. No appraisal of a Perry Como production is complete without mention of the Ray Charles Singers and the Mitchell Ayres orchestra, both strategic entities in the show's setup. Also on hand were the coking Louis and Ron Dancers.

Playhouse 90

One of the most difficult shows to "sell" to an audience is the documentary, or semi-documentary, that carries a "message." For "I Have Loved Strangers" on "Playhouse 90" last week (19) was that kind of show, and it came very close to being a good entertainment program as well as a documentary.

One of the reasons for this was the husband-and-wife team of Don Murray and Hope Lange, two of the most promising young players on the talent roster. They gave sensitive, finely-shaded performances and their scenes together radiated warmth and understanding.

In other respects, too, "Strangers" hit the mark. It had something to say that went beyond the formula theme of the American who goes to work in a refugee camp, is appalled by conditions and falls in love with a girl. The point it was making was that human behavior must be gauged in terms of the conditions that prevail; that law and order cannot prevail in an atmosphere of frustration and despair; that the American, when driven to the point of desperation, resorts to the same kind of thievery which has appalled him at the start.

Unfortunately, not all of the story was well told, and there were holes in the logic. But Elsie Morris script, based on a story by Murray and Fred Clasel, made its point persuasively and also met the dramatic requirements. It was an absorbing play that roused sympathy—countering the attempt with some unnecessary cynicism—and sugarcoated its lecture in valid terms.

Yarn dealt with American who goes to help out in an Italian refugee camp. He finds misery, hopelessness, aggravated by red tape, cynicism hardened into violence. When he falls in love with a girl, and marries her, he discovers the agony of being refused a visa for her. He doesn't have enough money to tie him over. When the visa finally arrives, it turns out the girl has consumption.

Murray did a beautiful job in delineating the American, who first flaunts his athletic prowess, later is humbled by his experiences and begins to understand the lot of the refugee. Opposite him, Miss Lange was delightful as the girl brought up in camps, fearful of allowing her emotions to take over and live with the prospect of the United States. It was a thoroughly engaging and moving performance. In other parts, Robert Fleming played the disillusioned camp director who gives reign to mob rule when Miss Lange's father, Vladimir Sokoloff, is murdered.

There were excellent performances in smaller roles by Werner Klemperer, Harold Stone and Sam

Capitano. Franklin Schaffner directed with imagination and feeling. Host on the show was Hedda Hopper, whose thespic range is limited, but who managed to look misty-eyed when reading a letter from Vice-President Nixon.

This was one of those shows where the commercials seemed almost deliberately ill-chosen so as to break the mood of the story. Granting the commercial necessities, there should be a way to tailor the plugs so they clash less violently with the story they interrupt.

Person to Person

Tyrone Power, who's rarely seen on tv, proved an interesting "Person to Person" guest via CBS-TV Friday (20). After emcee Edward R. Murrow recited Power's pedigree for the benefit of the few viewers who may not have been aware of it, the cameras probed Power, the actor's four-room Park Ave. N.Y. townhouse, the same apartment he had sublet to Kay Kendall and Rex Harrison.

With introductory amenities out of the way, Power naturally mentioned his recent stint in United Artists' "Witness for the Prosecution" and discussed his upcoming stage tour in Arnold Moss' adaptation of "The Sign of the Cross." This prompted some obvious queries on Murrow's part such as "What's the basic appeal of the drama?" Power's reply: "I enjoy the contact of audiences."

At one point Power abruptly terminated his conversation for a cup of coffee. This pause for refreshment appeared so sudden that one had the feeling that "P. to P." may have picked up Sinatra on the sly as a fresh barometer. But the host quaffed the brew without exclaiming, "Man! that's coffee," handed the cup to his housekeeper and renewed the discussion.

A visit to Basil O'Connor, president of the National Foundation of Infantile Paralysis, and his wife wound up the session. Originating from their Warm Springs, Ga., home, this prompted afforded O'Connor the opportunity of reminding the public of the value of Salk vaccine, among other things. The interests of both Mr. and Mrs. O'Connor were touched upon briefly before the interview appropriately closed with a pickup of caroling patients outside the couple's residence.

Gibb.

Ed Sullivan Show

Ed Sullivan got into the Christmas spirit with a lot of novelty on his Sunday (22) edition. Aside from the fact that Yule music pervaded the proceedings, the show had a ski slide built with a lot of plastic snow strewn about to make possible a demonstration of the sport. Of course it's doubtful that any studio-built slide could have given the skiers sufficient space to execute breathtaking leaps. As it was, it took quite a talent to navigate that short and hazardous disfigured position.

Everything was slanted for the holiday spirit. Rise Stevens even got on skates to warble a pair of numbers illustrating the spirit of the season. Frankie Lymon, of the Teen Agers, boy-sopranoed a brace of tunes, and Carol Lawrence of "The West Side Story" was allotted one number which wound up in a production with a pair of moppets, Jill & Dolly Davis, executing a time step.

The show also got in its note of novelty with Robert Maxwell harping out "White Christmas." The Roulettes rollerskated a few brief spins, and the Brauschweig Marionettes acted out the Christmas Story with extreme reverence, although the camera work which revealed the movements detracted from the spirit.

William Saroyan also got in a bit with a declaration of love for the season. The young pianist Jose Alfidi to struggle his way through "Minute Waltz." Sullivan also splurged on production with Pat Kelly doing an aerial ballet. It was a satisfactory holiday show with a dash of name appearances with pictures from the Hollywood preem of "Farewell to Arms" and a quota of pleasant entertainment.

Jose.

Wide World

On Sunday (22) "Wide World" proved how well it can utilize its legion of far-reaching tv cameras in delivering a major thesis. "An Act of Law," compactly prepared by director Van Fox and producer Ted Rogers and excellently written by Harold Arlin, clearly and tellingly investigated the meaning, the value and

(Continued on page 32)

JUNIOR MISS

(Du Pont Show of the Month)
 With Don Ameche, Joan Bennett, Paul Ford, Carol Lynley, David Wayne, Diana Lynn, Susanne Sydney, others
 Executive producer: Richard Lew-

Director: Ralph Nelson
 Adaptation: Will Glickman, Joe Stein

Music & Lyrics: Burton Lane & Dorothy Fields
 90 Mins., Fri. (20) 7:30 p.m.
 DU PONT
 CBS-TV, from H'wood (color)

"Junior Miss" made an engaging and appropriate Christmas attraction for Du Pont's "Show of the Month" as presented last Friday on CBS-TV in the kid-&adult 90-minute period from 7:30 to 8:00. Themed to the Yule spirit, the Coast originating tint spec fashioned into a musical comedy from Sally Benson's original stories and the Jerome Chodorov-Joseph Fields years ago legit hit, played for the moment as a pleasant if not dated romp as harmless a teenage morsel as plum pudding or fruit cake. In an era when the kids (and pa and ma) are addicted to the shoot-em-ups, maybe it takes courage these days to revert to the practically extinct healthy and wholesome school of video fare that dates back to Henry Aldrich and his host of moralistic and counterparts. Surprisingly enough, the Joe Stein-Will Glickman adaptation (with accompanying score by Burton Lane and Dorothy Fields) held up well in a tasteful production that seldom permitted itself to get bogged down by maudlin sentimentality or improbabilities.

Actually "musical comedy" is a pretentious boast and misnomer for the presentation. The score seemed strictly incidental to what otherwise came across as a straight comedy offering and, perhaps with the single exception of a tune called "I'll Buy That," which served handily for David Wayne and Diana Lynn, the best that can be said for the Burton Lane-Dorothy Fields words and music is that they did a minimum of damage to the continuity. Otherwise the score was unimportant and equally uninspired.

In signing Carol Lynley to play the misadventurous "junior miss" of the piece (and to a large degree Susanne Sydney as her friend Fluffy) exec producer Dick Levine and director Ralph Nelson had 50% of their problem licked. Miss Lynley's Judy was an inspired bit of casting for she brought to the role all the desirable qualities in her schemings and machinations. For that matter, the rest of the performers were properly "grooved." Don Ameche as Judy's father about as reliable and dependable as you can cast 'em; Joan Bennett as the mother properly attractive and in tune with the piece, even if her major contribution leaned more to the ornamental side; Paul Ford (thrusting from the Phil Silvers Show) more blustery than even a bork can make him; with David Wayne and Diana Lynn somewhat less fortunate as the innocuous love interest.

But largely this "Junior Miss" frolic was deeply indebted to the lusciously uncomplicated adolescence of Miss Lynley's portrayal, plus a warm, old-fashioned script that didn't lean on a disturbed family or misfit problem kids. Psychology was taken out, in its place was a Xmas show of inoffensive fun and good cheer.

SPELL N' TELL

With Paul Kaye, Bonnie Hansen
 Exec Producer: Walt Framer
 Director: Don Lutfig
 30 Mins.; Fri. 5 p.m.

Participating
 WATV, Newark, N.J.
 A minor entry on the local level in the audience participation category is this Bennef Production, under the Walt Framer Productions banner.

The game is a simple cross-word puzzle, with phone calls made to people in the area who sent in cards saying they would like to be among the home viewer contestants. Emcee Paul Kaye does some very light chit-chat with the home viewers phoned, drops a hint for the word to be spelled out within 15 seconds, and pitches hard on the multiplicity of sponsors riding the show. Prizes vary from costume jewelry to a Sunbeam toaster.

In order to get audience participation from other than those sending in cards, the show boasts a monthly "pool."

Many of the home players on the inlifer were kids, and they didn't have a tough time in winning, indicative of the level of the program. Paul Kaye goes through his chores feigning excitement, while Bonnie Hansen acts as his on-stage assistant on the cross-word puzzle board.

Horo.

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical film show are as accurate as could be ascertained from a multiplicity of station and other data.

OMAHA

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	NOVEMBER, 1957 TOP COMPETING SHOWS	ARB RATING
1. WEE WILLIE WINKIE — Shirley Temple, Victor McLaglen, Cesar Romero; 1937; 20th Century Fox; NTA	Shirley Temple Sat. Nov. 16 4:45-6:00 p.m. KMTV	31.1	33.5	27.3	73.5	All Star Golf..... KETV Key Korral..... KETV	3.3 8.2
2. CASABLANCA — Humphrey Bogart, Ingrid Bergman, Paul Henreid; 1942; Warner Brothers; Associated Artists Productions	First Run Sun. Nov. 17 9:35-11:00 p.m. KETV	22.8	24.0	20.7	39.4	50th Anniversary..... KMTV News..... WOW Madame Curie, Million Dollar Movie..... WOW	26.3 25.6 12.8
3. CHAMPAGNE FOR CAESAR — Ronald Coleman, Celeste Holm; 1950; Universal; NTA	First Run Tues. Nov. 19 9:35-11:00 p.m. KETV	19.5	20.2	18.2	35.6	Whirlybirds..... WOW Weather; News..... WOW News; Sports..... WOW Official Detective..... KMTV	28.1 23.6 18.2 8.7
4. THE FARMER'S DAUGHTER — Loretta Young, Joseph Cotten; 1947; Selznick Studio; NTA	First Run Fri. Nov. 15 9:35-11:00 p.m. KETV	18.9	21.9	14.0	34.4	Person to Person..... WOW Weather; News..... WOW News; Sports..... WOW Highway Patrol..... WOW	32.7 24.4 18.6 21.1
5. YOU BELONG TO ME — Barbara Stanwyck, Henry Fonda; 1941; Columbia; Screen Gems	First Run Sat. Nov. 16 9:35-11:00 p.m. KETV	18.3	19.8	17.4	35.5	The Great Ziegfeld, Command Playhouse..... WOW Mr. District Attorney..... WOW News..... WOW	14.0 25.4 23.1
6. NIGHT AND DAY — Cary Grant, Alexis Smith, Mary Martin; 1946; Warner Brothers; Associated Artists Productions	Best of Hollywood Sun. Nov. 17 1:30-3:25 p.m. KETV	18.1	19.8	15.7	36.1	Pro-Football..... WOW	30.4
7. BLACK TUESDAY — Edward G. Robinson, Peter Graves; 1955; United Artists; United Artists-TV	New Movie Sat. Nov. 16 10:15-11:50 p.m. KMTV	15.1	16.9	12.8	38.5	You Belong to Me, First Run..... KETV The Great Ziegfeld, Command Playhouse..... WOW	18.2 16.0
8. LOST ANGEL — Margaret O'Brien, James Craig, Marsha Hunt; 1942; MGM; MGM-TV	Movie Matinee Thurs. Nov. 14 4:00-5:30 p.m. WOW	13.8	16.5	9.1	38.8	Comedy Time..... KMTV The Hawk..... KMTV World's Greatest Cartoons..... KMTV	10.1 12.6 13.4
9. THE GREAT ZIEGFELD — William Powell, Myrna Loy, Luise Rainer; 1936; MGM; MGM-TV	Command Playhouse Sat. Nov. 16 10:15-1:30 a.m. WOW	13.1	17.8	6.6	47.5	You Belong to Me, First Run..... KETV Black Tuesday, New Movie..... KMTV Fire, One, Nighthawk Movie..... KMTV	18.2 16.3 5.2
10. GASLIGHT — Charles Boyer, Ingrid Bergman, Joseph Cotten; 1944; MGM; MGM-TV	Command Playhouse Wed. Nov. 13 10:45-1:00 a.m. WOW	12.3	16.5	8.3	62.8	Studio 7..... KETV Martin Kane..... KMTV Tonight..... KMTV	7.4 7.4 6.1

RALEIGH-DURHAM

1. IN THE MEANTIME, DARLING — Jeanne Crain, Frank Latimore; 1945; 20th Century Fox; NTA	Million Dollar Movie Sun. Nov. 17 1:30-3:00 p.m. WRAL	28.6	29.3	28.1	71.9	Pro-Football Kickoff..... WFMY Pro-Football..... WFMY	3.6 10.1
2. THE DARK CORNER — Lucille Ball, Mark Stevens, Clifton Webb; 1946; 20th Century Fox; NTA	Million Dollar Movie Sat. Nov. 16 6:00-7:15 p.m. WRAL	23.0	24.5	21.7	55.0	Grand Ole Opry..... WFMY Lassie..... WFMY Top 10 Dance Party..... WTVD	6.7 9.5 21.0
3. MARX BROS. "AT THE CIRCUS" — Mark Brothers, Kenny Baker; 1939; MGM; MGM-TV	MGM 6 O'Clock Theatre Wed. Nov. 13 6:00-7:15 p.m. WTVD	13.9	15.4	12.6	37.1	Captain Five..... WRAL News; Sports..... WRAL News—Huntley-Brinkley..... WRAL Wyatt Earp..... WFMY	21.3 15.0 12.3 15.8
2. O'SHAUGHNESSY'S BOY — Wallace Beery, Jackie Cooper; 1935; MGM; MGM-TV	MGM 6 O'Clock Theatre Thurs. Nov. 14 6:00-7:15 p.m. WTVD	13.9	15.8	11.1	36.1	Captain Five..... WRAL News; Sports..... WRAL Silent Service..... WRAL	20.6 15.8 19.8
4. BAD MAN FROM BRIMSTONE — Wallace Beery, Virginia Bruce, Dennis O'Keefe; 1938; MGM; MGM-TV	MGM 6 O'Clock Theatre Tues. Nov. 19 6:00-7:15 p.m. WTVD	12.3	13.4	11.5	35.4	Captain Five..... WRAL News; Sports..... WRAL News—Huntley-Brinkley..... WRAL Lone Ranger..... WRAL	19.0 13.4 11.1 24.5
5. THIRTY SECONDS OVER TOKYO — Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	MGM Star Theatre Wed. Nov. 13 10:45-1:15 a.m. WTVD	10.3	12.6	6.7	73.0	President Eisenhower..... WRAL Weather; Dateline..... WRAL	8.7 4.3
6. LOST IN A HAREM — Abbott & Costello, Marilyn Maxwell, John Conte; 1944; MGM; MGM-TV	MGM 6 O'Clock Theatre Mon. Nov. 18 6:00-7:15 p.m. WTVD	10.0	10.3	9.5	29.2	Captain Five..... WRAL Stateline; Sports..... WRAL Sheriff of Cochise..... WRAL	20.2 14.6 23.3
7. THE SNAKE PIT — Olivia De Havilland, Mark Stevens; 1940; 20th Century Fox; NTA	Million Dollar Movie Sat. Nov. 16 11:00-1:00 a.m. WRAL	9.3	11.9	6.7	57.1	Saturday Night Country Style..... WTVD	8.5
8. BILLY THE KID — Robert Taylor, Brian Donlevy; 1941; MGM; MGM-TV	MGM Star Theatre Tues. Nov. 19 10:30-12:30 a.m. WTVD	8.3	11.9	1.6	59.7	State Trooper..... WRAL Weather; Dateline..... WRAL Dateline; Sports..... WRAL	11.1 4.3 2.0
8. YELLOW JACK — Robert Montgomery, Virginia Bruce; 1938; MGM; MGM-TV	MGM 6 O'Clock Theatre Fri. Nov. 15 6:00-7:15 p.m. WTVD	8.3	9.5	7.1	27.8	Captain Five..... WRAL News; Sports..... WRAL O. Henry Playhouse..... WRAL	16.6 12.6 11.9

Nielsen's Top 10 in Britain

(Week Ending Dec. 8)

Television Playhouse—"Pick-Up Girl".....	(GRANADA)	77%
Take Your Pick.....	(AR)	76%
Sunday Night at the London Palladium.....	(ATV)	73%
Play of the Week—"Miss Mabel".....	(AR)	71%
This Week.....	(AR)	70%
Criss Cross Quiz—Mon.....	(GRANADA)	
Jack Hylton Presents—"Alfred Marks Time".....	(AR)	
Great Pictures of Alexander Korda—"Sanders of the River".....	(ABCTV)	67%
Armchair Theatre—"The Mortimer Touch".....	(ABCTV)	
Jack Hylton Presents—"Arthur Askey".....	(AR)	66%

Figures reveal the audience in the London, Northern, Midland and Scottish television homes capable of receiving both BBC and ITV programs.

Chi Stations Mighty Proud of TV News Setups in Defending Medium

Chicago, Dec. 23.

A couple of tv stations here are taking irritated exception to a recent VARIETY evaluation of video news "static" and near impotent for reasons that the story practically neglected to consider tv's great advantage over the printed page—motion. With news this strong-point is usually demonstrated in newfilm, which can catch the real flavor and drama of a story in a way that even the purliest prose cannot. There is also, they point out, immediacy to consider. And what's more, the broadcasting media usually break the news fastest and fustest.

The two stations voicing outrage are WBBM-TV, the CBS o&o which spends around \$400,000 per year on its newsroom and gives that office top priority in its local programming, and WNBQ, the NBC station here which in recent months has been upgrading its news coverage, principally by putting back to force a single newsfilm crew.

Bill Ray, WNBQ news director, holds that there is "one ideal way of presenting news—by showing it live as it happens. When that's not possible, and it usually isn't, the next best thing is to get it on film, which can be processed and edited in less than an hour. And when that's presented on the air by a newscaster who knows what he's talking about, who can carp about television news?"

At WBBM-TV there's agreement that tv news shops can be nowhere as ubiquitous as the daily press, but the tv reporter can get at the "big" story as well as any newspaperman and maybe better. Station has a seasoned reporter in Hugh Hill who, with tape recorder and camera crew, practically single handedly covers all major news events for the CBS radio and tv stations here and for the network as well.

Hill points up a notable for-instance in video's advantages over the press. From Jake Guzik, the mobster who wouldn't be interviewed except on the subject of why should he be admitted to race tracks, Hill got some hot footage that to the press was simply no story. As Guzik was leaving the Big Nine hearings with his retinue, Hill broached him for comment, getting the cold shoulder from the racketeer and a hard shoulder from a bodyguard, jostling Hill out of the way. It turned out a dandy vignette with an insight the papers could never have captured as well.

WBBM-TV spends an estimated \$4,000 per week on celluloid coverage alone or nearly half its total weekly expenditure for the newsroom, which is easily the largest in town and undoubtedly one of the biggest local news operations in the country. It staffs news director Bill Garry, Hill, four editors, six writers, two film crews (six men), and miscellaneous office help. And though the station charges up to \$10,000 per week for 15-minute news strip, it calculates an annual deficit from the operation of about \$150,000.

Despite its red ink status, news is the pet project of H. Leslie Atlass, CBS veepee in charge of the Chi outlets, who feels that news is the most important information service a station can perform. Atlass also believes viewer acceptance of the station is enhanced by trustworthy coverage of hard news.

The station has been racking up impressive ratings with its newscasts. Julian Bentley's localer at 6 p.m. averages around 12, according to latest ARB, for better than a

35% audience share, topping even Douglas Edwards' CBS news which immediately follows it. Frank Reynolds' noontime news averages a 4.9 or 25% share, against competing moppet shows. And the Fahey Flynn-P. J. Hoff 10 p.m. stanza for Standard Oil has long been one of the highest rated live shows in the city, averaging consistently in the 20's with nearly a 50% audience share.

Barroom TV In Italy Wins Battle

Rome, Dec. 23.

The long-standing controversy between Italian exhibs and local barowners over the regulation of television in so-called "public places" has finally ended a clear-cut victory for the video set.

Much-aired fracas began this year with an exhib plea for government crackdown on "mis-use" of practically tax-free television sets in bars, cafes, etc., throughout the country. Theatre owners' appeal pointed out the high taxes charged the exhib sector vs. the low tab inflicted on owners of "public video" units—which they claimed were unfair competition in hiked prices, charged entrees, etc.

Government agreed to a more severe regulation of the bar set, thus stirring up a storm of protests from the affected sector. Bar owners banded together into a national organization, protested to the government over the new regulations, and finally threatened to cancel their 1958 television subscriptions unless the regulations were eased.

This cancellation threat finally broke the impasse. Following further huddles of all groups involved, and the intervention of the government office concerned, the dispute was settled, and an announcement was made which indicated that the rules for the use of tv in public places would be eased up to their previous status. The bar-owners federation immediately instructed its members to renew their tv subscriptions for the coming year.

Notable victory for video in this country is said caused by the large proportionate number of sets in use in cafes and bars in Italy: some 70,000. This is 10% of national total, but involves a much larger percent of viewers, many of them still congregating in public places for their daily tv fare. RAI-TV, the national telenet, has long considered this group and function a vital one in its national development towards the first target of 1,000,000 Italian setowners, figuring that a large number of bar-side viewers will eventually buy sets.

CHRISTIE SPLITS UP 'WAGON TRAIN' HELM

Hollywood, Dec. 23.

Howard Christie has been signed by Revue Productions to produce half of the "Wagon Train" vidpic segments. Richard Lewis, who's been producing all of the "Train" episodes, continues on series to produce the other half.

Christie last week checked out of a producer berth at Universal—only studio he has ever worked at.

Radio Going Overboard On Short-Term Xmas Pacts on Commercials?

Editor, VARIETY:

I read your article about Madison Ave. and Xmas with great interest, but I think the top 10 of Madison Ave. are stopping short of the major objective. Xmas is just another slant for a commercial pitch and it has been beaten to death. Here at K-JOE we have been avoiding the Xmas pitch as much as possible for over three years.

Not only do we avoid the "Xmas pitch" as much as possible, we don't sell Xmas business. Our theory is that it's the onetime advertiser and short-term advertiser that louses up the air with syrupy plugs at Christmas time. Also, we don't think it would be fair to our year-round advertisers to overload the station with the onetime sponsor.

(Continued on page 34)

ATV's Ambitious Year-End Roundup Just Like U.S. TV

London, Dec. 23.

A new, once-yearly series, similar to the special global roundup efforts by American networks, is to be launched on New Year's Eve by Associated Television. Entitled "As the World Sees Us," it represents one of the most ambitious public affairs programs yet undertaken by a British tv programming company, and will be screened at a peak-viewing time.

For the program ATV is flying to London from all over the world a group of eight top foreign spondents of British newspapers and weeklies to present a 45-minute frank and up-to-the-minute global impression of what the world thinks of Britain on the threshold of another crucial year.

Already in London as the network's guests for the special show are Don Iddon, American correspondent of the Daily Mail; William Clark, Indian correspondent of the Observer, and David Williams, editor of West Africa. Between now and Dec. 31, Vincent Buist of Reuters will be planning in from Moscow; Richard Beeston of the News Chronicle from the Middle East; Anthony Terry of the Sunday Times from Germany and Henry Kahn of the Daily Herald from France.

With ATV bearing the total costs of the project, the show looks to be the costliest venture yet underwritten in the public service arena by a commercial British company. The web is looking ahead to the establishment of the program as an annual tv tradition, and feels it demonstrates the breadth of global coverage the commercial channel can now offer the British public as the network reaches full maturity. The show is also indicative of the growing friendly collaboration between tv and the fourth estate.

BBC's H'wood Salute

London, Dec. 23.

The BBC's sound radio program about the motion picture industry, "Movie-Ground," will be featuring "exclusive" interviews with some of Hollywood's top personalities on Dec. 29, when the show takes a retrospective look at Hollywood's Jubilee Year.

Among those who'll add their comments to the airing will be Charles Chaplin, Alfred Hitchcock, Cecil B. DeMille, Walt Disney, Otto Preminger and Michael Anderson. The program, which it's claimed, has a regular listening audience of just below 3,500,000, will also feature soundtrack clips from several pictures starring headliners such as Fred Astaire, Bing Crosby, Henry Fonda, Frank Sinatra and Katherine Hepburn.

Fulltime Com'l TV for Germany Ending State-Controlled Monopoly; Envision \$17,500,000 Annual Take

By HAZEL GUILD

Frankfurt, Dec. 23.

The atomic bomb just dropped in the midst of the booming government-controlled television in West Germany—and is causing ramifications in the entire German entertainment industry as well. It's the news that the first all-commercial television station has been licensed by the federal government, is now setting up operations, and will start actual broadcasting in about 18 months.

Freies Fernseh (free television) as the outfit is named, is currently headquartered in Frankfurt, and headed by a planning commission who are deciding just where the new station will go and how it will operate.

With television in Germany right now a strictly controlled monopoly, the television outlets to date have been restricted to seven stations—one for each of the German "laender," roughly equivalent to what would be just one television station for each state of the U.S.

The seven, though, are organized into a German television network. And the day is split in time, with part of the productions originating from each station. Thus even if a set-owner were in an area where he could view all seven stations at the same time, he would find the identical show on each.

In a move to fight the possible encroachments of the new television, the net stations are devising a very small portion of their time to spot commercials. Starting in January, it will be possible to buy spots during an evening half-hour across the net.

The federal government at Bonn originally wanted its own television outlet, but with one station in each "state," the states opposed the federal competition. Finally Bonn backed down under the states' pressure. It has, however, at last granted the single license that will break up the monopoly, to the Freies Fernseh Co.

This company will operate entirely independently from the German television net, producing its own shows. Its headquarters for broadcasting will probably be in the wealthy Ruhr district, and it expects to have reception throughout Germany.

It will create all its own shows. Instead of the heavy emphasis that the state-controlled stations put on "culture" (with innumerable lengthy longhair concerts, discussions of books and art, repetitions of the classics of the stage from past writers like Schiller and Goethe), its emphasis will be on entertainment—with probably much modern music.

It stresses, though, that it is not aiming for the teenage audience who are generally the most television-conscious. It wants the older settled people, the housewives and husbands who represent the most buying power.

It expects to collect 70,000,000 German marks (about \$17,500,000) an hour for its total costs in producing the programs.

At this point of the television station's formation, it seems that everyone is getting into the act. The states, afraid of losing their powerful control of the television here, are anxiously awaiting developments and objecting to the competition.

Churches are wondering about the impact of the new station, and political parties and unions are expected to be among the biggest buyers of advertising time. Businessmen, too, will be offered a new market for their advertising.

Film people, both German and American, are wondering if this will mean more television set ownership, and consequently less theatre audiences. There are current-

ly about 1,000,000 sets in Germany—only one for every 50 people, and thus a long way from saturation.

Nightclubs, too, are afraid of the competition for their nighttime visitors if people stay home to see the new tv instead of going out on the town.

Actors, writers, set designers, artists, directors and producers are eagerly awaiting the new television. With only one station in each state to which they could formerly sell their talents, they have been much at the mercy of the station's price-setting. With the competition coming on, they hope for better fees.

And it's hoped by the audiences that some new imaginative forces will come into being, instead of making German television the culture-heavy plodding unoriginal mishmash it generally offers today.

RTDG's Feelers' For AFTRA Tie

Since the hassle it had—over "who directs what"—with the National Assn. of Broadcast Employees & Technicians, rank-and-file members of Radio & Television Directors Guild have put out feelers to affiliate with the American Federation of Television & Radio Artists. However, the executive echelons of both RTDG and AFTRA negated any chance of getting together under an official binder.

Evidently, rank-and-file overtures by RTDG of AFTRA's rank-and-file were borne out of a desire to strengthen the directors' guild as much as possible to gain bargaining strength against other unions and the networks. But a toplevel RTDG spokesman said that the guild was going to remain independent, and that none of the overtures could have had executive sanction since he was not aware of them. An AFTRA topper didn't figure that there was much chance of affiliation either.

Ken Brown Sez Bing Will Play Active Role In KCOP Partner Deal

Hollywood, Dec. 23.

Bing Crosby, who's chairman of the board of new KCOP Television Inc., got into deal to purchase Channel 13 here "because he's interested in tv in this area. Undoubtedly, he will take an active part in planning and development of the station. We intend to seek his counsel and make full use of his valuable contacts in the entertainment world."

This was disclosed by Kenyon Brown, new prexy of syndicate consisting of himself, Crosby, George J. Coleman and Joseph A. Thomas, which has just gotten the FCC greenlight to station purchase. However, Brown carefully clarified that he wasn't hinting that Crosby would make personal appearances on the station or participate in day-to-day operations.

Same syndicate also has had "some negotiations" in progress to buy a local radio station, as yet unclosed, Brown revealed. If this deal goes through, however, radio and tv operations would be completely separate, he emphasized.

Meanwhile, new management has been negotiating with various educational institutions, including universities and boards of education, about new programming. Station would extend facilities and expand on-the-air time to accommodate such shows, if deals crystallize, but won't actively stage.

Brown, as chief operating officer of the new corporation, will set up permanent offices at KCOP, from which he'll handle his broadcast interests in other parts of the country. Alvin Flanagan, formerly assistant station manager, becomes station topper and Jack Heintz, former manager, has retired from active broadcasting.

TV Followup Comment

Continued from page 29

the administration of U.S. law. That's a big job for any TV show, but it was carried off very effectively, and, for once, not a word or action was wasted.

The history and reason for laws was nicely suggested by actor Wendell Corey. His explanation of the making of law to define boundaries and rights of the individual and of laws' growing complexity seemed almost oblique at first, but in sum it set the stage and whet the appetite for "An Act of Law." Further insight was given by Vice-president Nixon and by the dramatic interpretation of the work of the F.B.I. "WWW" discarded its normal routine recreation of events and got a genuinely documentary flavor into the depiction of an incident in the Weinberger kidnapping case.

The best segment, with the help of Charles Van Doren, was the unravelling of what might seem ordinarily uninteresting to fare—a litigation by the Dept. of Agriculture against 11 Maryland farmers. Show went into the court where the trial originally was held, but did not try to do a sterile facsimile of the actual proceedings. Instead, the various principals developed the main points and counterpoints in a carefully guided gab session that was excellently researched and consummated.

The final portion of "WWW" about the penal system, gave scribe Azine a chance to convey the small horrors, yet the necessity and complexity of U.S. prisons. The cameras followed every cue beautifully and so did the succession of real-life experts. Art.

Climax

A CBS-TV press release heralded "To Walk the Night," the Christmas program of "Climax," as the "tender story of detective Ed Brooks who is determined not to go home for the holiday until he proves a seemingly guilty man innocent." That's the premise of the Irwin and Gwen Gielgud script. But the "Dragnet" overtones of this Thursday (19) live Coast origination frequently tended to submerge the Christmas aspects of the story.

Almost a victim of mistaken identity was Walter Matthau, a salesman co-worker of spinster Judith Evelyn, whom the latter fingers as the homicidal "masked prowler." He's the first hot suspect that detective Brooks (Richard Boone) has had in more than a year of working on the case. Naturally the break comes on Christmas Eve when Boone's wife, Mary Anderson, is trimming the tree and awaiting hubby's arrival with the toys.

Most viewers probably could take it from there. For there are a myriad of suspenseful scenes in the station house in which Jo Di Reda, Boone's impatient partner, insists that Matthau be booked since "obviously he's the culprit." Coupled with this is Boone's dogged determination not to book him because he has a hunch the wrong man has been taken into custody. Of course, the real killer is seized before the night runs out and "Merry Christmases" are exchanged all around.

Boone did an okay job in a role that would have been tailor-made for Jack Webb. Matthau was suitably annoyed as the citizen who came close to taking a rap for something he didn't commit while Miss Anderson typified the average housewife who's irritated when business matters detain her spouse.

Miss Evelyn displayed bona fide terror as the killer's intended victim. Good support was provided by Di Reda, and George Tobias, as a sergeant. Buzz Kulik's direction heightened the suspense.

On the whole however, despite some good performances, the story added up to more of a dramatization of tough police grilling than a "tender story of a detective... who proves a guilty man innocent." Plugs for Chrysler Corp.'s stable of chariots stressed a "Forward Look" Christmas.

Sunday's Schedule

Highlight of "Sunday's Schedule" the video potpourri on WRCA-TV, New York key of NBC-TV, was the introduction of Paul Ashley's puppets, The Lilliputs, in a new role. In the final half-hour of the all-morning show fronted by Johnny Andrews, Ashley and his right-hand man, Chuck McCann manipulated their distinctive dolls to the day's top records. On a low-budget tv stanza, where records are intended to carry much of the weight, many gimmicks have tried to make them more palatable for the added dimension of sight, but this Ashley business may be the best and most effective gimmick yet.

Puppets have been tried before to disks, but Ashley carries them one step further. For example, he devised a puppet resembling Frank Sinatra for the presentation of Sinatra singing "Chicago," and another, still more striking caricature, of Judy Garland in the garb of a clown with her feet dangling over the edge of a miniature proscenium, to simulate her "Somebody Over the Rainbow." Most humorous by far was Ashley's Elvis Presley puppet, a broad "Jailhouse Rock" satire.

Like the "Kukla, Fran & Ollie" of yore, Ashley's puppets titillate adults and possess enough visually to excite the kiddies. Art.

Foreign TV Followup

Chelsea At Nine

Granada-TV's last program of the year in its Chelsea At Nine series of variety shows (17)—the programmers are passing up a Christmas Eve airing—turned out to be the oddest mixture of acts dished up in the show to date. Individually, the artists appearing were great, but the gaps between parlor sketches from Joyce Grenfell, New Orleans Jazz from the Chris Barber Band, ballet by the Royal Danish Ballet, and really hot gospels rendered by Sister Rosetta Tharpe, were big enough to throw the offering out of balance. The programmer's intentions were good, and the show might have fared better had the acts been presented in a different order and a flowing continuity maintained. Miss Tharpe, playing a concert tour of Britain, backed by the Barber combo, registered a sock success and had the studio audience cheering for more at the close of her stint, which included renderings of "Battle of Jericho," "Peace in the Valley for Me," and an original, "Up Above My Head." She was strongly backed by the New Orleans outfit, who kept up the tearaway beat set by the singer, and nicely supported by the Granadiers, the show's resident song and dance line on "Up Above My Head." The songstress' attacking and direct ap-

proach to tv came over well, though she might have played her amplified guitar more instead of using it as part of the decor.

Joyce Grenfell scored a personal triumph with her brilliant takeoffs and studies of real life incidents and characters. By far her best entry was an impression of a school marm handling a class of infants, which brought more than a fair share of yucks. Chris Barber's Band, probably the hottest and best New Orleans outfit in Britain at this time, got the audience hep in its solo spot with an up tempo entry in traditional style with solos from the front liners.

Royal Danish Ballet performed their routines well, but were one of the main reasons for the programs lack of balance. Their terping slowed the show's tempo down to the minimum, mainly because it went on too long. Bernard Braden, who emceed the show with a pleasant informal touch, also solo'd a sketch on the famous letter from an American editor to a small girl answering her query: "Is there a Santa Clause," entitled, "Dear Virginia."

Granadiers, as usual, were on top form with a novel routine built round the current pop hit, "Alone," and the Peter Knight orch played through the show competently. Bary.

Nigerian

Continued from page 20

agers to do a quick revise on the format, permitting Ade to exit before it actually started rolling.

Aderomnu can keep about half of his 64¢ and is registered for the Roosevelt Medical School, Chicago. Efforts are being made to get him into Northwestern Univ. to attend certain preparatory classes which have been suggested before he starts his medical studies next year.

The triple scars on each jaw, in rather regular symmetry, are heritages to a tribal custom. The oldest son of the tribal chief experienced this baptism by saber.

Carlin states that Ade, "impressed us all with his basic dignity and we were all enchanted by him." When a missionary first ex- posed Ade to the Bible at the age of eight that was all the reading he had and he "just knows it backwards."

AAP

Continued from page 24

were dissatisfied with the Hyman-Stark plan to reinvest the coin. Contracts with tv stations on the Warner flicks are worth approximately \$30,000,000.

AAP is working on closing an option with King Features, which controls "Popeye" rights. Reinvestment of earnings will also enable Stark to produce "By Love Possessed" and "Susie Wong," for which he recently bought the theatrical rights. It's further reported that AAP is now pushing ahead with plans to package the 1,000 or so short subjects it controls for tv release.

Hollywood—Frank Crane, with new title of exec v.p., has taken over effective management of KOWL, Santa Monica, one of broadcast enterprises owned jointly by Frank Keating and J. Elroy McCaw. George A. Baron continues as general manager.

Inside Stuff—Radio-TV

J. B. Priestley took time out in an article published in the British Sunday paper, Reynolds News, to answer criticism by tv critics on his most recent teleplay, "The Stone Faces," reviewed in VARIETY Dec. 11. Main criticism levelled at the writer was his portrayal of the press, which in a roundabout manner was responsible in the piece for the death of its star, Louise Rainer, who portrayed a film idol running away from Hollywood publicity. Priestley wrote: "I wanted to show what I felt about the kind of press that hounds down film stars." He added, "the piece came out more or less as I thought it would. Not very good, not very bad." He agreed that the piece was "off balance" and "vaguely unsatisfactory." His main crib was the fact that none of the critics had put their fingers on the right faults, and that none of the criticism was constructive or helpful to him in any way. The job of tv critics, he emphasized, was to help the writers who were still experimenting. "Too many of them," he wrote, "do not behave like men and brothers at least equally interested in this new form of entertainment. They behave rather as if they were spoilt, peevish, rich men who had ordered, at vast expense, some magnificent feast that never came up to their expectations."

Coast delegation of Academy of TV Arts & Sciences, consisting of prexy Harry Ackerman, Loren Ryder, Wayne Tiss and Sheldon Leonard, will trek to N.Y. Jan. 11 to attend first face-to-face trustees meeting of new national ATAS board.

Items on agenda include several issues on which both coasts have been divided; included revamp of Emmy setup (said to be drastically cut down this year), and common basis of membership for all chapters. Also to be discussed is admission of various new chapters.

Certain reported developments in a new NEA telecolumn service will actually focus on an extension of Dick Kleiner's cross-the-board "Preview" stint in the N.Y. World-Telegram & Sun. That column will continue as is under Kleiner's byline. NEA is currently prepping a national syndicated highlight service to be titled "TV Scout," which will be distributed separately under an autonomous approach. The column will be offered to newspapers without regard to the competitive element—meaning that the pillar is just as likely as not to find its way into public prints that are in competition with NEA services. Bob Cumniff has been retained to assist Kleiner in preparation of the column, which will include a short personality profile in addition to the basic element, the day's program highlights. There will be no byline identity in "TV Scout."

Pulse tv reports, based until this month on a one-week-per-month survey, have been revised and are now based on a four consecutive week tabulation. First market where a new plan went into effect was Boston.

Technique will be to spread the field work over a four-week span, the last week of one month and the first three of the next, the time measurement for each tv seg being an average of four weeks rather than just one. Changeover will be made "as quickly as possible" in all Pulse markets.

Capital Cities Television Corp., the result of a consolidation between Hudson Valley Broadcasting of N.Y. and Durham Television Co. of N.C., has been formed, with Lowell Thomas as its largest stockholder. The CBS news commentator, who headed Hudson along with Frank M. Smith, owns 194,265 shares in the new firm. Smith, who becomes prexy of Capital owns 145,953 shares.

The Thomas stock interest amounts to 18½% of the company's stock. New company absorbs WTEN, Albany; WCDC, Adams, Mass., and WTVB, Durham, N.C., along with a radio station, WROW, Albany, N.Y. Other Capital stockholders are William J. Casey, Thomas S. Murphy, J. Floyd Fletcher, Alger B. Chapman, John P. McGrath, William S. Lasdon, Harmon L. Duncan and Gerald Dickler. There are 52,000 shares outstanding.

Slim Hope For TV Centre

Continued from page 23

ring to the requests for help in a tv centre.

FPA, which has met with the Department of Commerce and has future meetings planned, is for the moment principally interested in a relaxation of the City's fire code governing filming. "Every body believes they're antiquated," an FPA member said. Mayor put assistant corporation counsel Leo Larkin to work on FPA requests several weeks ago, but pulled him off for days at a clip to work on something else more pressing. All the Department of Commerce said about his current efforts in investigating the film situation—and the possibility of naming a "czar" for New York's entertainment interests—is that he's working closely with FPA.

But the Department executive said, in answer to an FPA request for fire law relaxation, that the laws to him, seem to be working fine as they are. He also said that the city is helpful in arranging location shooting and that, as a result, things "move quickly" with no hitches when a request comes in. He didn't think that there were any changes in film laws to be made soon.

The Department spokesman said all tv proposals so far have been "nebulous." FPA reports that its members are going back into council to come up with specific proposals on film. Both FPA and the Allied Theatrical Arts Fact Finders, with a strong assist from the American Federation of Television & Radio Artists are going to meet with the city boys again right after the first of the year. NABET was told by the Department of Commerce to bring their cause on New York television before them sometime in the near future, after the Mayor funneled a request from the union to the Department. Fact Finding Committee said that

its own efforts so far "haven't been too fruitful."

Another trade source reported that tax relief for tv won't come next year. "I don't believe," "There's going to have to be some revision of the tax laws," he said, adding that the City "doesn't want to build a tv centre on its own and get hit for all the cost." Meantime, no word has come from the webs.

Albany—William K. (Bill) Mulvey, who recently lost a longtime post as director and producer on WRGB-TV, Schenectady, in a cutback of live programs, but who continued as announcer on the sponsored "Teen Age Barn," has been appointed assistant publicity agent for the State Division of Veterans Affairs.



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TV & Legit Also 'Going Steady' In U.K.; Madden Cites Interdependence

London, Dec. 23.

The future success of live drama on television depended on the survival of the legit theatre, and, in view of this situation, it was up to tv to do all it could to see that the theatre survived. This was how Norman Marshall, head of drama for Associated-Rediffusion, and Cecil Madden of BBC-TV, felt about the part tv had to play in helping the theatre through its current crisis period.

Both independently expressed the view that an incorrect interpretation had been placed upon tv's effect on theatregoing. The medium was not the theatre's "greatest enemy, but probably its greatest ally."

British tv certainly appears to be trying to do all it can to make the theatre prosper, and extracts from productions have in the past hyped boxoffice business to unexpected heights. Madden, who's head of BBC-TV's miscellaneous programs department, which handles live transmissions of scripts from theatres, feels justified in boasting that it had not been for BBC-TV, John Osborne's "Look Back In Anger" would not have achieved the success it claims today.

The play was on its "last legs" at the Royal Court Theatre, London, in the summer of 1956. Madden felt that it was a good play and pressed for an early airing of an extract from the production. Immediately after the piece had been televised, public interest was aroused and "there was a storm at the boxoffice."

Similar success has come to other productions via the same route. Since 1952, BBC-TV has aired around 85 live extracts from London theatres, and Madden added, after each telecast there had been a considerable improvement in b.o. takings and in many instances extended runs.

Madden, who was responsible for producing the first tv program in the world, admitted that the extracts often got very low ratings, but in his opinion that did not matter—the BBC had a service, which was intended to meet the requirements of all sections of the public.

He revealed that the BBC had plans for introducing the "Roving Eye" technique into future extract programs, and, instead of having a special performance of a play attended by an invited audience, a transmission could take place during a normal performance.

Managements have little to lose and much to gain from these airings. The publicity is big and managements receive a fee, as well as the cast and certain technicians receiving additional money on top of their normal payment.

Marshall added a more down-to-earth view on the subject. He believed that the theatre had to be kept alive to provide competent actors and producers for tv. He felt that an actor could only be good on the air if he had been schooled in the live theatre. The same applied to producers and directors. All of them, he said, had to have the feel of an audience, and that

could only come as a result of practical experience.

A-R's main outlet for theatre boosting is a program entitled "On Stage," in which extracts from plays are aired and interviews with producers, playwrights, critics and back stage staff are a regular feature. The program first took the air on July 10 this year and has been running weekly ever since for 30 minutes in a 6 p.m. slot. It will shortly be moved to a better viewing time. Up to date, the show has featured extracts from 20 plays, several of them repertory productions.

BBC-TV is currently airing a similar program called "On Stage—London." The show has featured excerpts from current West End hits, and is designed to demonstrate how virile the theatre still is.

Granada-TV's weekly offbeat light entertainment show, "Chelsea At Nine," has also featured extracts from several West End productions as attractions on its bill, and here again, business has improved considerably following the airings.

Nielsen

Continued from page 23

pamy gave a big demonstration in New York of its audimeter, the mechanical measure device hooked to the tv receiver, which was attached to telephone wires leading to the Nielsen offices.

Reason given for not pursuing instantaneous measurement sooner was that the cost of telephone wires is very high, although the audimeter, costing nearly \$600 each, is paid for through ordinary measurement use.

Meantime in radio, Nielsen is also experimenting with different methods of measuring out-of-home audience, mainly the automotive technique to measure auto radio listenership. Company states that it has not arrived at a definite technique to measure auto radio. Experimentation began after American Broadcasting Network pulled out, alleging that Nielsen gave short shrift to out-of-home listening.

American Research Bureau this past week unveiled for the members of the press their new electronic brain which is designed to give instantaneous audience measurements on an around the clock basis.

The electronic machine called Arbitron records on a central board the number of tv sets turned on at any given time and the channels to which they are tuned. On the electronically-fed Arbitron autoboard, lighted rating figures alongside each of New York's seven channels shift continuously as the audience makes its varying choices.

Arbitron reports should be available in January in the N. Y. market and will be based on a sample of 300 tv sets which were placed in tv homes using the "systematic selection from pre-listed blocks" as the technique for choosing the homes.

In every sample home a small electronic sending unit is placed in

the tv set and is connected by direct leased wire with the ARB. The machines are activated by an electronic tone signal which upon receipt sends back its own signal designating whether the set is on and if so which channel it is tuned. The electronic reply is picked up by a special computer which digests and interprets the information from all the sets, and feeds it in the form of a rating figure to the Arbitron auto board. At the same time it is fed for permanent recording to a printer somewhat on the order of a teletype.

TV stations in the New York area will be charged according to their size and the freight will vary from \$850 to \$2,700 a month. The networks will have to shell out \$6,000 a month for the service while the agencies will pay according to how much of the package they subscribe to.

Survey calls for the electronic wiring of 1,200 homes throughout the U. S. and the ARB hopes to have a national rating by Jan. 1, 1959.

10-Day Nail Polish

Continued from page 21

monstrations on the "Tonight" show. Agency billed only \$96 in June, but then started saturation campaigns in the two test cities, then in New York, and by the end of November, in 40 major markets. Pattern was complete saturation of a market for four weeks, then a four-week layoff until manufacturing and distribution caught up with demand, then normal tv exposure.

In November, after the product was in 40 markets, Persky bought network television, first picking up the three remaining Shirley Temple holiday features: on the NTA Film Network and then buying heavily into "Tonight" on NBC-TV. The NTA exposure got TenDay distribution in many untapped markets, with viewers even calling the stations to find out when they could buy the product, this being due to the fact that in buying the NTA lineup, TenDay actually purchased more markets than it covered. Since then, distribution has expanded to 80 markets and 60% of U.S. tv homes.

As a followup, the success of TenDay resulted in additional business for the agency, when Technical Tape decided to start a major push on Tuck Tape, another of its products, to compete with Minnesota Mining's Scotch brand. That's billing some \$800,000 a year currently and may also expand.

Young Agency

Products Services itself is only seven years old, born out of television and specializing in it since, with only about 10% of its estimated 1958 billings of \$7,000,000 in other media, mainly radio, magazines, newspapers and point-of-sale materials. As important as is television to the agency's operations, equally important is merchandising and marketing, particularly with new products. Persky thinks of the agency as a service for packaged products, their development introduction and sustenance. "Give us a new product that can be bought on impulse, that can be packaged and can be demonstrated, and we think we can do a selling job."

Product Services started with Roto-Broil, still a client, and built that into a major advertiser. Another big account and a television baby is Glamorene, the rug and upholstery cleaner, which started as a \$500,000 spot account and is now billing at \$2,000,000 a year and next month begins as a network advertiser, via alternate-week sponsorship of NBC-TV's "Treasure Hunt." Other accounts are Tintair, also getting network exposure, Nestle-Lemur, Deimonico International and Straus Stores.

A reorganization in the past year in which Persky dropped all his mail order accounts and also dropped the Charles Antell business, pulled back billings to \$5,000,000 for '57, but cleared the way for the development of new accounts and the acquisition of such accounts as Tintair. At the same time, Persky began broadening his operation from a one-man effort to build an exec team, a process that's still continuing. As of the first of the year, two new execs join the company: Jud Jaffe, ad manager of Bloch Drugs, is coming in as account exec on TenDay, while Marvin Richfield, head time-buyer at Warwick & Legler, moves in as media director.

Radio Xmas Pacts

Continued from page 31

sor commercials. Therefore, we deliver the greatest possible impact for our regulars.

We pitch the use of K-JOE the year-round, and our salesmen have been out selling for 1958 schedules since late October and early November. We've been effective with this and have little trouble with the advertiser who wants to hitch his plug to Santa.

We still have not forgotten that Xmas is basically a religious holiday and feel that it should be observed accordingly. In this direction we just don't spin and rock 'n' roll records that mention Christmas, i.e. the new Elvis Presley album "Elvis Sings Christmas Songs." His "Santa Claus Is Back in Town" should be just about enough to kill the Kris Kringle myth forever.

Let's keep Christmas in its religious setting and keep the commercial pitch—in both sales and song—far away from it. This is why I think the mahouts of Madison Ave. have stopped short of the mark.

Joe Monroe

Pres and Gen Mgr., K-JOE, Shreveport, La.

Bob Hope

Continued from page 21

had to ride with a Sunday 7 to 8 slot, and Hope managed to snare a rating only slightly above 20, as compared with his 35 or so on his first outing for Timex. In trying to map out a schedule for the remaining Hope shows, NBC reportedly couldn't get good late-night time periods in which Hope could be expected to pull down 30-plus ratings. First show of the season, for example, was Sunday 9 to 10, preempting the "Chevy Show." Chevrolet wouldn't stand for another preemption under Plymouth sponsorship, though NBC has the right to preempt that time a second time this season. The time & talent rap for the three half-sponsorships will come to nearly \$550,000.

Timex Jazz Show

Continued from page 20

with businessmen, professional men and socialites among this.

In terms of Timex's participation, the composition is just the market the watch company is aiming at. Although it sells a low-priced watch, it stresses the watch's ability to stand up under rough treatment, and the Timex market is as strong among high income groups, who purchase it for outdoor and weekend use, as among the single-watch lower income brackets. Its market is mainly men, but the jazz concept doesn't leave the woman out. If the show clicks, Taping rates, Timex will probably buy another one just like it in April, and if that goes, plans to move into a schedule of four such shows per year.

St. Paul Strike

Continued from page 20

the boxoffice anyway is normally at one of its lowest ebbs and when there's nothing much that can be done to stir up showhouse attendance anyway. Some exhibitors feel the money they're now saving on newspaper advertising more than offsets any attendance loss resulting from inability to advertise their attractions in the dailies.

Minneapolis newspapers circulate in St. Paul, but neither of the Twin Cities' sheets carry the advertising of the other town's stores. Joyce Swan, executive vice president of the two Minneapolis Cowles-owned dailies, the Morning Tribune and Evening Star, announced there were no plans to expand their service here by stepping up press runs or otherwise.

TELEFILM RIDE FOR TRUCKING INDUSTRY

The trucking industry is due for a ride on telefilms.

First, Official Films disclosed plans to do a series, tentatively titled "Turnpike," dealing with the adventures of a young trucker. Then, producer Robert Maxwell in his first project for Television programs of America, slated a series, titled "Cannonball." The projected skein will be filmed both in the U.S. and Canada and has the cooperation of the Denver-Chicago Trucking Co., which will lend its on-wheel and terminal facilities for the project. Leslie Selander has been selected as "Cannonball" director.

'58-'59

Continued from page 21

Fitzgerald-Sample tv department, predicted that the mystery and melodrama type of programs would swing back in '58. He thinks that the tv industry will fall back on this year's successful format and that next year would see westerns again.

The head of the Kudner Agency's tv department, Mike Kirk, believes that '58 looks good for westerns. Other than the top singers, the vocalists will be back on records and in the top night spots, predicts Kirk. He said that the singers just haven't taken hold. For a final prediction he thought that there would be more specs because they get the ratings.

These top agency men have pretty well outlined the feeling of Madison Ave. and you don't have to be a palm reader to see that they're going to stick to their winners in cowboy boots. As far as the majority of the ad men are concerned there's not a vocalist around who's got a good enough song to convince them that they can score big in '58. Specs are the bag, say the agency men, as well as any comedian who can come up with a new line of gags.

'Lots More Westerns'

Hollywood, Dec. 23.

Alan Livingston, NBC-TV program veepee in Hollywood, has ordered preparations for two new westerns next season. One will be an hour show to be produced by Revue, the other a half hour series under the production wing of Jack Chertok. Revue is filming "Wagon Trail," currently one of the web's surprise ratings.

"There'll be even more westerns next season because the people want them," said Livingston. "I believe that every one now on the air now will ride out the season. Naturally the good ones will still be around next season and the weaker ones will drop out."

NBC's "Wells Fargo" rates second only to the leader, "Gunsmoke."

CBS Ballcasts

Continued from page 20

television rights coin, and Falstaff, which initiated the Saturday games, has been an eager proponent of the Sunday telecasts.

Falstaff will again be back with the Saturday games in most of the country, with Marlboro ciggies and State Farm Insurance Co. picking up the rest of the tab in the east. State Farm is moving into the picture in place of American Safety Razor, which shared the tab last year but has decided to pull out.

San Antonio—Bob Cooper, program director for KONO here will leave the outlet on Friday (27) to become program director for two west coast stations, KABC, Los Angeles and KGO, San Francisco.

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MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. JUdson 2-2000

NO MORE RISK WITH A DISK

SPA Asks May 1 Pact Extension; 'Co-Administration' Looms As Factor

The Songwriters Protective Assn., which obtained an extension of its basic agreement with publishers through 1957, although formal expiration date was at the end of 1956, has asked publishers to extend the deal until May 1. Publishers have been asked to notify SPA Friday (27) whether such an extension is okay.

When negotiations for a new deal finally get under way, it's expected that SPA will make a strong pitch for more co-administrative rights for the writers in the copyrights. Issue recently came to the fore via the "motion picture music clearing house," a projected organization to handle the sale of music performance and synchronization rights to film producers. Tentative blueprint for such an organization was drawn up by John Schulman, SPA counsel, and Sidney Wm. Wattenberg, counsel for the Music Publishers Protective Assn.

Although the Schulman-Wattenberg plan is not likely to be adopted in its original form, there is a likelihood that some formula will be arrived at which will give songwriters a voice in the sale of their music to films. At the present time, the publishers make the deals, covering both synchronization and performance rights.

Traditionally, ASCAP sold the performance rights, but since the Judge Vincent Leibel decision outlawing the ASCAP tax on exhibitors, the Society has been unable to reach a deal with the filmmakers. Hence, all performance rights agreements are handled directly between publisher and producer. Writers claim that the publishers do not have the right to sell their performance rights and want another group set up in which, as in ASCAP, they have co-administrative rights with the publishers.

Cincy AFM Prez Cuts Salary 1/3

Cincinnati, Dec. 23. Eugene Frey, who defeated Robert Sidell for presidency of the Cincinnati Musicians Assn. will cut the salary of the post from \$15,000 to \$10,000 a year when he takes office Jan. 7.

The new 37-year-old prexy also will give up his job as clarinetist with the Cincy Symphony.

In the elections last week, Frey won 357 to 330 over Sidell, who had headed the No. 1 Local of the American Federation of Musicians since 1950. Joe Wright, former pit director of the Gayety, the third candidate, got 53 votes.

It was the first time Sidell was opposed. Insurgents based campaigns on claims that he didn't issue financial statements and failed to encourage membership meetings.

Tony Bennett Col Themer To Bally Video 'Beast'

The "Shirley Temple Storybook" series which tees off on NBC-TV Jan. 12, is getting a big music promotion for the preem stanza, "Beauty and The Beast." The "Theme Song from 'Beauty and The Beast,'" written for the show by Jerry Livingston and Mack David, already has been cut by Tony Bennett for Columbia Records and will be the focal point of the production. Bennett, incidentally, will do the song on the show. Fullerton Music, a publishing firm set up by Jaffe Enterprises and Howie Richmond to handle the music coming out of the tv series, is kicking off a disk jockey push in behalf of the Bennett disk. Tunes will be used on virtually all of the 26 shows in the "Storybook" series which will be aired at intervals of about three weeks.

100% RETURN ON VICTOR SINGLES

A radical change in the merchandising of pop singles is looming for the disk biz as a result of RCA Victor's move to hike its 45 rpm prices and grant 100% return privileges on all releases. Starting with the New Year, Victor's "45" singles will go up from a suggested list price of 89c to 98c, while the 78 rpm singles will stick with the \$1.15 tag.

More important from the viewpoint of the rest of the trade, however, is Victor's decision to follow Capitol Records in giving return privilege on all its singles. For the majors it is at least a partial answer to the indies' "wheeling and dealing" tactics. Under the Victor plan, all singles, for a period of three months from date of release, will be sold to distributors on a 100% return basis. It's expected that distributors will pass on the same deal to all their customers, including dealers, rack jobbers and one-stops. Under Capitol's plan, in operation for the past six months, dealers can return all disks bought within the first four weeks of a specific release.

Such a policy virtually takes all the risk off dealers' and distributors' shoulders and transfers it to the manufacturer. While 100% return or exchange privileges have been used frequently in the past, the pressure of both Capitol and RCA Victor may cue its adoption as standard industry practice by the bulk of the industry. Columbia, in fact, already has a similar plan regarding certain records which are called in from the dealer shelves after six months.

The new policy will automatically give Victor's singles a much wider display than they have had heretofore. Dealers who were reluctant to order beyond the sure-fire names like Elvis Presley, Perry Como or Harry Belafonte, can now stock up on the full roster without danger of getting stuck with dead inventory. At the same time, the three-month limit on exercising the return privilege will demand that the dealer maintain close su-

Big Three's AH&C Tie

The Big Three (Robbins, Feist & Miller) has tied up with British publishers Ascherberg, Hopwood & Crew Ltd. for representation in U. S. and Canada.

Under the agreement Robbins Music will be the sole selling agent for six piano publications from the Ascherberg catalog. Robbins also obtained reprint rights as well as domestic sale rights to several school band publications. Most of them are being readied for immediate release.

MGM's Albums On a High-Flown Cerebral Plane

MGM Records is getting its "word" in the disk business via its new Arcady Series, a line of "spoken word" disks. Label is launching its new series with four LP packages set for January release. LP's will go at a suggested retail list price of \$4.98.

The first four LP's will feature readings by two legit thespians from the classics, and two prizewinning American authors spouting from their own works. Sir Ralph Richardson will handle condensed versions of Joseph Conrad's "Youth" and "Heart of Darkness" and Alec Guinness will do selections from Gulliver's "Travels" and other writings by Jonathan Swift. Nobel Prizewinner William Faulkner will do passages from "Light In August" and "The Sound And The Fury" and Carson McCullers has grooved portions of "Member of the Wedding." "The Heart Is A

(Continued on page 43)

Columbia Hits Alltime Peak With 42% Rise in LP, Phono & Club Sales

Alan Freed's R&R Tourer

Disk jockey Alan Freed (WINS, N. Y.) has been set for his first tour of the U. S. by Shaw Artists. Freed will head a rock 'n' roll package which will kick off a six-week tour March 28.

The deejay will conduct his own orch and will star a flock of performers who will appear in his forthcoming Xmas show at the New York Paramount.

Hub Jukebox Ops Lose a Point On Fees, But Fight

Boston, Dec. 23.

Jukebox operators here lost a round in their fight against heavy license fees imposed by the city for weekday operation of music machines in Superior Court last week when Judge Frank Murray disallowed a petition for a stipulation.

The case was a step in the fight to nab a reduction of license fees which now run \$160 per machine broken down into city weekday license, \$50; city Sunday license, \$50; state Sunday license, \$50; Federal tax, \$10.

The decision involved the \$50 fee for weekday operation and had been taken under advisement by Judge Murray on Dec. 3. In the petition, the music ops asked that the city license fees be held in escrow pending their Supreme Court case on constitutionality of such fees.

The state Music Operators Assn., waging the battle, said the license fees are payable on Dec. 31, and

(Continued on page 38)

Columbia Records' 1957 sales soared 42% ahead of the previous year's take. Col prexy Goddard Lieberman attributed the sale jump to the buildup of the LP catalog, the phonograph line and the record club.

According to Lieberman, '57 capped a two-year rise in the development of the company. Sales volume, he said, has more than doubled in the same period. During the two-year buildup period, Col added new manufacturing and warehousing facilities in New York, California and Indiana. Beginning in January, the diskery will extend its company-owned distribution system to branches covering 60% of the potential record market.

On the phonograph level, Columbia now has 38 models ranging in price from \$29.95 to \$200 as compared to a one-model phonograph product when it moved into the player field five years ago.

Lieberman also pointed out that Col's 42% increase in '57 is spotlighted by the fact that the total disk industry sales picture showed an increase of 25%.

For '58 Col is geared for the 10th anniversary celebration of the introduction of the LP which today accounts for 61% of total industry volume—97% of classical volume and 82% of pop album sales. "Albums," Lieberman stated, "now represent two-thirds of pop music sales."

Kapp's Timely Peg—Trend Label

Dave Kapp, head of Kapp Records, has launched a new label, Trend Records. Latter, as the name suggests, will go with the prevailing trade winds in accenting the juve-angled sides and rock 'n' roll tempos. The Kapp label has generally shied away from the r&r idiom.

Kapp is kicking off Trend with a master that he bought from an indie company, Spangles Records, with Church Sims singing a number titled "Little Pigeon."

Saul H. Bourne's Widow Takes Post at ASCAP

It's now official that Mrs. Bonnie Bourne, head of Bourne Music which was founded by her late husband, Saul H. Bourne, is a member of the board of the American Society of Composers, Authors & Publishers. Her election at last Thursday's (19) meeting made her the first distaff to serve on the ASCAP directorate.

Her husband was one of the earliest members of ASCAP and served on the board in various capacities. At the time of his death, in October, he was treasurer of the Society.

At the same time, board member Frank Connor, president of Carl Fischer Inc., was elected as treasurer of the Society and Jack Bregman, of Bregman, Vocco & Conn, was named assistant treasurer. Douglas Moore was appointed to the executive committee.

Belafonte 1st in Sweden

Stockholm, Dec. 17.

Top name on Swedish hit parades for the last three months has been Harry Belafonte with his RCA slice of "Banana Boat Song." He also holds third place on the chart with his "Island In The Sun."

In second place is a Swedish tune, "Albin och Pia" (Albin and Pia), a song parody in rock style, written and recorded by Owe Thörnqvist, a pop artist with two "gold records" among his achievements during 1957. In Sweden, a disk receives a gold record after 100,000 sales. It's very seldom that a record passes this mark.

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Jocks, Jukes and Disks

By MIKE GROSS

Perry Como (RCA Victor). "MAGIC MOMENTS" (Famous) demonstrates once again that Perry Como can handle an easy beat and lyric blending in a way that's hard to top. It's due for a big spinning spread. "CATCH A FALLING STAR" (Marvin Music) sets Como in another easy-swinging groove that has a cat-on potential. **Tony Bennett** (Columbia). "LOVE SONG FROM BEAUTY AND THE BEAST" (Fullerton) is strong ballad material out of the upcoming Shirley Temple telefilm series. It has a winner's feel. "WEARY BLUES FROM WAITIN'" (Acuff-Rose) is an alfalfa concoction but

The Serenaders (Chock). "I WROTE A LETTER" (Russ-Dalet) moves in a style pegged for juke interest. "NEVER LET ME GO" (Lion) gives the Serenaders a chance to rock 'n' roll in the same groove that has won prominence for others.

Kuf-Lux (Challenge). "WHAT 'CHA GONNA DO" (Sherman) hits a free-wheeling stride that the kids could pick up for dancing. "SO TOUGH" (Lion) has a drive that will excite juke interest.

Steve Schulte (Felsed). "TOO BLUE TO CRY" (Nash) will drum up some action for newcomer Steve Schulte because of his blues way.

Best Bets

PERRY COMO (RCA Victor)	Magic Moments
TONY BENNETT (Columbia)	Love Song From Beauty & Beast
DON RONDO (Jubilee)	Made For Each Other
KEN COPELAND (Dot)	Locked in The Arms of Love

Bennett's style will make it count in the spinning column.

Don Rondo (Jubilee). "MADE FOR EACH OTHER" (Hecht-Lancaster & Buzzell) has a brisk and bouncy quality that Don Rondo turns into a clicko side with a spirited styling. "WHAT A SHAME" (Robert Mollin) is a neat-beated ballad that Rondo makes worth spinning.

Ken Copeland (Dot). "LOCKED IN THE ARMS OF LOVE" (Monument) starts off in a catchy rhythmic manner and builds into clocko proportion for juke and juke play. "WHERE THE RIO ROSA FLOWS" (Duchess-Kahl) is a rock 'n' roller with spurs and Ken Copeland sings it with a cowboy's courage.

Karen Chandler & Her Jacks (Decca). "SAIL ALONG SILV'RY MOON" (Joy) has an old-fashioned rhythm quality which ought to perk up the jocks for Karen Chandler again. "I REMEMBER DEAR" (Donna) gives the thrush a chance to bend some notes and it works in a way that should please the jokers.

Paul Anka (ABC-Paramount). "WHEN I STOP LOVING YOU" (Figure) swings in the fashion set by the teenage rock 'n' rollers and they should help it move around the coinboxes. "YOU ARE MY DESTINY" (Pamco) is a dramatic r'n'r ballad that'll get some attention on Paul Anka's rep alone. "The Diamonds" (Mercury). "LAND OF DESTINY" (Meridian) gives the Diamonds a chance to fool around with a chile beat and they make it easy listening. "THE STROLL" (Meridian) could start a new dance vogue for the rock 'n' rollers.

Laura K. Bryant (Cameo). "BOBBY" (Sheldont) is a winging rocker with a bent note attack that will make it go places. "ANGEL TEARS" (Lowie) is turned into a likely ballad contender by Laura K. Bryant's nifty vocalizing. "THE GIFT OF LOVE" (Robbins) is the hefty ballad title song of the 20th pic and Vic Damone sings it in a way that the jocks should go for. "UNAFRAID" (Dartmouth) is in a familiar big ballad vein, but Damone still gives it all he's got.

The Spades (Liberty). "BABY" (Balconest) is an average rock 'n' roller that could do something with the rocking trade. "YOU MEAN EVERYTHING TO ME" (Balconest) has an okay ballad feel that spotlights some flashy rock 'n' roll harmonizing.

Kathy, Patty & Jeannie (Kapp). "ON THE GOOD SHIP LOLLIPOP" (Movietone) is a fresh and lively version of tune popularized by Shirley Temple a long time ago with a lot of current toddler appeal and it may even go further than that age group. "ANIMAL CRACKER" (Movietone) is in a similar cute pre-teen groove.

Robbin Hood (MGM). A DATE FOR ALAWAYS" (Aberbach-Canada) is a tidy ballad offering which gets a boost from Robbin Hood's vocal. "I WANT TO THANK YONR FOLKS" (Oxford) gets belted in an okay manner but the choral trimmings don't help. "Shady Wall" (Decca). "THE NEW RAUNCHY" (Hi-Lor) rocks and swings the "Raunchy" way but with lyrics added this time. "I'LL GET BY SOMEHOW" (Cedarwood) is a corn-built ballad that will find its home in hillbilly-land.

"PAYING THE PIPPER" (Nash) is a moderately effective ballad with an alfalfa lili.

Otis William & His Champs (De Luxe). "COULD THIS BE MAGIC" (Sea Lark) is the rocking ballad mixture as before. "OH JULIE" (Excellorick) doesn't stray far from the routine rocking pattern.

The Chancellors (XYZ). "I'M COMIN' HOME" (Conley) has an easy ballad flow with a rocking beat insertion. "GOTTA LITTLE BABY" (Conley) has a chance to score with the swing-bent teeners.

The Hollies (PRO). "GYPSY FIRE" (A-Z Music) shows off the Hollies harmonizing in a flashy material piece. "CHANGE OF HEART" (A-Z Music) is average ballad stuff that gets somewhat of a lift from the group's material. **Cindy Tyson** (Mark). "IF I HAD A DIME" (Ford) has a gay sparkle but its appeal is limited. "BON NUIT, CHERIE" (Crest) has a soft, French touch but it won't mean much to the pop fans.

Jimmy Cavello & House Rockers (Coral). "DREAM TOY" (Vernon) is a solid rocking number delivered with a heavy beat by vocalist Jimmy Cavello and combo. "CHERRY PIE" (Bonita) has a ludicrous lyric even for this idiom.

The Kartunes (MGM). "WILL YOU MARRY ME WHEN WE GRADUATE?" (Regent) is one of those juve-angled rocking items with a swinging beat and little else. "RAINDROPS" (Current) is a fair slow ballad cut to the standard vocal pattern.

Pete Fountain & Dixieland Boys



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Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

(Brunswick): "YELLOW DOG BLUES" (Handy), a W. C. Handy oldie, gets a fine traditional jazz workover by this combo. "TAILGATE BLUES" (Champagne), an uptempo number, is another good dixie demonstration.

Ronny Wade (King). "ANNIE, DON'T WORK" (Jay & Cee) is a rocking number with an out-of-bounds lyric. Ronny Wade belts it in authentic rhythm & blues style. "I'LL SAIL MY SHIP ALONE" (Loist) is routine.

The Ivories (Mercury): "I'M IN LOVE" (Fifth Ave.), a catching rock 'n' roll, is attractively vocalized by a high-pitched soprano. "ME AND YOU" (Selma) is a fair number in the same groove.

Lovett Sisters (Todd): "DEAR DADDY" (Cornell), as maudlin a song as you can get, is delivered in suitably schmaltzy style by this vocal duo. "WON'T CHA SQUEEZE ME?" (Windy City) is a German-type band song set to a fair lyric.

Eddie Davis (Vita): "HEART OF ICE" (Melo-Art), a blues song with a snappy beat, is delivered neatly by this singer. "TO BE OR NOT TO BE" (Spark) fails to come off as pop material.

* ASCAP. † BMI.

Forms Gallo Records

Lee Gallo is taking a crack at the disk field with the formation of Gallo Records. He's kicking off his operation with crooner Lee Clark.

First tunes cut by Clark are "Warm Lips and Cold, Cold Kisses," by Nick & Charlie Kenny and J. Fred Coots, and "Songs My Mother Loved," by Al Hoffman and Dick Manning.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

Artist	Title	Label
1. Original Cast	West Side Story	Columbia
2. Sound Track	Around World 80 Days	Decca
3. Original Cast	My Fair Lady	Columbia
4. Frank Sinatra	Where Are You?	Capitol
5. The Weavers	At Carnegie Hall	Vanguard
6. Original Cast	Jamaica	RCA Victor
7. Nat King Cole	Just One of Those Things	Capitol
8. Harry Belafonte	Calypso	RCA Victor
9. Original Cast	Bells Are Ringing	Columbia
10. Mantovani	Film Encores	London
11. Harry Belafonte	Sings of Caribbean	RCA Victor
12. Ella Fitzgerald	Sings Rodgers & Hart	Verve
13. Nat Cole	Love Is The Thing	Capitol
14. Sound Track	Pajama Game	Capitol
15. Sound Track	Christmas Songs	Columbia
16. Bing Crosby	Favorite Ballads	Decca
17. Pete Seeger	Fabulous Forties	Folkways
18. Roger Williams	Modern Jazz Quartet	Kapp
19. Modern Jazz Quartet	Greatest Hits	Atlantic
20. Pat Boone		Dot

Album Reviews

Tony Bennett: "The Beat of My Heart" (Columbia). Package spotlights Tony Bennett's exciting vocalists against a skinbeating backing featuring such topnotch drummers as Chico Hamilton, Joe Jones, Art Blakey, Billy Garner and Sabu. The beat excellently complements Bennett's pipes and the repertoire forms a stimulating set.

Phineas Newborn Jr.: "Jamaica" (RCA Victor). Ever since Shelley Manne (Contemporary) scored with his jazz interpretations of the "My Fair Lady" score, other diskeries have been trying similar stunts with their hipsters. This time it's Phineas Newborn Jr.'s piano tackling Harold Arlen's "Jamaica" score. There are some interesting spots, but the whole isn't too imaginative or exciting.

Everly Bros. (Cadence). Already established diskers on the basis of two 1,000,000-sellers, "Bye, Bye Love" and "Wake Up Little Susie," the Everly Bros. are a cinch to pile up plenty of retail action for their first LP. The pair of gold disk winners set the pace for a package which rolls in a beat blending country, pop and rock 'n' roll.

Mabel Mercer: "The Art of Mabel Mercer" (Atlantic). Nothing new about this set except for one number, "It Happens All Over The World," but it's a repackaging job that's worth attention. The recording was previously released by Atlantic in three 10-inch LP albums but have been reprocessed and remastered to get full value of current audio-engineering techniques. Bob Bushnell did the technical work, which enhances Mabel Mercer's stylish delivery. It's a handsome two-pocket 12-inch LP package.

Mahlon Merrick Orch.: "Seven Winds" (Urania). Another in the

long list of mood music sets. The weather motif ("Stormy Weather," "Gone With The Wind," "With The Wind And The Rain In Your Hair," "The Breeze And I," etc.) gets a lush strings-highlighted showcase by Mahlon Merrick crew.

Merrill Jay Singers: "Songs of the Railroad" (Capitol). That the folk balladeer spent a lot of time on the rails is evident in this package, for the tunes cover plenty of territory. They're moody, they're rollicking or they're just plain folksy. However, it's an interesting packaging idea excellently handled by the Merrill Jay Singers.

Sal Mineo: "Sal" (Epic). Should be a hot item with the teenage trade on the basis of the cover and the full-color job of young Sal Mineo. Aside from its pinup values, the package shows off Mineo in an attractive vocal outing that covers a wide style range from "Too Young" to "Oh Marie."

David Harkness: "Hammond Organ in Hi-Fi" (Grand Award). The pop classics of Rodgers & Hammerstein, Noel Coward, Jerome Kern, George Gershwin, Cole Porter and Vincent Youmans are neatly etched by David Harkness' vivid Hammond organ. There's also an attractive organic accompaniment to give the 50 tunes a danceable beat.

The Cadillac: "The Fabulous Cadillac" (Jubilee). The Cadillac are strictly for the rock 'n' roll trade but one of the better jobs. They've got a harmony style that's proved clicko on such previous singles as "Speedoo," "Zoom" and "Woe Is Me." These and similar-styled items are worked over for good results.

Camarrata: "Autumn" (Disneyland). The roundup of "autumn" songs is a little out of season now but Camarrata's turns into a mood music set good for year-round listening. He's worked in a spotlighted pipe organ, piano and choir into his symphony styling that makes it all rich and musically colorful. In the repertoire are "Autumn In New York," "Autumn Serenade," "Autumn Leaves," etc. **Bernie Nerow Trio** (Model). Bernie Nerow is a comparatively new pianist on the jazz scene, but his Mode debut shows a vet's savvy in the field of jazz interpretation. He's got a vivid and virile keyboard approach that enhances such familiar as "It Might As Well Be Spring," "Love For Sale" and "There'll Never Be Another You," and he also makes such originals as "Scratch My Back" and "Red's Romp" interesting.

Stephane Grappelly: "Musique pour arrier le temps" (Music To Stop The Clocks By) (Verve). The French, too, know what mood music is all about. This package, recorded in France by violinist-maestro Stephane Grappelly, sets a romantic musical tone that's full-bodied and flowing. There are 14 items in the package, some Gallic but most of U.S. origin. **George Wright: "My Fair Lady"** (Hi-Fi Record). Add to the long list of package workovers of the Alan Jay Lerner-Fredrick Loewe "My Fair Lady" score George Wright's organ treatment. His organ impressions are witty and romantic in just the right places. Gros.

Tubb's Decca Longie

Ernest Tubb, veteran country & western singer, has been renewed by Decca Records to another long-term deal.

Tubb joined Decca's roster in 1940.

VARIETY

10 Best Sellers on Coin Machines

1. APRIL LOVE (7)
2. YOU SEND ME (9)
3. RAUNCHY (5)
4. JAILHOUSE ROCK (11)
5. ALL THE WAY (1)
6. SILHOUETTES (9)
7. KISSES SWEETER THAN WINE (5)
8. PEGGY SUE (2)
9. GREAT BALLS OF FIRE (2)
10. AT THE HOP (1)

Second Group

MY SPECIAL ANGEL

LEICHENSTEINER POLKA

PUT LIGHT IN WINDOW

WHY DON'T THEY UNDERSTAND

THE JOKER

ROCK 'N' ROLL MUSIC

TILL

I'M AVAILABLE

MELODIE D'AMOUR

LITTLE BITTY PRETTY ONE

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Pat Boone	Dot
Sam Cooke	Keen
Teresa Brewer	Coral
Bill Justis	Phillips
Billy Vaughn	Dot
Ernie Freeman	Imperial
Elvis Presley	Victor
Frank Sinatra	Capitol
Rays	Cameo
Steve Gibson	ABC-Par
Jimmie Rodgers	Roulette
Buddy Holly	Coral
Jerry Lee Lewis	Sun
Danny & Juniors	ABC-Par

Bobby Helms	Decca
Sonny Land Trio	Prep
Will Glahe	London
4 Lads	Columbia
George Hamilton	ABC-Par
Hilltoppers	Dot
Chuck Berry	Chess
Roger Williams	Kapp
Margie Rayburn	Liberty
Ames Bros.	Victor
Edmundo Ros	London
Thurston Harris	Aladdin

Lou Picardi is the latest addition to Roulette Records growing roster. Before being picked up by the diskery, Picardi had been playing military dates in the New York area. His first release, which stems from a master purchased by Roulette, is a coupling of "You Need A Sweetheart" and "Make Up Your Mind."

Move To Hypo Longhair Disks In Germany; Philips' Low-Priced Line

Berlin, Dec. 23. The percentage of classical music on the German disk market is still very low. It's about 8% and in some instances up to 10%, but hardly ever higher. To improve this situation, the top domestic diskeries are now trying to give the classical stuff a lift.

Among the various efforts, that of the German Philips may be of special importance. Company has now released a series of LP's called "Klassiker in Volksausgabe" (Classics in People's Edition). These are smaller in size (25cm instead of 30 cm) but nevertheless bring the classical tunes in most convenient version. The most remarkable factor about these LP's is that they are considerably less expensive than the conventional ones. They cost DM 15.50 (about \$3.75) against such previous prices as \$4.50, \$5.70 and even higher.

Philips asserts that in many cases only the high prices have kept the masses from buying classical LP's. It's expected that other diskeries will follow suit on the price reduction.

The new Philips series consists of 10 LP's (more are due to be released regularly) and features works by Chopin, Rachmaninoff, Beethoven, Schubert, Brahms, Mendelssohn, Dvorak, Vivaldi, Mozart, Tchaikovsky, all presented by top artists such as David Oistrakh, Isaac Stern, Zino Francescatti, etc., with orchestral backing.

As to the German Philips headquarters in Hamburg, these LP's are figured good bargain, the more so as Christmas, which always sees an upbeat in disk sales, is just around the corner.

As to pop music, Philips is high on Johnny Mathis whose "It's Wonderful" and "It's Not For Me to Say" are currently big in demand here. Since Philips handles the U. S. Columbia repertory here, it also has big names in Doris Day, Frankie Laine, Johnnie Ray (latter's recent German appearance was sponsored by this company) and Guy Mitchell. Mitchell's "Rock-A-Billy" is one of the current big hits in Germany.

Deems Taylor Chairs 10-Man VIP Panel Of Victor Music Society

Deems Taylor, composer and commentator on the music scene, has been named chairman of the 10-man panel that will aid the recently-formed RCA Victor Society of Great Music in the choice of repertoire. The org. will be operated via the Book of the Month Club and will concentrate on classical music selected both from Victor's new releases and catalog. First release to club members will be disclosed early next year.

Besides Taylor, the panel consists of Jacques Barzun, professor of history at Columbia U.; Samuel Chotzinoff, general music director of NBC; John M. Conley, High Fidelity mag editor; Aaron Copland, composer; Alfred Frankenstein, music critic of the San Francisco Chronicle; Douglas Moore, composer and Columbia U. professor; William Schuman, composer and president of the Juilliard School of Music; Carleton Sprague Smith, chief of N.Y. Public Library music division and Metropolitan Opera Assn.; and G. Wallace Woodworth, Harvard U. professor.

Audio Devices' 5% Divvy

Audio Devices, magnetic tape manufacturer, has distributed a 5% dividend to its stockholders of record on Dec. 3. Last March the company paid a similar dividend.

Payments marked the 12th consecutive year AD has paid a divvy. Most of these have been paid in stock since 1954 in order to reinvest the company's earnings in expansion of plant and production facilities. Current stock dividend marks the fifth such dividend in stock since 1954, totalling 30%.

Erroll Garner Click Gives Paris Olympia a Jazz Lift

Paris, Dec. 23. Jazz circles here are at ease since Erroll Garner's clicko second-stint at the Olympia Music Hall. Garner garnered top reviews and brought in the young set with his 88'ing, while top record seller Gloria Lasso got the pop crowds. Since this flagship house sometimes confuse rock 'n' roll and jazz, the hip set is glad that Garner has shown the difference. They feel this will mean more top Yank jazz performers coming into this house for three-week stays instead of one-night stands.

Recently, Freddie Ball & His Bellboys laid an egg at the same house and prexy Bruno Coquatrix became allergic to all U.S. musical ensembles for a while. Now with Garner a hit the way is clear again. Another deciding factor was Garner's winning one of the platter awards from the Academie Des Disques for his "Jazz Pour Tous" album put out by Philips.

Jukeboxes & 'Free Speech'

Boston, Dec. 23. In its state Supreme Court suit (see separate story), the jukebox operators contend that the playing of a record on an automatic phonograph is a form of entertainment which does not detract the playing of it from the protection of the free speech guaranteed by the U.S. and state courts merely because a form of expression is used for purposes of entertainment.

The fees for jukeboxes have been cited as "excessive" and "unwarranted" in several stormy hearings at city hall. After the hearings and other early actions failed to produce any change, the Music Operators Assn. of Massachusetts retained Atty. Arthur Sherman as associate attorney and Hirsch Freed, of the law firm of Brown, Rudnick & Freed, who brought the case to Superior Court.

In a prior action, a preliminary injunction was asked by Freed, representing the music machine industry, Boston restaurant owners and cafes, and challenging the legality of fees for jukeboxes, tv sets and radios in public places. The preliminary injunction was denied by Judge Vincent Brogna in Suffolk Superior Court. As a result of this action, the case went to the Supreme Court.

Hub Jukebox Ops

Continued from page 35

that their attorneys had urged the court to hold the fee in escrow.

In another case, pending before the state's Supreme Court and due to be heard this month, it is charged that the \$50 fees charged by the state and the city for Sunday operation is unconstitutional. This suit asks for a declaratory judgment with respect to the constitutionality of the state statutes and city ordinances, and also charges prior restraint on the freedom of speech and press guaranteed by the state and Federal constitutions.

The Supreme Court action asks that a 1956 law and city ordinance imposing the licenses and fees be abrogated.

David J. Baker, prexy of the jukebox org., said following disallowance of the Superior Court stipulation that the Supreme Court action would be carried all the way to the U.S. Supreme Court, "if need be."

Meantime, George Miller, prexy of the national jukebox org., Music Operators of America (MOA), sweetened the jukeboxers' state kitty with a check for \$1,000, and a letter of encouragement giving the backing of MOA. Baker said many jukebox ops throughout the country were sending in unsolicited donations to help in the fight against the license fees, which he termed "unfair" and "discriminatory."

RETAIL ALBUM BEST SELLERS

<div>VARIETY Survey of retail album, best sellers based on reports from leading stores and showing comparative ratings for this week and last.</div>			National Rating This Last wk. wk.																										Artist, Label, Title		New York—(R. H. Macy Co.)	Boston—(Moshier Music Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music)	Miami—(Spec's Record Shop)	Dallas—(Titcher-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Louisville—(Shackleton)	Atlanta—(Rich's Dept. Store)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Cleveland—(Highbee's Dept. Store)	Portland—(Madrona Records)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	3		MY FAIR LADY (Columbia)	Original Cast (CL 5090)	2	5	4	2	3	2	2	5	8	4	4	6	2	4	5	1	1	5	133																														
2	1		AROUND THE WORLD (Decca)	Soundtrack (DC 9046)	3	7	5	5	7	1	2	1	1	2	8	9	1	8	3	2	4	9	120																														
3	6		RICKY NELSON (Imperial)	Ricky (IMP 9048)	7	6	4	1	1	3	7	5	4	3	2	2	4	2	2	4	2	93																															
4	7		JOHNNY MATHIS (Columbia)	Warm (CL 1078)	2	2	4	8	4	2	10	3	10	2	71																																						
5	2		PAL JOEY (Capitol)	Soundtrack (W 192)	5	1	8	10	1	9	3	8	10	7	3	8	59																																				
6	9		BING CROSBY (Decca)	Merry Christmas (8128)	4	5	9	2	2	5	8	6	3	55																																							
7	8		ELVIS PRESLEY (Victor)	Christmas Album (ELC 1037)	1	3	10	4	10	7	9	7	10	44																																							
8	4		FRANK SINATRA (Capitol)	Where Are You (W 855)	9	9	1	5	9	6	1	8	8	43																																							
9	5		PAT BOONE (Dot)	Pat's Great Hits (DCP 307)	1	3	9	5	5	6	4	9	41																																								
10	12		ROGER WILLIAMS (Kapp)	Fabulous Fifties (KXL 5000)	8	10	1	8	4	1	34																																										
11			MARTIN-RAITT (Capitol)	Annie Get Your Gun (W 913)	4	3	8	8	6	28																																											
12	14		JOHNNY MATHIS (Columbia)	Wonderful, Wonderful (CL 1028)	9	1	9	5	4	27																																											
13	10		OKLAHOMA (Capitol)	Soundtrack (SAO 595)	4	5	3	8	9	26																																											
14A	20		MANTOVANI (London)	Christmas Carols (913)	8	6	8	1	21																																												
14B	16		JIMMIE RODGERS (Roulette)	Jimmie Rodgers (25020)	1	10	21																																														
14C			FRED WARING (Capitol)	Caroling Season (T 896)	10	5	5	3	21																																												
14D	13		GOGI GRANT (Victor)	Helen Morgan Story (OLC 1030)	6	6	4	7	21																																												
14E	18		TENNESSEE ERNIE (Capitol)	Hymns (T 756)	8	2	3	10	21																																												
19			WEST SIDE STORY (Columbia)	Original Cast (CL 5230)	1	2	19																																														
20A	21		KING & I (Capitol)	Soundtrack (T 740)	10	8	6	7	7	17																																											
20B	15		JANE MORGAN (Kapp)	Fascination (KXL 1066)	4	10	2	17																																													
22A			PERRY COMO (Victor)	Merry Christmas (LPM 1243)	6	3	10	9	16																																												
22B	22		TENNESSEE ERNIE (Capitol)	Spirituals (T 818)	8	6	3	16																																													
22C			APRIL LOVE (Dot)	Soundtrack (DLP 9000)	5	5	7	16																																													
25	11		NAT KING COLE (Capitol)	Love Is the Thing (W 823)	9	6	7	7	15																																												

EXPELLED TEACHER SUES CALIF. LOCALS

San Francisco, Dec. 23. A teacher in a suburban Richmond school has filed a \$27,000 damage suit on grounds he was expelled from the AFL-CIO American Federation of Teachers because he refused to join the AFL-CIO Federation of Teachers.

William Bouton asked damages from AFM Local 6, Frisco, AFM Local 866, Richmond, and the Federation of Teachers in the suit filed in Oakland. He also asked the AFM restore his membership and pay him \$1,000 he claims he lost in wages.

Bouton's suit is an outgrowth of rivalry between the AFL-CIO teachers union and the unaffiliated California Teachers Assn.

Bouton said in his suit that he augmented his pay by part-time musical work but lost his AFM card under a union rule that says any member of the AFM who follows another trade "must become and remain a member of the union of such other trade is same is affiliated with the AFL."

The teacher claimed the AFM falsely accused him of crossing a teachers' union picket line and also of heading a company union, the Richmond chapter of the California Teachers Assn. Bouton claimed the association was a professional organization, not a union.

Hampton Band, Hotel Sue Israeli Manager

Tel Aviv, Dec. 17. Moshe Wallin, who managed Lionel Hampton's band on its Israeli tour, has been sued for \$1,200 damages by Hampton and the fashionable Dan Hotel. The two parties which brought the claims contend that the manager failed to pay the hotel bill for Hampton and his men during their visits here in 1956.

Wallin, in absentia, claimed that he refused to pay extra expenses like drinks, postage and phone bills which amounted to about \$900. No judgment has been made yet.

Inside Stuff—Music

Ralph J. Gleason, Coast jazz critic, made a strong pitch for the U.S. to send a top band or small group to the Brussels International Exhibition next year in his San Francisco Chronicle column. Commenting on cancellation of the Brussels jazz festival, he proposed that the U.S. State Dept. send over a group and said:

"The fact remains . . . that jazz music is one field in which this country is unquestionably the leader. In an era where we have seen 'Yankee Go Home' plastered on the walls of European cities, we have yet to see any 'Yankee Jazz Musician Go Home' signs anywhere. We should not overlook the advantages of jazz.

"If we cannot participate in an international jazz festival, let us send over a top band: Duke Ellington, Count Basie, Dizzy Gillespie and/or a couple of good small groups to play a series of concerts at our own cultural exhibit headquarters at the exhibition."

"We should not miss this opportunity. I have no way of knowing if Senator Knowland is a jazz fan (Mayor Christopher certainly enjoyed Dizzy Gillespie last winter) but this is the sort of thing that needs action at that level."

Carl Moore, veWEEI, Boston, broadcaster has come out with a new LP on WEEI label, available only at the station and not for sale in disk stores. It's called "Carl Moore Remembers." The LP has Moore singing pop songs of over 50 years ago. There are 12 cuts in all with Moore singing solo in some and in duet with Gloria Carroll in others. In the group are Frank Bell's WEEI combo. Tony Vye on clarinet, Dan Cavicchio, accordion and vibraphone; Bill Nordstrom, bass; Don Alessi, guitar and banjo; and Frank Bell with organ and celeste.

Heralded as a collector's item and bit of New Englandiana, the songs are: "Stand Up and Sing for Your Father," "Nobody Knows What Happened to McCarty," "There's No One With Endurance," "I Want to Go To Morrow," "Roll the Patrol Up Closer to the Curb," "Somebody's Comin' To My House," "Ten Baby Fingers," "Conversation With a Mule," "Behind Those Swinging Doors," "Down At Odd Fellows Hall," "Mother Was A Lady," and "I'm A Specialist." "Somebody's Comin' To My House" was written by Irving Berlin in 1913. Moore found "Down At Odd Fellow's Hall" in a 35-year-old copy of a Harvard Glee Club songbook.

Prof. Gardner Read, of Boston Univ. school of fine and applied arts and a music theory pundit, gets to attend two performances of his own music, one a world preem, in Washington, D. C., on Jan. 5-6. The National Symphony Orchestra, under direction of Richard Baker, will perform Read's "Quiet Music for Strings," Op. 65, Jan. 5. On Jan. 6, the Classic String Quartet presents the world preem of the composer's "String Quartet No. 1." Op. 100, in the Textile Museum. The work was commissioned by the (Hans) Kinder Foundation, Washington.

Stop Dance Promoter

Youngstown, O., Dec. 23

Hal York, 27, of Cleveland, was fined \$25 following his arrest here for conducting a public dance last Nov. 29 without a permit. He had also promoted a dance the previous week without obtaining a license from the mayor's office, as required by city ordinance. The fine was suspended on condition he stop promoting any more dances in Youngstown.

York came to the attention of police when he appeared in front of the Mural Ballroom with a companion to distribute handbills advertising his dance while a similar affair was being held inside under the sponsorship of two local disk jockeys. The latter complained to the mayor's secretary.

MGM Label to Sit On Father's Lap

The recent realignment of the MGM Records setup, which brought Arnold Maxin in as company topper replacing Frank Walker, will also bring the company closer to the base of its parent company, Loew's Inc. One of Maxin's first moves is to shift the diskery's hq. at 7th Ave. and 47th St. to the Loew's homeoffice a block down the street on Broadway.

Maxin, who took over Monday (23), also indicates that there'll be other changes in the MGM operation which he plans to announce shortly.

Longhair, Pop Packages Zoom Epic To 84% Sales Hike; Distrib Plans

Holland Disk Bestsellers

Amsterdam, Dec. 17.

Love Letters In Sand... Boone
(London)
Diana..... Paul Anka
(Columbia)
Kleine Schooler... Trekvogels
(Decca)
With All My Heart..... Clark
(Nixa)
Ik Sta Op Wacht.... de Knecht
(Philips)
De Poskoets.... De Selveras
(Telefunken)
Island In Sun..... Belafonte
(RCA)
Bye, Bye Love..... Everly Bro
(London)
Train St. Fernando... Duncan
(Columbia)
Little Darlin'..... Diamonds
(Mercury)

Newport Sets '58 Dates

Boston, Dec. 23.

George Wein, director of the Newport Jazz Festival, back from a meeting of the board of directors of the jazz bash in New York, said the directors have decided to stage the 1958 fifth anni festival in Newport. It will again span a minimum period of four days, July 3-6.

Two new men were elected to the board at the session, Marshall Brown, of the Farmingdale High School Band, and Irvingston Hughes, the poet.

★ Epic Records is closing its 1957 books with an 84% sales increase over the previous year. The four-year-old Columbia Records subsidiary now plans to sustain the upbeat with an early '58 reshuffling of its distrib setup.

According to William Nielsen, Epic's general manager, a plan to strengthen label's distributorship around the country already is in the works. Importance of a distributor in building diskery sales was pointed up by Nielsen in the instance of Don Comstock who recently took over the line in the Atlanta territory. In Comstock's hands, Epic rose from 20th position in the area to No. 2 spot. Comstock, incidentally, also handles the Columbia Records product, but Nielsen said that this didn't necessarily mean that Epic would follow a pattern of picking up Col distrib's around the country.

Nielsen also mentioned that Epic had no plans as of now to move into the stereo tape field. "Right now," he said, "I'm against anything that would take the stress away from the record picture." Also, there are no plans to hike prices; Epic's 45s go for 89c, 78s are peddled at 98c and LPs at \$3.98.

Epic credits its classical and popular album sales for one-third of its '57 increases. Pop albums were sparked by Lester Lanin's pair, "Dance To The Music Of Lester Lanin" and "Lester Lanin At The Tiffany Ball" which racked up 250,000 sales. Other pop pacers were the Irving Berlin collection, "Let Me Sing and I'm Happy," Roy Hamilton's "Golden Boy," Somethin' Smith's "Put The Blame On Mame" and the Merrill Station Choir's "Up Anchor" and "Sound Off."

The longhair end was stimulated by the special promotions on the Cleveland Orchestra and the Concertgebouw under the direction of Eduard van Beinum. For the '58 push, Charles Schicke, classical a&r head, is prepping a move-in on the pop-concert field with the Cleveland group.

In the pop field, label's new a&r chief is inheriting a high-flying division from Arnold Maxin who moved over to MGM Records this week. Rolling for the label are such Maxin productions as Roy Hamilton's "Don't Let Go" and "Right To Love," which passed the 200,000 mark in its first 10 days on the market; The Four Coins' "Broken Promises" and "Follow Your Heart"; and Some-
thin' Smith's "Wrap Up All My Heartaches" and "Every Night At Nine O'Clock." For the Okeh line, Epic's subid label, Maxin also produced Little Joe's "Echoes Are Calling Me" and "Lonesome" coupling currently rolling at a hot sales gait.

For an early '58 start, Sherman is prepping an overhaul of the artists roster. He's currently in talks with several new artists but nothing has been firmed yet. He's also working on new angles for an upbeat on Sal Mineo and already has blueprinted an album for Jack Lemmon's Epic debut which goes into the groove on the Coast after the first of the year.

E. H. Morris' Bobby Weiss Due Here From Paris Ho

Paris, Dec. 23

Bobby Weiss, Edwin H. Morris Music Co. rep here, heads for a homeoffice visit to New York, plus Hollywood, this week. Weiss, the traveling music rep, is bringing back a flock of foreign songs for Yank adaptation. Included are more numbers by composer-singer Henri Salvador whose "Melodie D'Ahour" is now an American hit.

Weiss is a round-robin, constantly shuttling o'seas as rep for Morris and always visiting pub-beries all over western Europe as well as the various Morris offices. In N. Y. Weiss will confab with Morris topper Sidney Kornheiser and then heads for Hollywood, Jan. 10, for further huddles before heading back here to his home base.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating		This Last wk. wk.		Artist, Label, Title		New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Culer Music Co.)	Washington—(Super Music)	Philadelphia—(A. Williams)	Pittsburgh—(Stede Ford's)	Miami—(Spec's Record Shpp)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titchie-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Cleveland—(Record Rendezvous)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1			PAT BOONE (Dot)																								
				April Love.....	6	1			2	1			3	9			4	10	3	8	3	3	1	1				99
2	4			DANNY & JUNIORS (ABC-Par)			4	1			4	3				9	2	1	9	1	2		4				3	89
				At the Hop.....																								
3	6			BUDDY HOLLY (Coral)																								
				Peggy Sue.....	7	4				3	8	7	2			7	1	5	2	4			9	1				83
4	3			FRANK SINATRA (Capitol)					3		7	7	9	1	2													
				All the Way.....																								
5	7			JERRY LEE LEWIS (Sun)																								
				Great Balls of Fire.....	5		8	4	5		4	9	1	2				9			6				6			62
6	5			BILL JUSTIS (Phillips)																								
				Raunchy.....	3	2	5						6			1	6		3	1								61
7	8			ERNIE FREEMAN (Imperial)																								
				Raunchy.....						6		5				1							1	2	2	9	4	58
8	9			JIMMIE RODGERS (Roulette)																								
				Kisses Sweeter Than Wine.....	9	10				8			8				3	2		5				4	3		2	56
9	2			SAM COOKE (Keen)																								
				You Send Me.....	2		7		1				3	4	2									8				50
10	12			RAVS (Cameo)																								
				Silhouettes.....						10	5		5		6	4	3			10				9	5			42
11	10			ELVIS PRESLEY (Victor)																								
				Jailhouse Rock.....	1			6		2												4				2		40
12	13			BOBBY HELMS (Decca)																								
				My Special Angel.....			10						4				9	2						5	7	3		37
13	14			G. HAMILTON IV (ABC-Par)																								
				Why Don't They Understand.....	8		3			1						7		8								6	33	
14	15			AMES BROS. (Victor)					4		4		7															
				Melodie D'Amour.....																			9	7	10	7		29
15				BOBBY HELMS (Decca)																								
				Jingle Bell Rock.....	6		9																1				1	27
16	11			WILL GLAHE (London)																								
				Liechtensteiner Polka.....										7			10	1				5	6					26
17	16			JOHNNY MATHIS (Columbia)																								
				Chances Are.....	8					6						8	10		8			9				4		24
18	19			LEE ANDREWS (Chess)																								
				Teardrops.....	3		5										5											20
19	25			EVERLY BROS. (Cadence)																								
				Wake Up Little Susie.....																						8		17
20				LARRY WILLIAMS (Specialty)																								
				Bony Moronie.....					1		10					6												16
21	18			CHUCK BERRY (Chess)																								
				Rock 'n' Roll Music.....						9						3		7									10	15
22A				BILLY VAUGHAN (Dot)																								
				Sail Along Silvery Moon.....								6											2					14
22B	17			JOHNNY MATHIS (Columbia)																								
				Twelfth of Never.....										4												8	7	14
24A				JOHNNY NASH (ABC-Par)																								
				A Very Special Love.....							2												7					13
24B				RICKY NELSON (Imperial)																								
				Be Bop Baby.....						3																6		13

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

- ASCAP

+ BMI

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP + BMI

Pos. Pos. No.
this last
week weeks
wh. wk. in log

Artist	Label	Song
Pat Boone	Dot	"April Love"
Sam Cooke	Keen	"You Send Me"
Jimmie Rodgers	Roulette	"Kisses Sweeter Than Wine"
Frank Sinatra	Capitol	"All the Way"
George Hamilton	ABC-Par.	"Why Don't They Understand"
Danny & Juniors	ABC-Par.	"At the Hop"
Jerry Lee Lewis	Sun	"Great Balls of Fire"
Buddy Holly	Coral	"Peggy Sue"
Four Lads	Columbia	"Put Light in Window"
Johnny Nash	ABC-Par.	"A Very Special Love"
Bill Justis	Phillips	"Raunchy"
Marty Robbins	Columbia	"Story of My Life"
Rays	Cameo	"Silhouettes"
Roger Williams	Kapp	"Till"
Ernie Freeman	Imperial	"Raunchy"
Elvis Presley	Victor	"Jailhouse Rock"
Eydie Gorme	ABC-Par.	"Love Me Forever"
Will Glabe	London	"Liechensteiner Polka"
Bobby Helms	Decca	"Jingle Bell Rock"
Della Reese	Jubilee	"I Only Want to Love You"
Johnny Mathis	Columbia	"Twelfth of Never"
Jerry Vale	Columbia	"Pretend Don't See Her"
Johnny Mathis	Columbia	"Chances Are"
Billy Vaughn	Dot	"Sail Along Silvery Moon"
Hilopppers	Dot	"The Joker"
Johnny Mathis	Columbia	"No Love"
Teresa Brewer	Coral	"You Send Me"
Debbie Reynolds	Coral	"A Very Special Love"
Chuck Berry	Chess	"Rock 'n' Roll Music"
Margie Rayburn	Liberty	"I'm Available"
Mitch Miller	Columbia	"March From River Kwal"
Janice Harper	Prep	"That's Why I Was Born"
McGuire Sisters	Coral	"Sugar Time"
Billy Scott	Cameo	"You're the Greatest"
Sonny James	Capitol	"Oh Hun Mm"
Billy Vaughn	Dot	"Raunchy"
Jane Morgan	Kapp	"Fascination"
Anes Bros.	Victor	"Melodie D'Amour"
Everly Bros.	Cadence	"Wake Up Little Susie"
Jane Morgan	Kapp	"New at Game of Romance"
Johnny Mathis	Columbia	"Wild Is the Wind"
Bobby Helms	Decca	"My Special Angel"
Crickets	Brunswick	"Oh, Boy"
Gene Vincent	Capitol	"Dance to the Bop"
Jaye P. Morgan	Victor	"Take a Chance"

EAST										SOUTH										MIDWEST										FAR WEST									
Ed Sheffer-WGDM-New York	Joe Barry-WJWL-Georgetown, Del.	Ferry Strong-WMAT-Washington	Jack O'Neill-WCAT-Altohl	Joe Hyder-WCOF-Boston	Jack McDermott-WHIL-Medford	Leo La Brach-WMOO-Milford	Dick Piper-WKBR-Manchester	Bob Wells-WEBR-Buffalo	Alan Fredericks-WGBB-Freepport	Ed Meath-WHEC-Rochester	Earle Padney-WGY-Schenectady	Barry Kaye-WVAS-Pittsburgh	Chuck Thompson-WALA-Mobile	Rob N. Perry-WCHN-Miami	Bob Elliott-KENT-Shreveport	Terry E. Spelphs-WBKH-Hattiesburg	Rob Larimer-WSIX-Nashville	Johnny Fairchild-KELP-El Paso	Dave Walshak-KCTI-Gonzales	Franklin R. Drake-WGH-Norfolk	Kay Schreiner-WENL-Richmond	Presly Mitchell-KIOA-Des Moines	Ed McKenzie-WXYZ-Detroit	Don Kelly-WBGY-Mpls.-St. Paul	Chuck Norman-KSTL-St. Louis	Bill Wood-KOPY-North Platte	Will Lenay-WSAI-Cincinnati	Tom Edwards-WERE-Cleveland	Bill Dawson-WLAT-Jackson	Rob Thomas-WEMP-Milwaukee	Bill Jenkins-KAFY-Bakersfield	Duke Norton-KLAC-Hollywood	Bob Osterberg-KHJ-Los Angeles	Clyde Caldwell-KPOP-Los Angeles	Jim Ameche-KPAL-Palm Springs	Jim Calbert-KMYR-Denver	Jim Blaine-KRMJ-Las Vegas	Barney Keep-KEX-Portland, Ore.	Ron McCoy-KLUB-Salt Lake City
1	1	3	2	1	1	1	1	4	3	2	5	1	10	1	1	1	1	4	2	2	2	10	2	10	3	10	2	6	1	1	9	1	6	3	162				
2	4	2	6	3	7	7	1	8	2	2	5	2	9	1	1	1	1	2	2	3	3	4	3	4	5	3	10	2	6	1	9	1	6	3	162				
3	3	7	1	3	7	7	1	8	2	2	5	2	9	1	1	1	1	2	2	3	3	4	3	4	5	3	10	2	6	1	9	1	6	3	162				
4	2	1	1	3	7	7	1	8	2	2	5	2	9	1	1	1	1	2	2	3	3	4	3	4	5	3	10	2	6	1	9	1	6	3	162				
5	11	4	3	1	1	1	4	7	9	1	10	1	7	7	8	4	4	4	4	4	7	1	10	3	7	1	6	5	6	2	7	4	4	3	156				
6	8	3	2	4	10	3	5	2	1	7	7	7	6	9	3	4	5	3	4	9	3	4	5	3	4	5	3	1	6	5	6	2	7	4	4	153			
7	A 19	3	2	2	1	2	2	1	7	1	6	7	5	5	6	6	1	4	3	1	1	3	1	1	1	1	1	1	1	1	1	1	1	1	1	67			
7B 6	6	Buddy Holly																																					

Copyright Variety;

Right: Recovered

THREE HOT ONES FROM RCA VICTOR

MILTON ALLEN—**DON'T BUG ME BABY** c/w **JAMBOREE** 47/20-7116

BARRY DEVORZON—**BARBARA JEAN** c/w **BABY DOLL** 47/20-7124

JUDY FAYE—**SECOND ANNIVERSARY** c/w **ROCKY-ROLLY-LOVER BOY** 47/20-7125



Watch for these NBC-TV network shows in color and black-and-white...**THE PERRY COMO SHOW**, **THE GEORGE GOBEL SHOW**, **THE EDDIE FISHER SHOW**, **THE PRICE IS RIGHT**, **TIC TAC DOUGH**...all sponsored by...



RCA VICTOR
TRADE MARK
RADIO CORPORATION OF AMERICA



On The Upbeat

New York

Bobby Helms, Decca diskster, has been set for his first pic role in Charles H. Schneer's "The Case Against Brooklyn". Directional Enterprises (Jerry Levy & Fred Amsel) formed the Cab Music Co. with Lou Carter. Judy Scott stars on ABN's "Breakfast Club" out of Chicago Jan. 6. Ivan Mogull to Mexico City to open a music firm in conjunction with Southern Music. Bill Bradley starts his own 60-minute five-a-week TV strip on KTLA (Los Angeles) Jan. 6.

Joe Kolsky, exec veepee at Roulette Records, on a Caribbean cruise with his wife. Count Basie has recorded two Neal Hefti originals for his newest Roulette single, "The Kid From Red Bank" and "Lil' Darlin'."

The onyx Monk currently at the Five Spot, new jazz nitery on the lower eastside. ABC-Paramount's Paul Anka and Danny & The Juniors guest on CBS-TV's "Big Record" (25).

Will Glabe, the German mestro who scored in the U.S. with London Records' "Lichtenstienner Polka," is set for a Jan. 8 shot on CBS-TV's "The Big Record."

Eddie Layton Trio begins a stand at the Park Sheraton Jan. 6. Ray Perkins has resigned as deejay at KIFN, Denver, and joined Hammond Organ Studios in that city as promotion manager. He's continuing his weekly record review column in the Denver Post.

Basic engineering facts and methods of stereophonic recording

will be described in two forthcoming lectures in the Audio Engineering Society's current series starting Jan. 30 at the RCA Institutes.

London

Milt Jackson and Connie Kay of Modern Jazz Quartet staying on here for a vacation after their tour. Taking over the resident band spot at Savoy Hotel from the Sydney Simone orch on Jan. 15 will be Dave Shand. Ken Wheeler, longtime piano accompanist to trumpeter Eddie Calvert, has signed to freelance. Eric Winston orch. headed to do its first series for Radio Luxembourg in the New Year.

Hollywood

Low Chudd talking to Howard Keel enant an Imperial disk deal. Carmen Cavallaro re-signed with Decca for another five years. Barclay Allen and his personal manager, Carson Harris, setting up their own pubbery, CeeBee Music. Andy Wilson, deejay at KPAL, Palm Springs, has departed the outlet.

Chicago

Count Basie returns to Blue Note Jan. 22-Feb. 2, to be followed by Teddy Wilson Trio Feb. 5 for two weeks. Newly opened Shuffle Inn at Madison, Wis., has booked Jack Teagarden March 18 for a week and Dukes of Dixieland for a frame on Jan. 21. Sonny Stitt pacted for Chi's Stage Lounge Jan. 15 for four frames.

Philadelphia

Danny & The Juniors, new teenage combo, will appear on the Editt Pare tv show Xmas night, then 10 days with Alan Freed's r&r at the N. Y. Paramount. Beginning Jan. 8 the group is slated for a cross-country tour of 18 one-nighters. Lou Monte plus The Kids played Erie Social Club (21-22), followed by Four Aces upcoming weekend. Clayton Burdick, lately with Dave Rosen's record distributing firm named eastern sales and promotion manager for ABC-Paramount label. Buddy Williams played Sunnysbrook one-nitery (21). Clay Boland, former Mask & Wig clefter, collaborating with Benny Davis on new Cotton Club show in Miami Beach. Trombonist Kal Winding, now at the Red Hill Inn, suing a Detroit tire store for \$250,000 damages as result of injuries sustained when a tire fell on his head.

St. Louis

Lurlean Hunter at Peacock Alley through the Eve, with Max Roach Quintet adding to the billing on Christmas night. Jack Denett Trio now in its 20th month, a record, at Park Plaza Merry-Go-Round. Irv Shifrin, United Artists' representative, making the rounds of local disk jockey shows with Wes Bryan, first artist to record on the new United Artists label.

San Francisco

Four Freshmen going into George Andros' Pack's II Friday (27). Phyllis Diller set for New York's Blue Angel next month. Woody Herman's Third Herd played a three-nighter at Dave Glickman's Jazz Showcase. Pete Dinkley and his Chicagoans working the Alpine—first time the spot has had live music. Mary Meade French going into Bimbo's 365 Club Thursday (26). Earl Grant do-

ing a nightly KWBR remote from the Macumba. Lou Gottlieb, the ex-Gateway Singer, doing a solo at Purple Onion. Cal Tjader returned to Blackhawk. Del Courtney corraled Ella Fitzgerald, Johnny Mathis, King Sisters, Dave Brubeck, Russell Arms, Alvino Ray, Paul Desmond, and Ella's Lou Levy Trio for his KPIX anniversary show.

Pittsburgh

Joe Negri quitting Copa bandstand Jan. 4 to take his own trio into Penn-Sheraton Hotel, replacing Ramon Padilla combo. Negri, a guitarist, will have Bill Machiko on accordion and Emil Brenkus on bass with him. Allan Shine, trumpet player, steps up to leadership of Copa house band when Negri leaves. Larry Faith orch. had option picked up again at Horizon Room. Billy Nigro, organist, and Joe Pape band continue at Mona Lisa Lounge. Billy Catzone returns to the Nixon as resident maestro Jan. 6 when that house resumes legit again after nine-month run of "Around the World in 80 Days."

Frank Apter, concertmaster of Civic Light Opera Assn. orch., to Florida with his family for a cellar boniface. Ken Hule is replacing a Latin American La Playa sextet into Town House Motel for indef stay. Continental set in Beverly Hills Hotel's New Orleans Room while Dave Tamburri combo entertains in Cindeella Room.

Vancouver

Terry Dale, tv thrush, airing a series of luncheonette shows from U. of British Columbia over CBU radio, backed by jazzman Dave Pepper and combo, enceed by national tv web's Alan Millar. John Emerson, legit batoneer and deejay, current at Arctic privacy with a quartet comprising local musicomedy's Norah Halliday, Roma Hearn, Don McManus, with concert fiddler Arthur Polson. Celler boniface Ken Hule is replacing the jazz spot in the basement of the Pacific Athletic Club. Hi-Liters open at the Cave Monday (30) for a fortnight. Pianist Chris Gage out of hospital and back on tv and club stands.

Mathis

Continued from page 37
dress systems ran \$95; police cost \$300; Stern's 30-man band, Grant, Tjader and Draper ran \$1,250; the 10 dancers got \$200; lighting cost \$200; Desmond got \$75 and other incidentals ran the cost close to \$3,000.

Stern, who promoted, admitted Helen Noga Enterprises, Inc. was picking up better than half the tab and since Mathis is manager Helen Noga's only substantial property, that meant Mathis was paying for his own homecoming.

Value of the homecoming as a tax deduction gimmick and as a publicity stunt was questionable since Mathis had already been lined up for Don Sherwood's KGO-TV show, for Del Courtney's KPIX show and for a February opening at the Fairmont's Venetian Room.

Interestingly enough, though Mrs. Noga allowed Mathis to pay and play his own homecoming, she refused to let him play an Oakland benefit two nights later for the late Chuck Etter, a trombonist Mathis had worked with while getting started in the Frisco area.

Etter, a vet of Charlie Barnet's, Billy May's and Rudy Salvi's bands, died in the fall, leaving a pregnant wife and a youngster. Tjader, Dave Brubeck, Earl Hines, Salvi's band, the Mastersounds all played benefit at 2,000-seat Oakland Auditorium Theatre last Friday (20) night, but when Mrs. Noga was first approached she said Mathis had a Feb. 20 date for an Oakland concert, later remembered Hollywood for a screen test Dec. 20.

Screen test, however, was cancelled, apparently, and Mathis was available, but Mrs. Noga chose to save him for the KPIX and KGO-TV appearances next day.

Disk Risk

Continued from page 35
pervision of his stock in order to keep it up to date. From the manufacturers' viewpoint, the allowance of a 100% return privilege means tighter reins on releases and faster action from factory to distributors to dealers. It's not likely that Victor will schedule

heavy press runs on its releases until there's a definite sales reaction.

Coverage of the full line of releases by dealers can be handled with a light run as long as the company is able to fill up the supply lines quickly as soon as consumer demand makes itself felt. Initial runs on any particular disk will be determined by the average sales impact of the given artist in the past. However, in today's market, where there is no consistency of sales performances for most artists, the guaranteed sales method of doing business is admittedly an economic hazard for the manufacturer.

Jingle, Jangle Singles

The 100% guarantee is aimed at getting dealers back into the singles biz again in a big way. For the past couple of years, dealers have been package-happy while shuffling off the merchandising of the singles, except for the hits which the customers already know about. New deal will give them the incentive to stock, display and talk up the new releases.

The new policy also will bring the majors abreast of the indie labels who have been so powerful in this phase of this business because of their ability to sell in a flexible way. Dot Records, for instance, has been selling its disks on a guaranteed basis for some time, while other smaller labels not only guarantee sale of their product but give part of it away on the cuff in order to earn more display from the dealers.

SPA-CLGA

Continued from page 37
songwriters were Leo Robin, Sammy Fain, Sammy Cahn, L. Wolfe Gilbert, Ben Oakland, Ned Washington, Harold Adamson and Arthur Freed. Cahn and Gilbert sharply attacked the proposal to unite on the grounds that the CLGA members wrote music in an entirely different idiom than SPA members. Freed, a Metro producer, also pointed out that CLGA, though representing the background writers, has thus far failed to write pacts for its members with the studios.

It's known that some prominent SPA members in the east are also skeptical about the value of a merger. One top writer expressed the idea that the CLGA members may try to get more performance money from ASCAP for film background music shown on television. Such a move would run counter to the interests of the pop or production ASCAP writer, who would thus see a dilution of the value of his song performances if more money were channelled to the background cleffers.

AFM

Continued from page 37
wake of a California Supreme Court decision that the issue properly belongs to the California courts — ending a year of legal rumpus over the question of jurisdiction.

Current arguments concern only the first two cases filed by Coast musicians, one involving the reuse fee for music in feature films sold to television and the other over the 21% increase on disk scales under which the added coin goes to the trust fund instead of to the individual musicians involved.

Contempt allegation was raised by plaintiffs' attorney Harold Fendler in an affidavit charging the defense has failed to comply with court orders requiring that various records and contracts be produced for inspection by the plaintiffs. Fendler charged that there are gaps in the records for the recording contracts over the last few years and "no records of any nature were produced for the entire year 1956."

TWA: I;

For the New Christmas Song Hit

"It's Different" "Lord - You Never Know"

By Larry Langenderfer, Writer of "I MISS HER PAL OF MY ROCK-A-BYE DAYS" and "REMEMBER"

L. J. LANGENDERFER
1520 South Street - Toledo 9, Ohio - WA. 1288

Wanna Sell Disks?

Hit Road: MacRae

Hollywood, Dec. 23.

Disk artists have to take to the road nowadays to sell their wares, Gordon MacRae opines—and from now on, he's going to do it.

"Normal distribution of a record isn't enough anymore," according to MacRae. "There are so many records on the market that individual offerings need a little extra push to make them stand out."

MacRae's new decision to help exploit his disk releases stems from the results of a recent trek of personal appearances around the country. In each city he played, he made it a point to see as many disk jockeys as possible. Prime purpose of the trips, of course, was to bally the personal appearance, but in each case the visit inevitably was tied, on the air, to his current platters. And in each case, he reported, sales in those cities were above the MacRae average.

"That convinced me," he says. "From now on, I'm going to find the time to do the disk jockey circuit."

WINTER WARM GALE STORM

Dot Records

FAMOUS MUSIC CORPORATION

KISS THEM FOR ME

MILLER MUSIC CORPORATION

a wonderful seasonal song
STYNE AND CAHN'S

LET IT SNOW! LET IT SNOW! LET IT SNOW!

CAHN MUSIC COMPANY

Franz Waxman's beautiful theme from the Warner Bros. production "Sayonara"

'KATSUMI LOVE THEM'

Morton Gould RCA Victor
Percy Faith Columbia
Leroy Holmes MGM
Frank Chacksfield London
M. WITMARK & SONS

TEDDY WILSON

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Teuton Teldec's Top Toots With Yankee Tunes

Berlin, Dec. 23. The German Teldec, a combination of Telefunken and the British Decca and one of the four top diskeries in the country, is one domestic recording company that operates best with U. S. tunes. Nearly all this company's current best-sellers are U. S. items. Its affiliates are RCA, London, Dot, British, Decca and Telefunken.

The three top sellers of the London label are "Remember You're Mine" (Pat Boone), "It's You I Love" (Fats Domino) and "Lucille" (Little Richard). RCA's local best-moving items are "Jailhouse Rock" (Presley), "Teddy Bear" (ditto) and "Island in Sun" (Belafonte). Decca's bestseller is Christa Williams' German version of "My Prayer," followed by Vico Torriani's "Seven Times a Week" (a German tune) and the German version of "Mi casa es su casa" with Lys Assia on the vocal. Runner-up is another Germanized American tune, "Dei Liebe." Latter, also sung by Lys Assia, is from Cole Porter's "True Love." Telefunken has no strong bestseller at present.

Noteworthy is the fact that nearly all big American hits are getting a German translation in this country. Two of the most successful items in this category are "True Love" and "Mi casa su casa." (With "My Prayer" it's actually the other way round: it was originally a German tune.)

Teldec's strong position among the local diskeries is reflected in the fact that its releases are accounting for the biggest percentage on the Berlin RIAS hit parade at present. "Jailhouse Rock" (Presley-RCA), "Remember You're Mine" (Boone-London), "Dark Moon" (Gale Storm-London), "It's You I Love" (Fats Domino-London), and "Melody d'Amour" (Edmundo Ros-London) are currently among RIAS' top hits. (Note: Dot becomes London via Teldec in Germany.) Other above-average items with Teldec at present are "Around the World" (Mantovani-London), "That's the Way It Goes" (Fisher-RCA) and "Liechtenstein Polka" (Will Glahe-Decca). Best jazz item right now is "Ice Cream" (Chris Barber-Decca).

Band Review

KEN HARRIS ORCH (8)

With Lorraine Daly
Hotel Muehlebach, Kansas City

It's been five years since Ken Harris and crew played the Terrace Grill of the Muehlebach, and now on his return date Harris has the same gal singer and five of the same seven men, giving an idea of what a neat music organization he has. The long affinity shows up in the musical output, to be sure, very pro and very apropos for this downtown room.

Since his last stand here Harris has switched his style somewhat, veering from the more or less society type to the fuller blend. This puts more emphasis on the danceable beat to get the customers on the floor, and proves to be working just that way here. They use plenty of the established tunes as well as the up-to-daters and a Latin or a novelty now and then.

The lead is taken by Harris at the keyboard, and he also has a second piano played by Jack Kronger. He has Don Bennett and Carl Johnson on reeds, Mike Lala and Jerry Jolliffe on trumpets, Bill Threesto on drums and Leonard McKee on string bass. Vocally, Lorraine Daly who has held the spotlight with this crew for some time, delivers a flock of vocals nightly in the pop singer style, adding to it with a flash of personality and blonde looks. There is also a pair of Shakers, with Lala and McKee joining Miss Daly at the mike at times. Whole crew at other times makes a glee club of it.

Harris pulled the most unusual, coming into the room in the middle of a show, and is due to stay several weeks. He adds a personal flourish with a bit of extra fingerings between sets and following the show and at other strategic times, and lends an able hand as m.c. for the floorshow. His 20-plus years at the game are an obvious advantage in holding forth in a top spot such as this.

VARIETY Scoreboard OR TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 1	PAT BOONE (Dot)	April Love*
2 5	FRANK SINATRA (Capitol)	All The Way*
3 2	SAM COOKE (Keen)	You Send Me†
4 9	DANNY & JUNIORS (ABC-Par)	At The Hop†
5 4	BUDDY HOLLY (Coral)	Peggy Sue†
6 3	ELVIS PRESLEY (Victor)	Jailhouse Rock†
7 7	ERNIE FREEMAN (Imperial)	Raunchy†
8 8	BILL JUSTIS (Phillips)	Raunchy†
9 10	JIMMIE RODGERS (Roulette)	Kisses Sweeter Than Wine†
10 6	JERRY LEE LEWIS (Sun)	Great Balls of Fire†

TUNES

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 1	*APRIL LOVE—"April Love"-F	Feist
2	†RAUNCHY	Hill & Range
3 3	*ALL THE WAY—"Joker Is Wild"-F	Maraville
4 2	†YOU SEND ME	Higuera
5 5	†PEGGY SUE	Nor-Va-Jac
6	†AT THE HOP	S-Sealark
7 6	†KISSES SWEETER THAN WINE	Folkways
8 8	†SILHOUETTES	Regent
9 4	†JAILHOUSE ROCK—"Jailhouse Rock"-F	Presley
10 7	*LIECHTENSTEINER POLKA	Burlington

(*ASCAP †BMI F-Films)

CATERINA 'SUN' DISK MOPS UP IN GERMANY

Frankfurt, Dec. 17.

Stacking up as the biggest single platter sale of all time in Germany is the new Caterina Valente record of "Wo Meine Sonne Scheint" (Where My Sun Shines). Her disk, which is the original Harry Belafonte did in "Island in the Sun," and here translated into German, is cleaning up with 1,200 sales a day in Frankfurt alone since its release six weeks ago.

The Deutsche Grammophon disk is expected to total even more sales than her No. 1 recording of "Mala-que-na," which led all sales with its 1,000,000-plus total here.

Running second to Valente as the most popular platter star in Germany is new schmaltz singer Freddie, whose first title for DG, "Heimweh" (Homesick) came out a year ago and racked up more than 1,000,000 in sales. He has had two other big hits since, "Heimatlos" (Homeless) and "Tampico." Although Freddie can sing in English, none of his records has yet been released in the States.

MGM

Continued from page 35

Lonely Hunter" and "The Ballad of the Sad Cafe."

Jean Stein, editor of Paris Review, is producing the series for MGM. Already completed for future release is an album cut by author Isak Dinesen reading complete stories from her latest book, "Last Tales," and her classic "Winter's Tales."

The Arcady tag is taken from the Greek-legendary land of poetry.

W. Berlin Disk Bestsellers

Berlin, Nov. 28.

Oh, Marie	Louis Prima
(Capitol)	
Jailhouse Rock	Presley
(RCA)	
Kommt im Leben	Bieler
(Polydor)	
Tammy	Reynolds
(Coral)	
Dennie	Johnny Dane
(Polydor)	
Remember You're Mine	Boone
(London)	
Mama Look Bubub	Alice Bab
(Polydor)	
Fascination	Jacobs
(Coral)	
Zuhause Zuhause	Blauen Jungs
(Polydor)	
Eve Chimes	Ronnie Ronalde
(Columbia)	

Hillbilly Tyler Out On Probation in Reefer Rap

San Antonio, Dec. 23.

Hillbilly singer T. Texas Tyler, given five-year sentence on a marijuana charge here, was granted probation.

Tyler, whose real name is David L. Myrick, previously had pleaded guilty to possession of marijuana, but asked suspension of the sentence. Criminal District Judge John Onion took the request under advisement pending an investigation by the county probation officer.

Tyler was arrested here last September while on tour with the Grand Ole Opry Co., which was appearing here at the Municipal Auditorium. He announced he would leave the city immediately by air for Los Angeles to fill recording and television film commitments.

MILTON KATIMS MAY EXIT SEATTLE SYMPH

Seattle, Dec. 23.

Milton Katims, who in four seasons has built the Seattle Symphony into one of the country's top orchestras, may leave here to take offer from an eastern orchestra.

Katims said he had two offers: one from Rochester, where he guest conducted last month, and did again Dec. 19, and one from Baltimore. He would not say the amount of either offer, but indicated they were larger than two offers he turned down last year. These were from Indianapolis (\$27,000) and Houston (\$30,000). Amount paid him here is generally estimated around \$25,000.

Katims' points to the turn down of last year's offers as evidence that he does not want to leave Seattle, but he is known to be disappointed over failure to meet this season's sustaining fund goal of \$175,500. Contributions have reached \$88,000 and may go over \$100,000 when some collections are tabulated.

Tico Comes in Three's— Distributors and Albums

Tico Records has lined up three new distributors to spark the line for the new year. They are Sandel Distributing Co., Minneapolis; Eric Distributing, Dallas, and Eric Distributing, San Francisco. They also will handle the Roulette line, Tico's parent company. Already set for Tico's package push are albums by Tito Rodriguez ("Latin Jewels"), Marco Rizo ("That Latin Touch"), and the mono-named drummer Caney ("Flying Down To Rio").

'Dear Daddy' As Psycho-Therapy Happiness Disk

Chicago, Dec. 23.

Now that motivational research has gotten into the music act, it's being made into a promotional thing.

A new disk, "Dear Daddy," made by Todd Recording Co. in New York, is being circulated to deejays in Chicago and Milwaukee with a note attached that the record has gone through the MR mill ("by two psychologists") and that it has been found "an effective psycho-therapy for parental conflict." Tune, written by bandleader Teddy Phillips and Lew Ssorg, has to do with a child wondering why her daddy is packing his suitcase and why she and mommy are going to grandma's.

In advance of the record, a letter was sent to nearly 100 jocks by B. G. Gross of Personal Analysis Measurement Counsel in Chi, appealing to their social values and testifying that several of his divorce-bound clients "were induced to resolve their differences" after listening to the recording several times.

"The text of this recording," the letter reads, "has all of the psycho-emotional inducements to discourage divorce. In my opinion, if this recording became popular, it would do much to decrease the number of domestic conflicts particularly where children are involved. I am not in a position to either evaluate or comment on the musical values of this recording, but I am certain that if you are sensitive to the increasing social penalties of divorce you would be contributing to an important and beneficial experiment."

A spot check of stations here revealed that the record had had a few plays, but not many, locally.

Surprisingly, Todd Records had nothing to do with the promotion. It was triggered by a dentist, George E. Fleming of Elmhurst, Ill., who is a former school chum of Teddy Phillips. And, Phillips' wife, Colleen Lovett, is a patient of Dr. Fleming and also one of the vocalists on the recording.

'PICKUP' SYMPHONY FOR DELL AT ISSUE

Philadelphia, Dec. 23.

AFM Local 77 and Fredric R. Mann, Robin Hood Dell president, are not seeing eye-to-eye on an opening attraction for the Dell next summer. The Philadelphia Orchestra, regular tenants of the park bandstand, will be in Europe the first two weeks of the al fresco season.

Mann planned to ink the Cleveland Orch as a substitute, but the union frowned on the suggestion. The exec board of the local at the last meeting ruled its own members should be engaged for the job.

Charles Musumeci, Local 77 president, submitted a list of 97 men in the local who play symphonic works here and with other majors through the country. Mann expressed interest in the list, as a possible future booking, but didn't feel that the pickup ensemble would score as a kickoff feature. Musumeci argues that a ballet, or several top soloists and conductors would be all that's needed.

Brit. Hal Shaper to Beat African Bush for Tunes

London, Dec. 23.

Hal Shaper of David Toff Music is skedded to make a 16,000-mile tour of Africa in search of new songs in the New Year. Shaper, who is also a director of Film-music, a Toff subsidiary, is a South African by birth, and planes out on his four-week song scout Jan. 8.

He hopes to pick up African instrumental music and work of South African writers to compare with such hits as "Zambesi," etc. He expects that most of the new material will come from African natives, and intends to get around small settlements where traditional music comes naturally, and remains a comparatively untapped source of bestsellers.

On The Upbeat

New York

Bobby Helms, Decca diskster, has been set for his first pic role in Charles H. Schneer's "The Case Against Brooklyn" . . . Directional Enterprises (Jerry Levy & Fred Amel) formed the Cab Music Co. with Lou Carter . . . Judy Scott stars on ABN's "Breakfast Club" out of Chicago Jan. 6 . . . Ivan Mogull to Mexico City to open a music firm in conjunction with Southern Music . . . Bill Bradley starts his own 60-minute five-a-week tv strip on KTLA (Los Angeles) Jan. 6.

Joe Kolsky, exec veepee at Roulette Records, on a Caribbean cruise with his wife . . . Count Basie has recorded two Neal Hefti originals for his newest Roulette single, "The Kid From Red Bank" and "Li'l Darlin'."

The onious Monk currently at the Five Spot, new jazz nitery on the lower eastside . . . ABC-Paramount's Paul Anka and Danny & The Juniors guest on CBS-TV's "Big Record" (25).

Will Glahe, the German maestro who scored in the U.S. with London Records' "Lichtenstener Polka" is set for a Jan. 8 shot on CBS-TV's "The Big Record."

Eddie Layton Trio begins a stand at the Park Sheraton Jan. 6 . . . Ray Perkins has resigned as deejay at KIFN, Denver, and joined Hammond Organ Studios in that city as promotion manager . . . His continuing his weekly record review column in the Denver Post . . . Basic engineering facts and methods of stereophonic recording

will be described in two forthcoming lectures by the Audio Engineering Society's current series starting Jan. 30 at the RCA Institutes.

London

Milt Jackson and Connie Kay of Modern Jazz Quartet staying on here for a vacation after their tour . . . Taking over the resident band spot at Savoy Hotel from the Sydney Simone orch on Jan. 15 will be Dave Shand . . . Ken Wheeler, longtime piano accompanist to trumpeter Eddie Calvert, has quit to freelance . . . Eric Winston orch skedded to do its first series for Radio Luxembourg in the New Year.

Hollywood

Lew Chudd talking to Howard Keel anent an Imperial disk deal . . . Carmen Cavallaro re-signed with Decca for another five years . . . Barclay Allen and his personal manager, Carson Harris, setting up their own bubbly, CeeBee Music

. . . Andy Wilson, deejay at KPAL, Palm Springs, has departed the outlet.

Chicago

Count Basie returns to Blue Note Jan. 22-Feb. 2, to be followed by Teddy Wilson Trio Feb. 5 for two weeks . . . Newly opened Shuffle Inn at Madison, Wis., has booked Jack Teagarden March 18 for a week and Duke of Dixieland for a frame on Jan. 21 . . . Sonny Stitt packed for Chi's Stage Lounge Jan. 15 for four frames.

Philadelphia

Danny & The Juniors, new teen-age combo, will appear on the Patii Page tv show Xmas night, then 10 days with Alan Freed's rky at the N. Y. Paramount, beginning Jan. 8 the group is slated for a cross-country tour of 18 one-nighters . . . Lou Monte plus The Kids played Erie Social Club (21-22), followed by Four Aces upcoming weekend . . . Clayton Burdick, lately with Dave Rosen's record distributing firm, named eastern sales and promotion manager for ABC-Paramount label . . . Bud Williams played Sunnybrook one-nighter (21) . . . Clay Boland, former Mask & Wig cuffer, collaborating with Benny Davis on new Cotton Club show in Miami Beach . . . Trombonist Kal Winding, now at the Red Hill Inn, suing a Detroit tire store for \$250,000 damages as result of injuries sustained when a tire fell on his head.

St. Louis

Lurlean Hunter at Peacock Alley through the Eve, with Max Roach Quintet adding to the billing on Christmas night . . . Jack Denett Trio now in its 20th month, a record, at Park Plaza Merry-Go-Round . . . Irv Shiffrin, United Artists' representative, making the rounds of local disk jockey shows with Wes Bryan, first artist to record on the new United Artists label.

San Francisco

Four Freshmen going into George Andros' Fack's II Friday (27) . . . Phyllis Diller set for New York's Blue Angel next month . . . Woody Herman's Third Herd playing a three-nighter at Dave Glickman's Jazz Showcase . . . Pete Dailey and his Chicagoans working the Alpine—first time the spot has had live music . . . Mary Meade French going into Bimbo's 365 Club Thursday (26) . . . Earl Grant do-

ing a nightly KWBR remote from the Macumba . . . Lou Gottlieb, the ex-Gateway Singer, doing a solo at Purple Onion . . . Cal Tjader returned to Blackhawk . . . Del Courtney corraled Ella Fitzgerald, Johnny Mathis, King Sisters, Dave Brubeck, Russell Arms, Alvino Ray, Paul Desmond, and Ella's Lou Levy Trio for his KPIX anniversary show.

Pittsburgh

Joe Negri quitting Copa bandstand Jan. 4 to take his own trio into Penn-Sheraton Hotel, replacing Ramon Padilla combo. Negri, a guitarist, will have Bill Machiko on accordion and Emil Brenkus on bass with him. Allan Shyne, trumpet player, steps up as leader of the Copa house band when Negri leaves . . . Larry Faith orch had option picked up again at Horizon Room . . . Billy Nigro, organist, and Joe Pape band continue at Mona Lisa Lounge . . . Billy Catizone returns to the Nixon as resident maestro Jan. 6 when that house resumes legit again after nine-month run of "Around the World in 80 Days." . . . Frank Apter, concertmaster of Civic Light Opera Assn. orch., to Florida with his family for a month . . . Latin-American La Playa sextet into Town House Motel for indef stay . . . Continentals set in Beverly Hills Hotel's new Orleans Room while Dave Tumbert orch entertains in Cinderella Room.

Vancouver

Terry Dale, tv thrush, airing a series of luncheonette shows from U. of British Columbia over CBU radio, backed by jazzman Dave Pedgler and comers, emceed by national tv web's Alan Millar . . . John Emerson, legit batoneer and deejay, current at Arctic privacy with a quartet comprising local musicomedy's Nora Halliday, Roma Hearn, Don McManus, with concert fiddler Arthur Polson . . . Celler boniface Ken Hole is re-opening the jazz spot in the basement of the Pacific Athletic Club . . . Hitters open at the Cave Monday (30) for fortnight . . . Pianist Chris Gage out of hospital and back on tv and club stands.

Mathis

Continued from page 37
dress systems ran \$95; police cost \$300; Stern's 30-man band, Grant, Tjader and Draper ran \$1,250; the 10 dancers got \$200; lighting cost \$200; Desmond got \$75 and other incidentals ran the cost close to \$3,000.

Stern, who promoted, admitted Helen Noga Enterprises Inc. was picking up better than half the tab and since Mathis is manager Helen Noga's only substantial property, that meant Mathis was paying for his own homecoming.

Value of the homecoming as a tax deduction gimmick and as a publicity stunt was questionable, since Mathis had already been lined up for Don Sherwood's KGO-TV show, for Del Courtney's KPIX show and for a February opening at the Fairmont's Venetian Room.

Interestingly enough, though Mrs. Noga allowed Mathis to pay and play his own homecoming, she refused to let him play an Oakland benefit two nights later for the late Chuck Effer, a trombonist Mathis had worked with while getting started in the Frisco area.

Etter, a vet of Charlie Barnett's, Billy May's and Rudy Salvin's bands, died in the fall, leaving a pregnant wife and a youngster. Tjader, Dave Brubeck, Earl Hines, Salvin's band, the Mastersounds all played benefit at 2,000-seat Oakland Auditorium Theatre last Friday (20) night, but when Mrs. Noga was first approached she said Mathis had a Feb. 20 date for an Oakland concert, later remembered Hollywood for a screen test Dec. 20.

Screen test, however, was cancelled, apparently, and Mathis was available, but Mrs. Noga chose to save him for the KPIX and KGO-TV appearances next day.

Disk Risk

Continued from page 35
pervision of his stock in order to keep it up to date.

From the manufacturers' viewpoint, the allowance of a 100% return privilege means tighter reins on releases and faster action from factory to distributors to dealers. It's not likely that Victor will schedule

heavy press runs on its releases until there's a definite sales reaction.

Coverage of the full line of releases by dealers can be handled with a light run as long as the company is able to fill up the supply lines quickly as soon as consumer demand makes itself felt. Initial runs on any particular disk will be determined by the average sales impact of the given artist in the past. However, in today's market, where there is no consistency of sales performances for most artists, the guaranteed sales method of doing business is admittedly an economic hazard for the manufacturer.

Jingle, Jangle Singles

The 100% guarantee is aimed at getting dealers back into the singles biz again in a big way. For the past couple of years, dealers have been package-happy while sluffing off the merchandising of the singles, except for the hits which the customers already knew about. New deal will give them the incentive to stock, display and talk up the new releases.

The new policy also will bring the majors abreast of the indie labels who have been so powerful in this phase of this business because of their ability to sell in a flexible way. Dot Records, for instance, has been selling its disks on a guaranteed basis for some time, while other smaller labels not only guarantee sale of their product but give part of it away on the cuff in order to earn more display from the dealers.

SPA-CLGA

Continued from page 37
songwriters were Leo Robin, Sammy Fain, Sammy Cahn, L. Wolfe Gilbert, Ben Oakland, Ned Washington, Harold Adamson and Arthur Freed. Cahn and Gilbert sharply attacked the proposal to unite on the grounds that the CLGA members wrote music in an entirely different idiom than SPA members. Freed, a Metro producer, also pointed out that CLGA, though representing the background writers, has thus far failed to write pacts for its members with the studios.

It's known that some prominent SPA members in the east are also skeptical about the value of a merger. One top writer expressed the idea that the CLGA members may try to get more performance money from ASCAP for film background music shown on television. Such a move would run counter to the interests of the pop or production ASCAP writer, who would thus see a dilution of the value of his song performances if more money were channelled to the background cleffers.

AFM

Continued from page 37
wake of a California Supreme Court decision that the issue properly belongs in the California courts—ending a year of legal rumpus over the question of jurisdiction.

Current arguments concern only the first two cases filed by Coast musicians, one involving the reuse fee for music in feature films sold to television and the other over the 21% increase on disk scales under which the added coin goes to the trust fund instead of to the individual musicians involved.

Contempt allegation was raised by plaintiffs' attorney Harold Fendler in an affidavit charging the defense has failed to comply with court orders requiring that various records and contracts be produced for inspection by the plaintiffs. Fendler charged that there are gaps in the records for the recording contracts over the last few years and "no records of any nature were produced for the entire year 1956."

Wanna Sell Disks? Hit Road: MacRae

Hollywood, Dec. 23.
Disk artists have to take to the road nowadays to sell their wares, Gordon MacRae opines—and from now on, he's going to do it.

"Normal distribution of a record isn't enough anymore," according to MacRae. "There are so many records on the market that individual offerings need a little extra push to make them stand out."

MacRae's new decision to help exploit his disk releases stems from the results of a recent trek of personal appearances around the country. In each city he played, he made it a point to see as many disk jockeys as possible. Prime pose of the trips, of course, was to bally the personal appearance, but in each case the visit inevitably was tied, on the air, to his current platters. And in each case, he reported, sales in those cities were above the MacRae average.

"That convinced me," he says. "From now on, I'm going to find the time to do the disk jockey circuit."

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GALE STORM**
Dot Records
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**KISS THEM
FOR ME**
MILLER MUSIC CORPORATION

a wonderful
seasonal song
STYNE AND CAHN'S

**LET IT SNOW!
LET IT SNOW!**
CAHN
MUSIC
COMPANY

FRANK WAXMAN'S
beautiful theme from the
Warner Bros. production
"Sayonara"
**'KATSUMI
LOVE THEME'**
Morton Gould RCA Victor
Percy Faith Columbia
Leroy Holmes MGM
Frank Chabfield London
M. WITMARK & SONS

TWA: I.

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"It's Different" "Lord - You Never Know"

By Larry Langenderfer, Writer of
"I MISS HER PAL OF MY ROCK-A-BYE DAYS"
and "REMEMBER"

L. J. LANGENDERFER
1520 South Street - Toledo 9, Ohio - WA. 1288

The **HIT!** OF THE WEEK

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Teuton Teldec's Top Toots With Yankee Tunes

Berlin, Dec. 23.
The German Teldec, a combination of Telefunken and the British Decca and one of the four top diskeries in the country, is one domestic recording company that operates best with U. S. tunes. Nearly all this company's current best-sellers are U. S. items. Its affiliates are RCA, London, Dot, British, Decca and Telefunken.

The three top sellers of the London label are "Remember You're Mine" (Pat Boone), "It's You I Love" (Fats Domino) and "Lucille" (Little Richard). RCA's local best-moving items are "Jailhouse Rock" (Presley), "Teddy Bear" (ditto) and "Island In Sun" (Belafonte). Decca's bestseller is Christa Williams' German version of "My Prayer," followed by Vico Torriani's "Seven Times a Week" (a German tune) and the German version of "Mi casa su casa" with Lys Assia on the vocal. Runner-up is another Germanized American tune, "Deine Liebe." Latter, also sung by Lys Assia, is from Cole Porter's "True Love." Telefunken has no strong bestseller at present.

Noteworthy is the fact that nearly all big American hits are getting a German translation in this country. Two of the most successful items in this category are "True Love" and "Mi casa su casa." (With "My Prayer" it's actually the other way 'round: it was originally a German tune.)

Teldec's strong position among the local diskeries is reflected in the fact that its releases are accounting for the biggest percentage on the Berlin RIAS hit parade at present. "Jailhouse Rock" (Presley-RCA), "Remember You're Mine" (Boone-London), "Dark Moon" (Gale Storm-London), "It's You I Love" (Fats Domino-London), and "Melody d'Amour" (Edmundo Ros-London) are currently among RIAS' top hits. (Note: Dot becomes London via Teldec in Germany.) Other above-average items with Teldec at present are "Around the World" (Mantovani-London), "That's the Way It Goes" (Fisher-RCA) and "Liechtensteiner Polka" (Will Glahn-Decca). Best jazz item right now is "Ice Cream" (Chris Barber-Decca).

Band Review

KEN HARRIS ORCH (8)

With Lorraine Daly
Hotel Muehlebach, Kansas City
It's been five years since Ken Harris and crew played the Terrace Grill of the Muehlebach, and now on his return date Harris has the same gal singer and five of the same seven men, giving an idea of what a neat music organization he has. The long affinity shows up in the musical output, to be sure, very pro and very apropos for this downstairs room.

Since his last stand here Harris has switched his style somewhat, veering from the more or less society type to the fuller, blend. This puts more emphasis on the danceable beat to get the customers on the floor, and proves to be working just that way here. They use plenty of the established tunes as well as the up-to-daters and a Latin or a novelty now and then.

The lead is taken by Harris at the keyboard, and he also has a second piano player by Jack Kroniger. He has Don Bennett and Carl Johnson on reeds, Mike Lala and Jerry Jolliffe on trumpets, Bill Threstro on drums and Leonard McKee on string bass. Vocally, Lorraine Daly who has held the spotlight with this crew for some time, delivers a flock of vocals nightly in the pop singer style, adding to it with a flash of personality and blonde looks. There is also a trio, the Shamrocks, with Lala and McKee joining Miss Daly at the mike at times. Whole crew at other times makes a glee club of it.

Harris pulled the most unusual, coming into the room in the middle of a show, and is due to stay several weeks. He adds a personal flourish with a bit of extra fingerings between sets and following the show and at other strategic times, and lends an able hand as m.c. for the floorshow. His 20-plus years at the game are an obvious advantage in holding forth in a top spot such as this.

Quin.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS	This Week	Last Week	ARTIST AND LABEL	TUNE
1	1		PAT BOONE (Dot)	April Love*
2	5		FRANK SINATRA (Capitol)	All The Way*
3	2		SAM COOKE (Keen)	You Send Me†
4	9		DANNY & JUNIORS (ABC-Par)	At The Hop†
5	4		BUDDY HOLLY (Coral)	Peggy Sue†
6	3		ELVIS PRESLEY (Victor)	Jailhouse Rock†
7	7		ERNE FREEMAN (Imperial)	Raunchy†
8	8		BILL JUSTIS (Phillips)	Raunchy†
9	10		JIMMIE RODGERS (Roulette)	Kisses Sweeter Than Wine†
10	6		JERRY LEE LEWIS (Sun)	Great Balls of Fire†

TUNES

POSITIONS	This Week	Last Week	TUNE	PUBLISHER
1	1		*APRIL LOVE—"April Love"-F	Feist
2			†RAUNCHY	Hill & Range
3	3		*ALL THE WAY—"Joker Is Wild"-F	Maraville
4	2		†YOU SEND ME	Higuera
5	5		†PEGGY SUE	Nor-Va-Jac
6			†AT THE HOP	S-Sealark
7	6		†KISSES SWEETER THAN WINE	Folkways
8	8		†SILHOUETTES	Regent
9	4		†JAILHOUSE ROCK—"Jailhouse Rock"-F	Presley
10	7		*LIECHTENSTEINER POLKA	Burlington

(*ASCAP †BMI F-Films)

CATERINA 'SUN' DISK MOPS UP IN GERMANY

Frankfurt, Dec. 17.
Stacking up as the biggest single platter sale of all time in Germany is the new Caterina Valente record of "Wo Meine Sonne Scheint" (Where My Sun Shines). Her disk, which is the original Harry Belafonte did in "Island in the Sun," and here translated into German, is cleaning up with 1,200 sales a day in Frankfurt alone since its release six weeks ago.

The Deutsche Grammophon disk is expected to total even more sales than her No. 1 recording of "Malaguena," which led all sales with its 1,000,000-plus total here. Running second to Valente as the most popular platter star in Germany is new schmaltz singer Freddie, whose first title for DG, "Heimweh" (Homelick) came out a year ago and racked up more than 1,000,000 in sales. He has had two other big hits since, "Heimatlos" (Homeless) and "Tampico." Although Freddie can sing in English, none of his records has yet been released in the States.

MGM

Continued from page 35
Lonely Hunter" and "The Ballad of the Sad Cafe."
Jean Stein, editor of Paris Review, is producing the series for MGM. Already completed for future release is album cut by author Isak Dinesen reading complete stories from her latest book, "Last Tales," and her classic "Winter's Tales."
The Arcady tag is taken from the Greek—legendary land of poetry.

W. Berlin Disk Bestsellers

Berlin, Nov. 28.	
Oh, Marie	Louis Prima (Capitol)
Jailhouse Rock	Presley (RCA)
Kommt im Leben	Bieler (Polydor)
Tammy	Reynolds (Coral)
Dennie	Johnny Dane (Polydor)
Remember You're Mine	Boone (London)
Mama Look Bubú	Alice Babs (Polydor)
Faselnation	Jacobs (Coral)
Zuhause Zuhause	Blauen Jungs (Polydor)
Eve, Chimes	Ronnie Ronaldé (Columbia)

Hillbilly Tyler Out On Probation in Reefer Rap

San Antonio, Dec. 23.
Hillbilly singer T. Texas Tyler, given five-year sentence on a marijuana charge here, was granted probation.

Tyler, whose real name is David L. Myrick, previously had pleaded guilty to possession of marijuana, but asked suspension of the sentence. Criminal District Judge John Onion took the request under advisement pending an investigation by the county probation officer.

Tyler was arrested here last September while on tour with the Grand Ole Opry Co., which was appearing here at the Municipal Auditorium. He announced he would leave the city immediately by air for Los Angeles to fill recording and television film commitments.

MILTON KATIMS MAY EXIT SEATTLE SYMPH

Seattle, Dec. 23.
Milton Katims, who in four seasons has built the Seattle Symphony into one of the country's top orchestras, may leave here to take offer from an eastern orchestra.

Katims said he had two offers: one from Rochester, where he guest conducted last month, and did again Dec. 19, and one from Baltimore. He would not say the amount of either offer, but indicated they were larger than two offers he turned down last year. These were from Indianapolis (\$27,000) and Houston (\$30,000). Amount paid him here is generally estimated around \$25,000.

Katims' points to the turn down of last year's offers as evidence that he does not want to leave Seattle, but he is known to be disappointed over failure to meet this season's sustaining-fund goal of \$175,500. Contributions have reached \$88,000 and may go over \$100,000 when some collections are tabulated.

Tico Comes in Three's— Distributors and Albums

Tico Records has lined up three new distributors to spark the line for the new year. They are Sandel Distributing Co., Minneapolis; Eric Distributing, Dallas, and Eric Distributing, San Francisco. They also will handle the Roulette line, Tico's parent company.

Already set for Tico's package push are albums by Tito Rodriguez ("Latin Jewels"), Marco Rizo ("That Latin Touch"), and the mono-named drummer Caney ("Flying Down To Rio").

'Dear Daddy' As Psycho-Therapy Happiness Disk

Chicago, Dec. 23.
Now that motivational research has gotten into the music act, it's being made into a promotional thing.

A new disk, "Dear Daddy," made by: Todd Recording Co. in New York, is being circulated to deejays in Chicago and Milwaukee with a note attached that the record has gone through the MR mill ("by two psychologists") and that it has been found "an effective psycho-therapy for parental conflict." Tune, written by bandleader Teddy Phillips and Lew Ssorg, has to do with a child wondering why her daddy is packing his suitcase and why she and mommy are going to grandma's.

In advance of the record, a letter was sent to nearly 100 jocks by Dr. G. Gross of Personalism Measurement Counsel in Chi., appealing to their social values and testifying that several of his divorcee clients "were induced to resolve their differences" after listening to the recording several times.

"The text of this recording," the letter reads, "has all of the psycho-emotional inducements to discourage divorce. In my opinion, if this recording became popular, it would do much to decrease the number of domestic conflicts particularly where children are involved. I am not in a position to either evaluate or comment on the musical values of this recording, but I am certain that if you are sensitive to the increasing social penalties of divorce you would be contributing to an important and beneficial experiment."

A spot check of stations here revealed that the record had had a few plays, but not many, locally.

Surprisingly, Todd Records had nothing to do with the promotion. It was triggered by a dentist, George E. Fleming of Elmhurst, Ill., who is a former school chum of Teddy Phillips. And, Phillips' wife, Colleen Lovett, is a patient of Dr. Fleming and also one of the vocalists on the recording.

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Mann planned to ink the Cleveland Orch as a substitute, but the union frowned on the suggestion. The exec board of the local at the last meeting ruled its own members should be engaged for the job.

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Brit. Hal Shaper to Beat African Bush for Tunes

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Al Shattuck Succeeds Charley Gray On Southeast Asia Theatre Circuit

Tokyo, Dec. 17.

Promoter Al Shattuck, who operates out of Tokyo, appears to have fallen heir to the Southeast Asian entertainment circuit which has lapsed since Hong Kong promoter Charley Gray died several months ago.

Shattuck, who recently returned from a fact-finding tour of the area, has inked an exclusive contract with Singapore Talents Ltd. of Singapore, which will book Shattuck acts into Singapore, Malaya, Bangkok, Saigon, Phnompenh and possibly Hong Kong. The Gray estate has dropped its entertainment interests.

Shattuck, formerly topper of Universal Productions here, is breaking away to represent a Tokyo branch of Pacific Ocean Booking Agency which is enfranchised in Warrensburg, Mo. He will continue to sell acts to Universal.

For years the biggest importer of foreign acts to Japan, Shattuck now has 14 stateside acts doing their turns in the Far East. That many will continue through the holiday season, after which four will be dropped Jan. 8 when their options are up. Shattuck usually has about 10 foreign acts circulating in the area. As a result of his recent trip, it is likely that he will add acts from Australia and the Philippines.

By personal scouting, through affiliate Walter A. Boulliet or through linked agencies, these acts are touted for Japan and signed to a 10-16 weeks' contract with a four-week option.

Since the Japanese Finance Ministry will not grant a dollar allocation to most entertainers, the acts earn yen for expense money in Japan and work surrounding dollar areas to meet their overall dollar package contract.

With the U. S. Forces' pullout from Japan making itself felt with increasing impact to those dealing with military club circuits, an added number of the acts are booked into Korea and Okinawa. In

Japan, however, Shattuck says that the clubs and theatres are becoming more receptive to foreign acts, with managers often seeking them—within the range of the comparatively low economy, of course. The dollar problem for U. S. entertainers in Japan came to a head last year over differences arising when a Perez Prado unit played here. Shattuck, who brought the Prado show here, denied, as reported in VARIETY Nov. 13, that black market dollars were involved. He claims the deal was technically a dollar arrangement made in the U. S., with Prado being granted a six-month commercial visa as an entertainer by the Japanese consul at Los Angeles which reps the Foreign Office. In Japan, Prado was supposed to earn yen for expenses.

When in Japan, however, the issue exploded because the Finance Ministry refused to recognize a visa of less than one year as a residence visa, and therefore one permitting the holder to earn yen.

Possibility of a court case fizzled when it was realized that a judge would have to declare either government agency in the wrong. Prado was allowed to earn yen and as a result of the interpretation, Shattuck says now his acts do not work here until they have Finance Ministry okay.

Brit. P.A. Al Hunt Hired For Harris Icer in U. S.

London, Dec. 17.

Al Hunt, one of London's top show biz pressagents, has landed the job for John Harris' ice show enterprises and, subject to securing a permanent working will operate for Harris from California, starting in January.

Harris had been after Hunt ever since the latter handled the press arrangements for the "Ice Capades Show" at London's Empress Hall some years ago.

DICK RICHARDS

details why

TV Not Alone to Blame For the K.O. of British Vaudeville

another Editorial Feature
in the upcoming

52d Anniversary Number

of

VARIETY

Cars, Cycles, 3 Girl Sputniks As CNE Thrill-in-Aft.

Toronto, Dec. 23.

A thrill show of some 30 racing cars, motorcycles, plus shooting of human missiles out of a cannon, will be the afternoon entertainment at the 1958 Canadian National Exhibition. Jack Arthur, producer of the separate afternoon and evening shows at the 24,000-seater grandstand, has inked Art Swenson, who will be here with his cars, plus girl drivers and motorcycles, for their leaps over elephants etc. He has also packed the Zucchini Bros. who will shoot three girls simultaneously from three cannons. Other supplementary acts, but not yet signed, are in negotiation by Arthur.

Exploratory meetings are being held with the Federal Dept. of Public Works on adding 50 acres to the present 350-acre CNE site. It will mean reclaiming of land by filling in the channel between the present seawall and Lake Ontario. Expansion plans also include construction of new buildings and creation of an artificial lake for water competitions.

L'I'L PAUL ANKA WHAMS IN GLASGOW 1-NITER

Glasgow, Dec. 17.

Paul Anka, 16-year-old singing star headlining in one-nighter at Odeon Theatre here, was mobbed by teenage fans chanting "we want Paul." He had socko reception at today (Tues.) two performances.

Anka was due to plane out Dec. 22, opening at Paramount, N.Y. Christmas Day. He has an Ed Sullivan show Feb. 9 and will later head for film discussions in Hollywood.

Youngster said here he is unaware of how much he earns, this being handled by his managers. "If I started worrying about money, I would be a nervous wreck," he said. He paid tribute to the average British fan, saying they are mild compared with wild antics of U.S. fans.

All This & Balloons Too At Amato's 12-Buck Eve

Portland, Ore., Dec. 23.

New Year's Eve tickets have gone on sale at Amato's Supper Club and SRO looms again. Boniface George Amato has set the tab at \$12 per head including tax, steak dinner, couple of drinks, and floorshow.

Plush showcase also boasts of having the biggest balloon barrage in the country and this feature has become a hefty attraction for local clubgoers. Show will include Timmy Rogers, Jim Carazini, Royal Rockets (3), Claydettes (6) and Julian Dreyer orch (5). Customers also get the usual hats, horns, etc., for the 12 bucks.

Laredo Plots Aud

Laredo, Tex., Dec. 23.

Plans are being made here for the building of a new auditorium and all-purpose center at an estimated cost of \$1,000,000. The project would take care of more conventions including larger one which the city cannot bid on at this time in addition to other events.

Petitions are being circulated here asking the city and county to call for a bond election for the proposed project.

Vaude, Cafe Dates

New York

Guyaine Guy, a French import, and Dornan Bros. co-headlining on an interim bill started yesterday (23) at the Waldorf-Astoria prior to Pearl Bailey's preem. . . Marge Cameron moves into the Stagecoach, S. Hackensack, N.J., Friday (27) for two weeks, prior to a stand at the Elegante, Brooklyn, Jan. 15. . . Marl Ellen & Her Co. herts inked for a four-weeker at the Sahara, Las Vegas, starting Feb. 19. . . Lia Dell at the Chardas tonight (24) on an extended engagement. . . Will Jordan flew to South America last week for a series of nitery engagements. . . Ray Frost & Kenneth Springer are choreographing the Roxy Theatre's ice shows.

Teddy Elkort has opened a busi-

Unit Review

Paul Anka Show (ODEON, GLASGOW)

Glasgow, Dec. 18.

Rank Organization presents Paul Anka, Billie Anthony, John Barry Seven, Bob Cort Skiffle Group (5), Dickie Dawson, Gitsom Sisters (4), Mike Austin. At Odeon Theatre, Glasgow, Dec. 17; '57; \$1.30 top.

Paul Anka, heading this teen-aged-tuned layout, keeps his followers fully satisfied with 22-minute act embracing most of his hit tunes and even extending to the seasonally topical "Jingle Bells." The 16-year-old Canadian has a cocky super-confidence and infectious sense of rhythm, and soon has the juve outfronters hand-clapping vigorously and others squealing their young heads off.

Opens with "Tell Me That You Love Me," then into "Don't Gamble with Love" and the rock 'n' roll "Gum Drop," which garners strong mits in unison. Song-style includes an attractive roll of head from side to side. As concession to current festive mood, he gives out in "Jingle Bells," and ends with his hit song "Diana," which has the younger customers at their happiest.

In 2,700-seater (normally a No. 1 cinema) many of his songs are not easily picked up by ear at back of vast auditorium, which is not of best acoustically for live shows. Michael Austin (who tinkles ivories for blonde chirper Billie Anthony, also on bill) handles the 88 for Anka, who exists to screaming reaction, with fans outside chanting "We Want Paul."

Support layout is neatly geared for teenage tastes. John Barry Seven do most of showbacking, and are reviewed under New Acts. Dickie Dawson, billed as Canadian good-humor man, emcees slickly but minus heart appeal, and copes adequately with noisy reception from certain parts of house, customers obviously awaiting Anka. He is better at impressions than in comedy, and scores strongly with a Robert Mitchum travesty, and also with his Rod Steiger voice impersonation.

Bob Cort skiffle group, three of its members being bearded gents, are lively outfit, garnering heaviest mitting with "Your Feet's Too Big." Billie Anthony is peppy blonde chirping "From This Moment On" and "Tammy," and showing, at one point, unexpected flair for mimicry, suggesting she might be useful as comedienne some day. Michael Austin piano-accomps both for Miss Anthony and Anka. Four Gitsom Sisters, in song and accordion, are attractive quartet reviewed in New Acts. Gord.

AGVA-Backed Xmas Bill

Fer Will Rogers Hosp

A Christmas variety show under auspices of the American Guild of Variety Artists entertained the patients at the Will Rogers Memorial Hospital, Saranac Lake, N.Y., last week (17). Included in the layout were Dan Healy, emcee; singer Helen Kane, Pigmeat Markham & Co., magico Paul Duke, singer Sally Winthrop, comedy fiddler Al Tucker, soprano Jean Beauvais; Dancing Cernyes, pianist Manny Sputzel and drummer Gerry Gurin.

Hospital is a film-industry supported venture with a great portion of its funds coming from the International Variety Clubs.

ness management office for talent. He's the accountant brother of General Artists Corp. veepee Eddie Elkort. . . Golden Gate Quartet winding up a concert tour in Israel next week. . . Joey Bishop inked for the Black Orchid, Chicago, March 30. . . Sophie Tucker's new bookings include the Beverly Hills Country Club, Newport, Ky., July 4, and the Holiday House, Pittsburgh, July 25. . . Sam Cooke opens at the Town Casino, Buffalo, Jan. 6. . . June Valli set for the Celebrity Club, Philadelphia, June 22.

Chicago

Palmer House here returning to little-show-between-shows policy April 1, when Martha Schlamm enters six-week engagement to present folk and art songs. . . GAC preparing to book Charlie Applewhite for nitery spots upon his release from military service. . . March. . . Nick Noble set for Rancho Don Carlos, Winnipeg, for one week, Jan. 6. . . Ford & Hines and Tony Marks & Co. inked for Club Monaco, Denver, for two frames, Feb. 3. . . Ketty Lester set for Chis's Black Orchid for two frames, Feb. 8.

Hollywood

Dick Merritt penning special material for Anna Maria Alberghetti's nitery trek. . . Bruce Guerin held for an additional four weeks at the Fogcutter, Hollywood. . . Nick Lucas current at Hesperia Inn. . . Russell Arms opens three-week stint at the Statler's Terrace Room Jan. 2.

St. Louis

Chase Club, shuttered during December for private bashes, ready to go again on the Eve with Sophie Tucker; plus Ralph Flanagan orch. . . Vet comic Harry "Lifty" Lewis winding up at Club Burley. . . Rose La Rose completing an engagement as the first big-name exotic at Tic Toc Tap. . . Comedian Manny Oppen in for indef booking at Claridge Lounge. . . Myrna Hansen (Miss Universe) here over weekend to plug "Rain-tree County" pic opening Christmas Day at Esquire on hardticket basis.

San Antonio's Posh Turf Could Wind Up as Jail

San Antonio, Dec. 23.

V. E. (Red) Berry, local sportsman and nitery owner, has offered to sell his famed old Turf Club here, complete with its ornate gambling floor, for \$120,000, to the city of San Antonio. The city is currently looking for additional office space. Berry closed the Turf earlier this year when his beer retail license was blocked. He later obtained a new license but did not reopen the Turf, saying it was too hard to secure "good help."

The Turf has a basement and three floors which, according to Berry, "could be put to ideal use" as a jail. After all, it's airconditioned.

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VARIETY

Golden Slipper, L. I.

The topline on this layout is repeater Jack Wallace, a disk-pantomimist who works costume changes with the rapidity of Owen McGivney. Wallace starts off with Elvis Presley and segues into sundry characters, including "Eloise," Helen Kane, Patti Page, and works effectively in a lengthy stand in which he shows his skill in many characterizations. He carries a multitude of props, artfully arranged to facilitate his quick changes, and he gets a steady string of laughs.

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AGVA'S \$20,000 FROM TREASURY

Addenda on the Jones Case

With settlement of all of Dick Jones' legal actions against Jackie Bright and the American Guild of Variety Artists, dissident members are probing possibilities that arrangements are afoot to have Jones come back in some official capacity with the union.

The reasoning by these members is that it seems imprudent for Jones, who was ousted as eastern regional director of AGVA some years ago, to settle a jury award for only \$5,000, when a Federal court okayed a \$25,000 claim against Bright. They are understood to feel that it isn't usually logical as business judgment to throw away \$20,000—especially since Jones who hasn't worked steadily since his dismissal, is not a wealthy man.

Those fighting the settlement with Jones (see separate story), believe there is some other compensation involved and that a job has been secretly offered him with the union; and that he would start as soon as the heat is off and after a nod from the national executive board.

Their belief that Jones will return to work with AGVA is bolstered by their statement that Jones, who has been in an out of AGVA for more than 10 years, mostly as a paid executive, has found the knack of returning to AGVA after getting settlements from the union. After one previous dismissal, Jones accepted a \$13,000 award from the union and returned to work for the organization. The insurgents see history repeating in Jones' present case.

The \$20,000 settlement, the dissidents point out, represents a payment by each member of approximately \$2.50 for this matter. AGVA, now with a membership of about 8,000, at one time claimed a roster of 15,000, but closings in the vaude and cafe field have cut down the number of dues-payers.

Carillon's 11th-Hour 'Name' Decision Paves the Way for Other Acts in Fla.

Acts that haven't had a prime Florida showcase in years are getting their season in the sun at Miami Beach this year. The advent of the Carillon Hotel has provided an impetus to a movement of acts in that area that hasn't been equalled in years.

The operators of the Carillon are hoping to make the hospice "this year's hotel," but having started to buy talent later than all the other inns, have been left with comparatively little to choose from. Thus they have to experiment, and this season have been forced into taking what's been left by the other buyers of names.

Carillon's opening bill Dec. 27 comprises Andrews Sisters, Harvey Stone and Johnny Conrad Dancers. Since then, the operators have bought Vaughn Monroe, for Jan. 24; Dorothy Sarnoff, Jan. 10; the Ames Bros., Feb. 7, with others still to be booked. The list, while not imposing, puts the hotel in the talent race, and this buying start will put it into position to bid on more Florida lures on other levels should they become available at this late date.

Meanwhile, a lot of turns that had just about given up on hitting Miami Beach this year are now hopeful of going south. The money that the Carillon as well as the other hotels are shelling out is in keeping with the usual Florida pricetags. This added bit of prosperity for the agencies and talent has the percenteries thinking that this will be one of the biggest Florida seasons for them, even if a single tourist doesn't show up.

Maybe It Took Too Long To Try on the Slipper

Glasgow, Dec. 17.

Tom Arnold's "Cinderella," \$75,000 pantomime staged at Empire vaudery, had marathon run on opening night. Teeing off at 7:15, it did not close until 11:35 p.m., four hours and 20 minutes later.

Individual acts overran their time, and an interval was lengthened because of failure of stage chandelier in ballroom scene. Arnold called his cast for pronto re-timing next day.

Production, once-again here for short season, stars Alec Finlay and Chic Murray, local comics, and features Margo Henderson, Mike and Bernie Winters, and Desmond Lene. It is staged by Michael Mills.

Show made headlines in week-end press because of its premiere length. It is lavishly dressed, but dragged at opening. Tightening-up process has streamlined it to more reasonable running time.

Aikenhead Named Mgr. Of Calgary Jubilee Aud.

Saskatoon, Sask., Dec. 23.

Roy M. Aikenhead has been named manager of the \$450,000 Jubilee Auditorium in Calgary, Alta., effective Jan. 2. He has been manager of the Kinsmen Celebrity Concert series and of the Saskatoon Symphony Orchestra and, for the past 14 years, secretary-manager of the Saskatchewan Assn. of Musical Festivals.

He succeeds John Panrucker who will manage the \$4,000,000 civic auditorium now being built in Vancouver.

Dennis, Anyone? Don't Book Him Unless He Can Stay 10 Years

Boston, Dec. 23.

Don Dennis, singing emcee at Steuben's, and host at the club's Cafe Midnight, is Boston "man who came to dinner." Dennis, who was booked into Steuben's nine years ago on a two-week date by Henry Beckman of Columbia Entertainment, New York, starts his 10th year at Steuben's the first week in January.

Dennis had worked at the Copa for two years before the Boston date, and previously at Beachcomber in Miami. In his first appearance at Steuben's, he was held over two weeks, and then another two weeks, and after 16 weeks, bosses Max & Joe Schneider decided to hold him as permanent emcee piper.

Dennis is married to the former Elizabeth Krueger, who sang on the "Carnation Hour" out of Chicago on CBS. She was then known as Bettina.

In addition to his emceeing and singing at Steuben's niter, Dennis originated the custom of bringing in proofs of Hub drama critic reviews after legit openings for the cast of Steuben's Cafe Midnight.

Feld Bros. Gospel Unit Set for Feb. 1-Niters

The Feld Bros., Washington, D.C., promoters, have put together a gospel unit which is set to take to the road Feb. 7 on a series of one-niters lasting to Feb. 23.

In the layout will be Sam Cooke, Pilgrim Travelers, Soul Stirrers, Gospel Harmonettes and Brother Joe May. A musical quartet will back them on this hegira through the south and southwest.

JONES' SALARY & RAP VS. BRIGHT

Attorneys for Dick Jones, former eastern regional director of the American Guild of Variety Artists, last week obtained two checks totaling \$20,000 from AGVA, in settlement of a Federal jury's award of a libel judgment against national administrative secretary Jackie Bright, and in settlement of a pending damage action against the union. Of the \$20,000 award, a \$5,000 check was given on behalf of Jones for settlement of the court's libel award against Bright, and \$15,000 for the pending suit in which Jones had sought to get his back salary for being wrongfully discharged by AGVA some years ago.

The settlement was made following a poll of the union's national board.

Machinery to settle both actions had been set in motion about a week ago, when letters from Bright and Harold Berg, AGVA attorney, plus a resolution passed by the union's exec board, went out to the national board members, who were instructed to reply immediately by wire. A board majority consists of 23 votes. To get the settlement machinery in action, only four votes of the union's exec board were needed, since a quorum comprises only seven votes.

Other terms of the settlement include: a stipulation that Jones be returned his regular membership; that the June convention meeting in Mexico City be polled as to whether they desire to hear Jones' request that he be returned the life membership taken away from him; and that the February meeting.

(Continued on page 48)

Bernheim-Pousse Leddy's Paris Tie

Mark Leddy has been named to represent the talent agency of Roger Bernheim & Andre Pousse. Yet N. Y. agent for the Paris firm, on an exclusive basis, while the French percentery will have exclusivity on the Leddy list abroad.

With greater importance of video purchase of talents, many offices have found it necessary to tap the European markets. For example, the William Morris Agency has had a long tie with Harry Foster of London; General Artists Corp. and Lew & Leslie Grade of London have a working arrangement. Music Corp. of America has its own offices in Europe.

The U. S. vaudeo shows have been important buyers of foreign acts, and with some niteries on the prowl for novelties, the upbeat for European acts has been more pronounced this season.

Gladhand Ex-Op Pirschner At Cleve. Alpine Preem

Cleveland, Dec. 23.

Downtown Alpine Village, Cleveland's largest nitery (750 capacity), reopened last week after three months of darkness with singing Four Winds and comedian Jimmy Caesar heading first show for new owners.

Herman Pirschner, former proprietor whose corporation went bankrupt, is now general manager, but not a stockholder in the reorganized company. Doubling as emcee in two-a-night shows including line of seven dancing Lucky Girls, he drew a sellout and ovations from many Cleveland friends on his comeback.

Dave Ennis' orch is again on the stand, with Joe Baldi's trio back in upstairs Eldorado Room where it roosted for many years. Spot has been given a complete facelifting as well as improved food policy by new owners, Sherman Serre, Joseph Nemesh and Mrs. Constance C. Pirschner, wife of manager.

Atlanta Spas Relax as Solons Sidetrack Issue of Mixed Drinks

Atlanta, Dec. 23.

Acts at Mass. Prison Walk Out Free Men

Walpole, Mass., Dec. 23.

Nobody was held over this year when the American Guild of Variety Artists put on its annual Xmas show for inmates of the state prison here. The identification stamps on performers' wrists, visible under ultra-violet, stayed on okay and all made it through the gates.

Last year, comedian Tom Hardy was "held over" when perspiration erased the stamp from his wrist, and guards refused to let him out. Fred Wheaton, head of the Hub AGVA office, directed the show held at the prison last week (17), booked by Abe Ford, and did a spot himself.

The show spanned two and one-half hours, and each act stayed on overly long because "the audience wasn't going anywhere." Acts included: Jimmy Joyce, comic and singer; Reflectors (2), singers; Imperials (6), song & dance; Helen Heath, chirp; Rose Mary, terp; Don Garnett, hypno act. Bob Haley emceed.

Drys Thirsting for Fight Vs. a Special Election In Salisbury Set for Spring

Salisbury, Mass., Dec. 23.

Move is on here by the drys to fight special election which could turn the town back to the bubbly and recapture its lost nitery biz.

A special organizational meeting of the drys was held and action charted for appearance of a group at the legislative hearing when the petition on the issue comes up for discussion. The petition seeks a special spring election in advance of the regular local option in the fall of 1958.

Salisbury went dry in the last regular election and the lush nitery strip at the beach, with some 40 establishments, gave up. By an unofficial referendum vote conducted by nitery ops, businessmen and liquor interests around the first of November, a mail poll indicated that 856 Salisbury voters were in favor of petitioning the legislature for another local option election. The count showed 565 against. Following announcement of the vote, some of the townspeople contended they thought, because of an accompanying letter, that they also were voting on the desirability of having a liquor commission.

Such a board would be appointed by the selectmen and would be in charge of allocating liquor licenses. Feeling among the dry contingent is that a commission would be preferable "if the town has to have liquor."

Select men were in charge of granting licenses prior to the local option referendum in 1956, when the town went dry.

Anchorage's Last Chance Being Rebuilt After Fire

Vancouver, Dec. 23.

Fire has temporarily closed the Last Chance nitery in Anchorage, Alaska, according to Alberto Duggins here. His four-week stint at the hospice was cut short by the blaze. Duggins, who is resident choreographer, with his wife Cindy, at Vancouver's Cave Supper Club, was staging Isy Walters' Coronet Dancers (6) at the Last Chance when the burnout occurred.

According to Duggins, boniface Eddie Sumpter is already at work repairing the damage and the Last Chance will reopen shortly. Only smoke damage occurred to the dancers' wardrobe, which was not insured.

Owners and managers of some 65 Atlanta establishments where mixed drinks are dispensed breathed easier—temporarily, at least—when a proposal to bar sale of this type of beverage was sidetracked by Atlanta aldermanic board's police committee.

Proposal to have police enforce a complete shutdown on selling of mixed drinks was indefinitely deferred when Alderman Ed A. Gilliam, chairman of police committee, hedged 10 days ago after announcing that he was going to force the issue at a meeting of committee. Gilliam had said he was going to ask the committee to instruct Police Chief Herbert Jenkins to crack down on places serving mixed drinks.

He had based his action on decision by Associate City Attorney Henry Bowden that a ruling against mixed drinks sales in Columbus controls sales in Atlanta and every other section of Georgia. Georgia Court of Appeals outlawed these sales in a decision in a Columbus trial, but case has been taken to Georgia Supreme Court.

Committee action in delaying crackdown came after hour-long debate between opponents and proponents of mixed drink sales. Dr. Louie D. Newton, pastor of Druid Hills Baptist Church, led the opposition, while Judge Robert Carpenter and Moreton Rolleston, attorneys, plumped for continued dispensing of mixed beverages.

Bowden ruled that, since the case is going before the state's highest court committee, he could properly defer action until the Supreme Court passes on the issue. Supreme Court Justice T. Grady Head who, as state revenue commissioner, had ruled that fortifying drinks up to 21% of alcohol by volume is legal, sat through the argument. Justice Head just happened to be present at the meeting, having appeared in connection with another matter.

Atty. Rolleston suggested that the Georgia General Assembly, which meets in January, meet the matter head-on at next session and legalize mixed drinks sales beyond any doubt. He predicted the Supreme Court would bar these sales under existing laws.

Walter E. Crawford, executive vice-president of the Atlanta Convention Bureau, pointed out that Atlanta must "stay competitive" in order to get conventions.

20 Patrons, Operator In Dallas Curfew Rap

Dallas, Dec. 23.

Liquor control agents nabbed 20 patrons for after-hours drinking in a raid at the Artists Club of Dallas at 1:30 a.m. recently. Describing it as a "quiet, routine raid," local vice squad officers took the patrons, including five women, to jail. All were released on \$10 cash bonds.

Taken in the raid was Lester Harris, 66, former bandleader and club operator, who was charged with violation of the state liquor control law in permitting liquor consumption on the premises during prohibited hours.

In Texas the "prohibited hours" law takes all bottles off the table at midnight, and allows 15 more minutes to consume drinks on the table.

Liberace's Dallas Return

Dallas, Dec. 23.

Liberace will make his first night club appearance here since 1951 when he opens a 10-day engagement at the Century Room of the Hotel Adolphus on Jan. 10. He last appeared here in 1956 in the State Fair Musical production of "The Great Waltz."

Liberace will bring five musicians and his conductor to augment the Joe Reichman orch for the engagement.

Ice Show Review

Wiener Eisrevue
(Viennese Ice Revue)
(SPORTSPALAST, BERLIN)
Berlin, Dec. 17.

"Sylvia—the Story of a Dancer," Wiener Eisrevue production and presentation of ice show in 10 scenes. Direction and idea by Will Petter; music and musical arrangements, Prof. Robert Stolz; musical direction, Walter Heidrich; assistant director, Edith Petter; lighting, Joseph Wurm; costumes, Gerdago; decors, Ferry Windberger; songs, Sigrid Glemnitz. Cast: Emmy Puzinger, Ferdinand Leemann, Hanna Elgel, Helmut Loeckje, Andre Calame, Susi Giebisch, Willi & Inge Schilling, Ernst Zlam, Wolf Litto, Herbert Bobek, Sigrid Glemnitz-Pfeiffer, Hans Leiter, Heinz Smely, Fritz Penitz, Edwin Wiesinger. Viennese Ice Ballet. At Sportspalast, Berlin. Nov. 26-Dec. 12, '57; \$2.50 top.

West Berlin's most-talked-about show biz attraction proved to be the guest appearance of Viennese Ice Revue with its show, "Sylvia—the Story of a Dancer"—an enormous success with press and public. Even with exceptional and superlative reviews, troupe's commercial success borders on the sensational. Nearly all performances of the first two weeks registered absolute sell-out. The 17-day guest appearance of this Viennese blade ensemble consisted of 21 performances, as against 14 given by "Holiday" last May.

Fifty-person group came, via Antwerp, from Liege, where it annually premeets its new program. After its Berlin stint, troupe returned to its native Vienna, where 75 performances are skedded. Director Will Petter revealed that a deal exists with "Holiday On Ice" under which the latter will never play Vienna and Petter's troupe has promised never to appear in Paris.

Revue, founded in 1946, came to Berlin for its second local date, the first one in 1952. Because of the overall success registered here, it seems certain that, from now on, this ice troupe will include Berlin in its forthcoming annual tours.

Berliners have always had a special predilection for Viennese ice sports and have taken a fancy to the proverbial Viennese charm and temperament. And both characteristics are extremely well represented by this ensemble from the Blue Danube city. Artistically speaking, this ice easily noses out all domestic ensembles. Compared with the big American blade outfits, it may not have the lavish glamor and spender, but it definitely presents the best taste and youthful it which make this whole ensemble utterly sympathetic. Another reason for the overall success: This three-hour program has a story line. Unlike other ice troupes seen here whose programs are actually nothing more than a succession of different numbers, this one depicts the career of a dancer (Sylvia) which leads from a ballet school to the first engagement, then to appearances in South and North America and finally back to Vienna. Apart from the eye-filling scenery and the woven-in performances of various soloists, this guarantees for the average customer a certain amount of entertainment of special appeal.

Petter, former Austrian amateur ice champ, handled the production with obvious care and devotion. He worked hand-in-hand with Prof. Robert Stolz whose musical compositions and arrangements undoubtedly contribute much to this Viennese triumph. His mixture of catchy Viennese melodies and modern rhythms, including rock 'n' roll and calypso tunes, proved to be of strong appeal.

A big plus is the 26-piece Ice Ballet. The girls are all extremely pretty and young, between 17 and 22. Their youthful charm and sex appeal make their numbers a special treat. Incidentally, only one of the 26 girls is non-Austrian. In all, it's more an ensemble achievement, although there is a "star" of course. Latter is Emmy Puzinger, often-time Austrian champ until she joined this company, who plays title role. She's beaut of a brunette who shows some excellent skating abilities and, most refreshingly, never makes a "super star" out of herself.

Other name performers include Ferdinand Leemann, frequent Belgian champ; Hanna Elgel, one of postwar Austria's most successful skaters; Helmut Loeckje, who was with Maxi & Ernst Beier and Casa Cericca before he joined this troupe; Andre Calame, oft-time Swiss champ; Susi Giebisch, since 1950 with this ensemble; Willi & Inge Schilling, both Germans; Herbert Bobek, once a celebrated German gymnast whose acro on the ice was much applauded here. In the comedy department, Hans Leiter, Heinz Smely, Fritz Penitz and Edwin Wiesinger come along with many fine gags and stunts. There's no denying that Berliners will remember this outstanding ice extravaganza a long time.

Hans.

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Fast Track for Joe E.'s Faretheewell by Friars

Joe E. Lewis drew the largest crowd of the new Friars' season with his farewell party at the N.Y. clubhouse Sunday (22), overflowing the Bamboo Room. He's also the organization's Abbot.

Among those showing up to adieu the comic prior to his preem at El Rancho Vegas, Las Vegas, were Myron Cohen, who emceed; Al Kelly and Sid Gah who duetted on a doubletalk session; Milton Berle, who after his own stint got into a lot of acts and wound up as part of a quartet with Lewis, Ted Lewis and Sophie Tucker. Ted Lewis and Miss Tucker were introduced as Joe E.'s parents. Others included Lenny Kent, Lou Holtz, Danny Scholl, Alma Cogan, Holly Twins, Bea Saxon and the Met-opera's Dolores Wilson.

The club plans to run these parties once monthly. The first function outside its clubhouse this season will be a luncheon to Red Butons at the Delmonico Hotel Jan. 3.

Japan's Ad Valorem View Of Exports: Girl Troupes As Globe-Girdling Gismo
Tokyo, Dec. 17.

Japanese pulchritude will soon scatter to parts of the European, Asian and Australian continents in the persons of the Takarazuka Girls Opera Troupe, the Shochiku Opera Dancing Team and the Nichigeki Dancing Team for bookings that are hoped to return heavy hard coin.

While the first two groups have performed abroad, upcoming tours will mark first extended jaunts designed strictly with a commercial eye and with goodwill only a side order.

The Shochiku company, based at this city's Kokusai Theatre, will be the first of the troupes to go to the hinterlands, leaving December 20 with 42 girls for a Southeast Asian swing of performances in Manila (20 days), Bangkok (24 days), Singapore (30 days) and Malaya (undecided). Return is slated for April.

In March, the Takarazuka Girls will leave for Europe for dates in France, Britain, Germany and Belgium. Possibility also exists for return trip through Canada and the U.S. French sponsors are seeking 15-week solid booking for the troupe at the Alhambra in Paris and the other French and European keys.

The Nichigeki company, homed at the theatre in Tokyo of that name, is different from the others in that it is not an all-girl unit. However, the troupe will send some 60 persons to Australia in March for three mths. under promoter Harry Wren. Show will be called "Cherry Blossom Revue" and will be booked in Sydney (four weeks), Melbourne (four weeks), Adelaide (two weeks) and Brisbane (two weeks). Performers will include 40 girl dancers, 10 male dancers, and a male and female vocalist, probably Jimmy Shigeta and Peggy Hayama.

For the Kokusai unit, it will be the second Southeast Asian tour. Plans call for three different shows, running each for a week at major cities. Company has no individual stars but features a precision dancing line (a la Rockettes), the Atomic Girls, the Eight Peaches and the Top Tap Sisters within the group. Company will soft-pedal native Japanese music since area countries prefer uptempo numbers. Recent hit songs and some native music will be utilized.

The Takarazuka show will be in two parts and 12 scenes with emphasis on classical Japanese dances. Girls who have not worked abroad will be featured with possible additions of former troupe members such as Otome Amatsu, Yuko Minami and Mishiki Kamiyo.

Significance in addition to dollar earnings can be attached (especially for Australia, Manila and Southeast Asian countries) to a softening of feelings now over from wartime bitterness against Japanese at these invitations for Japanese shows.

Success of the three groups will be carefully eyed in show biz circles here and may start a cycle of mass entertainment exporting by this country.

Inside Stuff—Vaude

"The Great Morton," billed as a one-man variety show, didn't come off at the suburban Duluth's Clifton high school after having been advertised for two performances as a benefit for local firemen. Cancellation occurred after Duluth stagehands put picket lines around the school when their demand for the employment of three men at \$90 was rejected. The stagehands turned down a counter offer for the use of one at \$30. Herman Fostoff, stagehands' union business agent, said there was no quarrel with the firemen, but with the "Great Morton" promoters.

New England Showmen's Assn., Inc., consisting largely of outdoor operators, has set up headquarters on Tremont St. in Boston. A ladies auxiliary also was organized last week with Estella Nathanson as chairman. A Sunshine Fund was set up to assist needy children, and Xmas baskets are going out to them. Recent visitors to the clubrooms from the showmen included Bucky Allen and Jeff Harris, World of Mirrors Shows; Harry Prince, Billy O'Brien, Milton Kaufman, Rochester, N.Y.; Sonny Levin, Cetlin & Wilson Shows; and Ralph Granara of the Boston mayor's office.

Supporting program for the Georgia Gibbs Show, to be staged at the State Fair Music Hall in Dallas during Cotton Bowl Week, has been set. Lineup includes comics Joey Adams & Al Kelly, dancer Lou Willis Jr., acrobatess Elisa Jayne, Mills Chimpanzees, adagioists Carme & Yaky, adagio team, organist Glenn Derringer, and the Half Bros. juggling comics. Cotton Bowl Show will open Dec. 27 and play nightly at 8:30 p.m. through Dec. 30. On New Year's Eve, there will be two performances.

Jimmy Joyce, ne James Joyce, has a sort of Jekyll & Hyde career. As Jimmy Joyce, he entertains at Blinstrub's in Boston when boniface Stanley Blinstrub calls on him to fill in, which is frequently, and on club dates around the area with Irish jokes and Killarney piping. But, as James Joyce, he is leading baritone with the New England Opera Co., set to sing "The Marriage of Figaro" and "Don Pasquale" in January; soloist with Boston Symphony for Holy Week; soloist with same orch at Tanglewood; and is doing a new opera, "Jack and the Beanstalk," in Brookline with the New England Opera Co. Joyce started out as a nitery singer.

Norman Wisdom, starring in "Where's Charley?" at King's Theatre, Glasgow, has been disclosing early attempts to gain notice in New York. Now an established English star of tv, films and stage, he said: "It was really tough. I lived for days on soup. I tried Ed Sullivan, went to his flat, danced in his lobby. No use. He didn't want to look at me. One night I wandered into a downtown beer parlor. I stripped off my coat, walked on to the centre of the floor, and did my act, maybe 12 or 13 minutes. Not a thing happened. They just went on drinking!"

Lynn York, Boston exotic who has been peeling in burlesque and clubs around the country for 12 years, is swapping the drafty work for drafting. She's studying mechanical drafting at a Boston institute, which politely told her that identification of her art with the school name would cause them anguish. "I'm determined to finish the four-year course," says the 132-pound brunette. While she studies drafting, blueprints, shop operation and metallurgy, she's financing the course with "mathematical" exotic terping at night in clubs and theatres. She started in Cleveland when one of the show's features was unable to go on.

Saranac Lake
By Happy Benway
Saranac, Dec. 23.

A contingent from New York's Theatrical Protective Union No. 1, consisting of Joe McCarthy, John C. McDowell, Wm. C. Gorey, Joe Sinclair, Murray Fisher, John Garvey, as in the past did a sneak Santa Claus act. Every patient and every member of the medical staff and the personnel gang received an appropriate gift in the form of a check which carried a wallop of good cheer.

As per its annual custom the Sisterhood of the Jewish Community Center, in memory of the late William Morris Sr., saw to it that many patients at the Will Rogers were feasted on the Chanukah holiday.

"Dr." Santa Claus stopped in ahead of skedded time for the following who are now permitted to have all meals in the main mess hall: Muriel Danzi, Helen Van Note, Henry "Hank" Hearn, Clifton Byrd, Alonzo Fisk.

Pierre Andre, Spanish dancer, is a new arrival here and processing nicely. He received a surprise visit from Fred M. Nash, a Government attorney, and Edward J. Farr, of Newark, N.J., who were elated over his progress.

A. B. Bagdarsarian who beat the rap at the Raybrook (N.Y.) State Sanatorium, is now back doing parttime announcing over WNBZ.

Ending 1957 with honors, the following four patients rate special mention, being upped for all meals in the main mess hall and flashing excellent progress reports: Herbert Gladney of Chicago office of 20th-Fox, chairman of our "We The Patients" entertainment committee; Lindsay MacHarrie, producer and director; Joseph Shambaugh, film salesman, and Steven Matzner of Vienna, Fox office staffer.

John (IATSE) Pendleton in from

Kingsport, Tenn. (he's the picture operator at State Theatre there) and getting set for the usual rest and o.o. period.

Louis M. Blanco, whose sister Sylvia White is connected with Allied Artists, took 11 months to beat the rap and hit for home.

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Miami Beach, Dec. 21.
Jose Greco & Co. (12), Jack Carter, Jackie Heller, Lee Martin Orch; \$5-\$6 minimum.

This is the first time out on a local cafe stage for Jose Greco and his group of dancers, singers and guitarist. It's also the first packaging of a top name to come to this area—a staple act, but owner Larry Tisch. He has a full supply booked for the ensuing "season" weeks. The combination is a potent one, the one-man-vaude purveyed by Jack Carter more than serving to provide the comedy demands of the cosmopolitan crowds currently in attendance.

Greco has refined his staging into a fast paced, commercial 38 minutes. Naturally centering the big routines around himself—for him as his trademark zappa—the groupings are worked out with all the fire and frenzy his Iberian inventions demand. The costuming is brilliant, the colorful hoofings varied between the heel-stomps, castanet and native stories-in-dance to the point where aficionados might carp about the sometimes hurried pace. But all of it is in the fast, product-style made to order for typical cafe patrons who do not look for the refinement, which a concert-hall and demands. Result is a wham session for Greco with rewarding poundings for more to his return for encore thanks.

Carter is a regular in this room and per every stop, kicks up a laugh storm in his 40-minute stint. Working at usual breathless tempo, with never a lull, he uncorks a raft of new ribbits around the hotel, its owners, a particularly funny stream of comments on Greco's dancers, but handled in good taste. He incorporates all of his standard stuff—the impresario, the lyrical argument with Berlin's "There's No Business Like Show Business," but throughout the interlacing of the topical keeps the novel content fresh to constant merriment. The frenetic guy is in command all the way, working every angle for the big laughs in a showmanly, knowhow-loaded session.

Emcee Jackie Heller tees off matters in breezy style with a brace of currents, while Lee Martin and his crew cut the show in adept manner. Arriving end of week, Victor Borge. Larry.

Colony, London

London, Dec. 17.
Sando Scott, Felix King and Santiago Orchs; \$3.50 minimum.

Sando Scott is strictly a personality gal. In this return stint at the plush Berkeley Square cafe, where she's a familiar sight, she exploits all her natural charm to the fullest advantage. She's beautifully turned out, handsomely gowned and altogether has a smash visual appeal. And that, by any standards, is more than half the battle.

Since she first came to London to play a cabaret act at the Colony, Scott has been making a name for herself on television and in British films quite apart from proving herself a natural publicity hound. The space she has garnered in the national press in recent weeks can only help to hype business during her current run.

Throughout her act the blonde looks puts the accent on a sophisticated style. She projects ease and has a winning smile which earns audience plaudits. She opens vigorously with a specialty number, "Around the World for Romance," which is the key to her stint; it's largely a sex pitch and the customers seem to lap it up. Standout items in her half-hour, songbook include a rendition of "A Foggy Day," a topical song at Confidential, a lively calypso and a contrasting Mississippi medley. Not so hot is her "Kiss Me" specialty, a vehicle for an osculatory expedition through the room with a trailing mike. That's strictly in the cornball class and out of keeping with the style of her show. She's given smash backing, as always, by the Felix King Orch; and Santiago's Latin combo is in hand for the rhythm dance time.

Myro.

Gate of Horn, Chi

Chicago, Dec. 17.
Josh White with Sam Gary, Elly Stone; \$2-\$2.50 minimum.

Illness is plaguing two-thirds of the Gate's new bill. The performance still lived up to expectations opening night as Josh White came through big despite a respiratory infection. His sidekick, Sam Gary, is temporarily laid up and didn't appear. White opened with a competent assist from local sideman John Pate. Elly Stone remains as holdover from the previous bill.

As a transliterator of old English ballads into modern musical alphabets, White still shows himself to be without equal. On folk blues he remains in the forefront for the cafe crowd. Although a unique stylist and innovator, White indulges in none of the showy antics that are typical of many young folksong singers who appear at this club. Without apology he fits off repeated tunes like "Gave My Love a Cherry" in to the repertoire and brings a new freshness and vitality to them.

What White draws from the guitar alone is enough to inspire an audience. The sensuous slashing rhythms, which even novice folk music devotees can't mistake, always form a unified whole. The volume of his vocals was apparently lessened a bit by his ailment, but the intensity was undiminished. The enthusiastically repeated calls for encores promise a hefty business during the pre-Xmas season.

Elly Stone, reviewed in New Acts in the Dec. 4 VARIETY, continues to give a sensitive multilingual songbook of art and folk tunes. The patter is more appropriately trimmed, and her concert stands her in good stead. That ingratiating approach which marked her opening here has been toned down considerably and she now pursues a well-knit routine of wide appeal. Leva.

Cave, Vancouver

Vancouver, Dec. 17.
Yvonne Morey, Chuck Mitchell, April Flowers, Paul Suter Orch (7); \$1.50-\$2 cover.

Marquee names might well shore up continued sag at boxoffice this hospice, whose SRO sign hasn't been posted since Billy Daniels' stint here in July. Boniface Richard Walters offers herewith enough of a click formula: sex, songs and schmaltz. And besides, Yvonne Morey proved surefire last time. Local wicked-slang is endemic.

Tiny Miss Morey, billed as "three feet of dynamite," displays triple her 42 inches in burlycraft and charm, gets encored amply, clicks especially with Sophie Tucker/Mae West impressions when femme's piping gets lost in the laughter. As to songbook, plus chit-chat, she registers well on the cute stuff as "My Heart Belongs to Daddy," "Climax a Little Kiss" and "There's a Little Kiss" staged on the delighted laps of ringside guys. Her mock-strip bit collects wham and reaction. Oddly, doll's vocalistics range from thin-sweet chirping to the chesty depths of a concert diva.

Chuck Mitchell is easy to take in the gab dept., using folksy approach to good effect. Though billed here as "Man With 1,000 Voices," he confesses to an accomplished 42 imitations both vocal and hornish. His mouthy "Sleepy Lagoon" evokes the real Harry James trumpeting. His belting, bleating starts A-fer-Armstrong, ends P-fer-Presley, with Mario Lanza bit most ingratiating.

April Flowers interlards with modest stripping, deploying her leeching, modest tones and silver bikini, but after eight minutes of undulations. Femme's some looker, no dancer. Toms.

Steuben's, Boston

Boston, Dec. 17.
Fred Barber, Bev & Jack Palmer, Don Dennis, Norma Wallace & Gene Cooper, Tony Bruno Orch (5), Harry Fink Trio; \$2.50 minimum.

Fred Barber, rotund comic impressionist, has the Xmas party groups laughing it up in a versatile stint in Max & Joe Schneider's theatrical boîte, with boniface Arnold Benak putting up the ropes. The second lap of a two weeker, is typical Steuben fare, singing and comickong, and serves also for break-in of new dance act, Wallace & Cooper, reviewed under New Acts.

Barber scores slick with solid impress of Mario Lanza, and does Martin and Jerry Lewis, and does a job on impress of Lewis piping. His magnum opus is a bit on Peter Lorre singing "I Saw Mommy Kissing Santa," following with a buff Al Jolson on "April Showers." In addition to impressions, he scores nicely with one-liners and some violin hoking. He carries the top spot with impressive showmanship and ankles off way ahead to heavy merriment.

Bev & Jack Palmer denote grace and rhythm on the dance floor with lofty leaps, spins and holds, and ceiling seems hardly high enough to allow for their complete routine. Don Dennis pipes for the faithful with big voiced rendition of "Gonna Live Till I Die." Old Man bowlow, he chokes "Old Man River" for all the stops to nab his customary big rounds. Guy.

Sahara, Las Vegas

Las Vegas, Dec. 19.
Betty Hutton, Jones Boys (14), Herb Lurie, Jerry Fielding Orch (11); production choreography, music, and lyrics, Sonia Shaw and Bill Hitchcock; staged and directed by Robert Sidney; special material, Jay Livingston & Ray Evans; produced by Stan Irwin; \$3 minimum.

Betty Hutton's new bistro turn is a lively romp which showcases the star's effervescent talents to top advantage. Her machine-gun giggle, rubbery mugging, stylized chirping, bumping, tripping, animate the rapidly moving act—and it comes out as a definite plus in nitery entertainment. Best bits are those in which she tells in song how she's been trying to get into Confidential mag, and a musical vignette called "Bob, Babs and Bullets." Strong support is given by Herb Lurie and the Jones Boys (14), whose lofty-level song & dance act neatly woven throughout the festivities.

Opening production number with choreography, music and lyrics by Sonia Shaw & Bill Hitchcock is a fast and furious skit which zips sets the pace for what's to follow—and it's appropriately titled "Give It Pace."

A special bow should go to Jerry Fielding, who did arrangements and conducts the orch with both smoothness and verve, and to Robert Sidney who staged the act. The Stan Irwin production is skedaddled for two frames. Duke.

Amato's, Portland

Portland, Ore., Dec. 17.
Harry Carroll & Polly Baker, Doodles Weaver, Royal Rockettes (3), Claydettes (6), Julian Dreyer (5), Joyce & Barbara; \$1.50 cover, no minimum.

After three years of rest and travel, pianist-composer Harry Carroll is back on the nitery trail with perky little partner Polly Baker. Duo have long been faves here, and this is the ideal showing for the duo to break in their new act. Opening number (16) showed appreciation of their efforts and holiday crowds will no doubt patronize Amato's heavily during the next two frames.

With diminutive Carroll at the spinet, Miss Baker chirps many of the tunes written by the composer. Gal is click saleslady with plenty of what it takes to get the tune-smith's work over. "I'm Always Crying Rainbows," "By The Sea," "Trail of the Lonesome Pine" and others get solid merriment. Femme pours on the comedy with three new tunes cleft by Carroll. "On Ze Boulevard" looms a whopper for some big production. "Showtime" and "Plastered At The Astor" grab bellies as she does an extended honky-tonk floorshow during the former and a terrific drunk bit during the latter. Couple beg off after 30 minutes. Carroll is in fine physical condition and act is top-drawer all the way.

Doodles (Fiedelbaum) Weaver is making his cafe debut in the northwest and is starting a new act as a single for cafe bookings. Guy punches hard for his 15 minutes show, under a few more minutes to some sort of climax, the act will be ready. Stint is a bit loose at the moment but should shape okay with some additional work.

The Royal Rockettes please with standard roller skating on a small portable platform. Two guys give the gal a whirl at fast and furious pace, nabbing (6) a rest. The Claydettes (6) are on for two big numbers. Top line is skilled at precision cleating, well disciplined, fresh looking, and is outstanding all-around unit. Feve.

Sands, Las Vegas

Las Vegas, Dec. 20.
Will Mastin Trio, Sammy Davis Jr., Rowan & Martin, Coronados (3), Texas Copa Girls (14), Antonio Morelli Orch (17); produced by Jack Entratter; \$3 minimum.

Sammy Davis Jr. uncorks an another supercharged show in his latest Copa Room appearance, this time reshuffling his repertoire considerably since the last time around. With his w.k. drive and abundant energy, he blasts such as "Lonesome Cowboy" and "Nat King Cole" into "September Song" as a pace changer. Davis is getting to be a master of showy tapology, and he blends plenty of footwork into the zooming act. The performances are flexible in that he fulfills requests, and on opening night he displayed versatility as an okay trumpeter and a solid bongo man.

Davis Sr. is still out of the act because of illness, but Will Mastin is on hand with his consistently fine softshoe routines. Conductor-arranger Morty Stevens at the ba-

ton, and 88er George Rhode deserve special credit for the way they blend the notes to Davis unique talents.

Dan Rowan & Dick Martin, another pair of Jack Entratter's Copa Room regulars, are on hand with mostly new material which was warmly yocked up by first-nighters. The fresh skits embellish some of their trademarks, like the Shakespearean act and the beer-drinking heckler, resulting in a polished turn that is topnotch nitery entertainment. The boys got especially big laughs from their Vegas audience with a new gambling sketch.

The Texas Copa Girls (14) are held over, and their production numbers are built around the novel songology of the Coronados (3). Antonio Morelli capably leads the orch during all except Davis' portion of show. Duke.

Eden Roc, Miami Beach

Miami Beach, Dec. 21.
Louis Prima & Keely Smith, with Sam Butera & The Witnesses, Steve Lawrence, Mata & Hari, Mal Malkin Orch; \$5 minimum.

This first of the winter season lineup for the posh Cafe Pompei adds up as sock entry, with Louis Prima & Co. making the kind of impact on both tables and operators that led to fast pacing for returns during the next three years.

This is also first time that the gravel-voiced horn-&-hilarity man has played the area. That he'll build into a staple from this date on is a foregone conclusion, word already being passed around in a resort where that kind of buildup is usually more important than newspaper ads in overall biz returns.

Prima is wily disciple of the New Orleans beat, but more important in this showcase, he's a shrewd entertainer with a sock bit that hits with the pep crowds in attendance now. The jazz end is an important item, with Sam Butera and the bandmen adding zing and zip to the place with their free-form inventions. Keely Smith is the big, big hit of the act. The deadpanned style she affects adds to the end-effect when she hits the song trail: straight and blues, comedy-lined, and when clowning in duetings with Prima. Miss Smith tackles every type of rhythm and is at payoff tops in each. In sum, the first really big click in this room in many a month.

Steve Lawrence and his smooth approach to the currents is another strong facet in an ever-building show. Lawrence doesn't evidence any of the uncertainty some wide escapes walking to when he's on the cafe trail. He's a very-much-at-home performer on a stage, boasting an assured manner and free-wheeling delivery that stand him in good stead throughout an intelligently blended songbook.

Mata & Hari round the diversified package, and almost walk off with the proceedings. Their mimmings in dance are prime stuff here, the standard routines such as the "Crazy" and "Mata Hari" are big but in this outing the end-all of their repertory. The "date" panto is highly effective, among other originals in their book.

Mal Malkin emcees the bill in his usual smooth manner, with his crew showbucking in bigtime manner. Next week: Billy Daniels, Myron Cohen, with Mata & Hari holding over. Larry.

Frolie, Revere, Mass.

Revere, Mass., Dec. 20.
Billy Kelly, Paul Winnick & Edna Mae, Buddy Thomas Revue (10), Cliff Natale Orch (5); \$2.50 minimum.

Billy Kelly, the splinter-built comic with one of the handiest "cat-fire" routines in the biz, is bowling over the Xmas parties in Mike Della Russo's and Jimmy Cella's 400-seat theatrical nitery across the harbor from Boston. In for a two-weeker, Sunday (15), Kelly stands up for 40 minutes peppering with one-liners for boff returns. His magnum opus is an impression of Ted Lewis, using two hats, a top hat for himself, and a bowler for stooge, brought up from the aid. Bit gets heavy yocks as audience tries to work as shadow. Kelly ankles off way ahead.

Buddy Thomas has produced a lavish revue with orb-filling costumes by Mme. Bertha enhancing eight longstemmed femme lookers.

Spotting singer Bob Warren and terper Bob Burke, the revue intros the acts and deploys groups around the room piping Xmas carols. Paul Winnick & Edna Mae open the show with well-rehearsed routines. Cliff Natale batons in high style. This layout exits Saturday (28). Guy.

Lido, Paris

Paris, Dec. 12.
Pierre-Louis Guerin and Rena Fraday present "Prestige," a musical revue in two parts, with Alfredo Alaria Ballet (9), Helene & Howard, Latinos (3), Holger & Dolores, Chaz Chase, Margie Lee, Marion Conrad, Guy Severny, Trinidad Steel Band (4), Bluebell Girls (16), Lido Models (8), Lido Dancers (4), Jovita Luna, Jo Castor, Erich Brenin; direction and choreography, Donn Arden; costumes, Folco; sets, Wakewitch, Fost; music, H. Betti, J. P. Landreau, J. Brienne; lyrics, A. Hornez; P. Delvincourt orch; \$7 minimum.

The Lido has done it again. Lush production and pacing envelop a series of fine individual acts, and the girls look better, costuming is again tasteful and elegant and the whole thing is bundled into the lavish trademark of this world renowned boite. Some have referred to it as a factory in its yearly eye-catching shows, but mint would be a better word. It is another plus mark in Pierre-Louis Guerin's and Rena Fraday's favor in deciding to renew their show every year, for last year saw this cabaret jammed every night and it could easily have run for another couple of semesters.

New entry builds into a more revue-flavored show than its predecessors, due to building many of the production numbers around the Alfredo Alaria Ballet (9). This group easily adapts its fervent, Latino balletics to Lido purposes in mixing eroticism numbers with a fine tempering of ballet and folk principles. Alaria scores heavily, as does his troupe.

Decor is more ample and functional, stretching back into the recesses of the Lido stage, and the acts somehow take a back-seat in this show to the sheer physical facilities. Numbers are all individually excellent but resemble each other in being primarily acrobatic bits, except for Chaz Chase's risible turn in which he eats matches, cigars, etc., and winds on a savvy interper of the striptease which is highly topical in Paris now.

Latinos (3) are a zesty trio in a frothy dance and act routine well dosed with good spirit and humor. Helene & Howard are a ballroom terp team with plenty of witty burlesque wrinkles, Holger & Dolores do an adagio with exacting contortion aspects and svelte timing to build this into a class entry.

Jovita Luna is a belting, sleek-looking songstress who shares the belting chores with Guy Severny. Both acquit themselves well and fit into the show as a smart Greek chorus. Marion Conrad ripples seductively among the nude Lido Models (8), and the Bluebell Girls (16) are smarter looking than ever with a perfect feel for Donn Arden's dance movements to keep the show whirly-girling. Lido Dancers (4) fill the mezzanine roles well and the Trinidad Steel Band (4) brings a clever musical note to the show and later for dancing.

The big meccano innovation is a cataract with gallons of water flowing behind an exotic dance number. The ice skating rink is neatly layered in for a Japanese motif number, with Margie Lee floating about shedding kimonos while the aquatics Mme. Bertha, Grace and ease make her a worthy holdover.

Second half is made of previous numbers and is mainly for the "Paris by Night" tours but is worth lingering for. Besides the swimming pool bit there is Erich Brenin's feverish juggling act in which he keeps plates and bowls twirling while he performs other gambits, a unique act, and Jo Castor with his electronically motivated marionettes.

The Lido prestige stays put with this new entry, "Prestige." It will be jammed again for a year, for it is now a touristic mecca as well as a Parisian and French provincial must. Dinners reach about 500 every night for those wanting the better seats and a one-stop evening. It is still the best bargain in town. A VIP once attended the opening with the cream of show biz personalities, governmental reps and royalty, plus the monied and industrial names.

So the Lido has enlarged its sheer production number aspects, but did not quite come up with the unique specialty acts expected here. The new meccano effect is fine but also not the topper that has usually appeared in each successive show. However, it all adds up to a class entry again and the Lido is still the top. Mosk.

VARIETY BILLS

WEEK OF DECEMBER 25

Numerals in connection with bills below indicate opening day of show whether full or split week
 Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Musical Hall (P) 25
 Marvin Warden
 Marjorie Smith
 Adriano Vitale
 Half Bros.
 Rose Bryn
 Eileen O'Dare
 Bryan Williams
 Wm. Upshaw

Rockettes
 Raymond Paige Ore
 Ray 25
 Winged Victory
 Chorus
 Diane Corby
 Skating Squires
 Rockettes
 Rocky Orch

CRESCENDO

Bel Torme
 Billy Barnes Revue
 Dave Lister
 Interlude
 Frances Faye
 Shelly
 Large
 Arthur L. Simpkins
 Jimmy Grosso

AL ESCOBAR Ore

Mocambo
 Peggy King
 Paul Hebert Ore
 Moulton Rouse
 Billy Daniles
 Large
 Arthur L. Simpkins
 Ed. Berzmann Ore

RENO

Holiday
 Roberta Linn
 Dominique
 Hal McIntyre Ore
 Harold Club
 Carson Cavallaro
 Don, Dick "N" Jim
 Patsy Shaw
 Jig Adams Dixie-land
 Jimmie Knight & Misters 4
 Pro's & Connie 4
 Dennis & Rogers
 Mafes Skyrum
 Maple Wilson
 Jay Lawrence

Ben Yost Royal
 Guards 4
 New Golden
 Eastman 3
 Genie Stone
 Charita
 Billy Regis Ore
 Jimmy Durante
 Eddie Jackson
 Benny & Jack
 Jules Buffano
 Beverly Richards
 Starlets
 Bill Clifford Ore

LAS VEGAS

Desert Inn
 "Oriental Fantasy"
 Pat Moore
 Ben Lessy
 Carlton Hayes Ore
 "Holiday for G-Strings"
 Carrie Annell
 Sam Terry
 Taft O'Neill
 Farber & Dale
 The Elegantes
 Tommy Raft
 Joe E. Lewis
 Gaudier's Steeple-chase
 Chase
 Garwood Van Ore
 El Cortez
 "Rhythm on Ice"
 George Arant
 Buster Hallett Ore
 El Rancho Vegas
 Joe E. Lewis
 Eyde Gorme
 Dick Rice Orch
 Fleming
 Judy Garland
 Flamingo
 Annie Moore
 Fremont Hotel
 Nickacas
 Make a Believes
 The Victors
 The Castles
 The Golden Nugget
 Hank Penny
 Steve Thompson
 L. & F. Maynard
 Harry Monte

Royal Nevada
 Dukes of Dixieland
 Eddie Bush & Hawaiians
 Betty Hutton
 Dave Davidson Ore
 Mary Kaye Trio
 Sammy Davis Jr.
 Rowan & Martin
 Antonio Morelli Ore
 Joe E. Lewis
 Jennie Lee
 Mabel Ray
 Sam Saut Dancers
 Roy Henry Ore
 Showboat
 Anthony & Curtis
 Gary Nelson
 Showboat Girls
 Vic Artese Ore
 Silver slipper
 Fleming
 Joe Cowan
 Pat Wiggins
 Annie Moore
 Jimmy Shaw
 Jimmy Cavanaugh
 Mac Dennis
 Geo. Redman Ore
 Thunderbird
 Joe Scallie
 Dorothy Kirsten
 Dick Shaw
 Neile Adams
 Nat Brandwynne

MIAMI-MIAMI BEACH

Americana
 Joe Greco & Co.
 Jack Carter
 Chary Reyes Ore
 Jackie Heller
 Lee Martin Ore
 Maya Ore
 Chico Caban
 Charlie Farrell
 Rosina Astor
 Sonny Kendra Ore
 Tana Lenn
 Andrew Carillon
 L. L. Sander
 Harvey Stone
 Johnny Conrad
 Jacques Donnet Ore
 Cafe De Paris
 Senor Wences
 The Szonys
 Nella Ates
 Dora L. Mar
 Choppo & Models
 Billy Fellows
 Ray Charles
 Dick Estes
 Diana Ray
 Chickie James
 Doug Scott
 Croft Tynes
 Rarona Wallis
 Lydia Fairbanks
 Freddie Bell Bell
 Cotton Club
 Cab Calloway
 Skip Taven
 Paul Mears & LaRaine
 Slappy White
 Jimmy Randolph
 Mari Lighten
 Edna Field Ore
 Deauville
 Leonidoff Revue
 Jack & Arnaud
 Les Cinq Peres
 Steve Gibson Red-boys
 Damiya Jo
 "The Goofers"
 George O'Reilly
 Caracollo & Maria-Rosa
 Coto Girls (18)
 Tony Fuente Ore
 Monte Franklin 3
 Ed Lido
 Bea Kalmus
 Bobby Escoto

Bernie Sager
 Caney Ore
 Louis Prima
 Keely Smith
 Steve Lawrence
 Mata & Hari
 Mal Malkin Ore
 Chico Caban
 Fontainebleau
 Gordon MacCrae
 Audie & Margie
 Saccas Ore
 Pupi Capan Ore
 L. L. Sander
 Sue Carson
 Bernard Roy
 Bob DeVoye Trio
 Rudy Cardenas
 Quico Clavero
 Gina Glicks
 Martha Errole
 Walter Nye Ore
 Havana Mardi Gras
 Diosa Costello
 Mino & Mino
 Don Casino
 Tonia Flores
 Tony & Francisella
 Juan Romero
 David Tyler Ore
 Luis Varona Ore
 Malayian
 Pete Petersen 3
 Bham Mame
 Calypso Revue
 Murray Franklin's
 Terry Gaven
 Dick Haviland
 Roy Sedley
 Linda Bishop
 Sue Lawton
 Eddie Bernard
 Don Mauffus
 Syd Stanley Ore
 Perry Room
 June Perri
 Bobby Sherwood 3
 Bob Bennett
 Murri & Ruth
 John Silver Ore
 Ray Mamba Ore
 Saxony
 Wells Gable
 Charles Faye
 Henry Levene Ore
 Jimmy Grippo
 Fred Thompson
 Tommy Angel

CHICAGO

Black Orch
 Lenny Kent
 Trudy Richards
 Joe Parnello (3)
 Blue Angel
 "Calypso Extrava-ganza"
 Princess Abilla & King Christian
 Lord Christo
 Lord Rafael
 Candella Trio
 Duke McKail
 Blue Note
 Duke Ellington
 Chez Paree
 Sam Stevenson
 Four Lads
 Chez Ardables 6
 Ted Rio Ore
 Clorister Inn
 Pat Moran (4)
 Ramsey Lewis Tric
 Loree Alexandria
 Conrad Hilton
 "Big Top"
 Glenn & Coleen
 Menchassay
 Lupescos

Capri
 Ethel Martin
 Teal Joy
 Dick Curry
 National
 Yma Sumac
 Fred Carson
 Maria Magdalena
 Parisien Dners
 Dancin' Watusi
 W. Reves Ore
 Riviera
 Ginge Rogers
 Jack Cole
 Anita Ellis
 Tykes Aftz Ore
 Sans Souci

LAKE TAHOE

Harrha's
 Jan Stewart 3
 Penhouse Three
 Joyce Collins 3
 Marcia & Misters 3

Reno Rene 3
 Wagon Wheel
 Nick Esposito 4
 Milane 4
 Bud Cheek & Townsmen

Cabaret Bills

NEW YORK CITY

Bon Soir
 Kaye Ballard
 Tony & Eddie
 Charles Manna
 Three Flames
 Jimmie Davis
 Blue Angel
 Tom Lehrer
 Dorothy Louden
 Felicia Sanders
 Mike Nichols
 Elaine May
 Jimmy Lyon Trio
 Casanova
 Virginia Craig
 Chateau Madrid
 Lory Fabery
 Goyo Reyes & Pepita
 Eddie Garson
 Ralph Fort Ore
 El Cany
 Candi Cortez
 Louie Armstrong
 Paul Gilbert
 Holly Twins
 Cindy Tyson
 Sammy Devens
 Michael Dursio Ore
 Frank Martin
 Downstairs Room
 Julius Monk
 Tony Graham
 Cell Cabot
 Ellen Baker
 Jenny Lou Lawry
 Gerry Matthews
 Stan Keen
 Gordon Connell
 Hubbell Pierce
 Louise Powell
 Warren Vaughn
 Brooks Morton
 No 1 Fifth Ave
 Betty O'Neill
 Bob Downey
 Harold Fonville
 Joan Bishop
 Hotel Pierre
 Stanley Melha Ore
 Joe Riccardo Ore
 Rosalinda St. John
 Hotel Plaza
 Carol Channing
 Ted Straeter Ore
 Mark Monte Ore
 Hotel Roosevelt
 Guy Lombardo Ore
 Hotel Statler

Les & Larry Elgart
 Hotel Tati
 Vincent Lopez Ore
 Hotel St. Regis
 Julie Wilson
 Dan Grant 3
 Mill Shaw Ore
 Ray Bari Ore
 Milton Warner
 Betty George
 McConnallian 6
 Dunblis
 Stan Fisher
 Bob Kennedy
 Synchronized Waters
 Jo Lombardi Ore
 B. Harlowe Ore
 Le Cupidon
 Monica Boyar
 Old Romanan
 Jack Miles
 Sunny Gale
 McKenna Line
 Karen Anders
 Barbara Sharma
 Wm. Graham
 Kenneth McMillen
 Wm. Nix
 Natalie Charlson
 Town & Country
 Johnnie Ray
 Tony Graham
 Terrace & Gray
 Buster Burnell
 Jean Carroll
 Searis Ore
 Viennese Lantern
 Philip Autier
 Ernest Schoen Ore
 Warren Mann
 Village Barn
 Ralph Michaels
 Betty O'Neill
 Zeb Carver
 Ed Smith
 Flute Pelt
 Bobby Meyers Ore
 Village Vengars
 Joe Rickard Ore
 J. L. Johnson 4
 Ellis Larkin
 Beverly Kenny
 Waldorf-Astoria
 Guyline Guy
 Donnan Bros.
 Hotel Waldorf
 Bela Babi Ore

Black Orch
 Lenny Kent
 Trudy Richards
 Joe Parnello (3)
 Blue Angel
 "Calypso Extrava-ganza"
 Princess Abilla & King Christian
 Lord Christo
 Lord Rafael
 Candella Trio
 Duke McKail
 Blue Note
 Duke Ellington
 Chez Paree
 Sam Stevenson
 Four Lads
 Chez Ardables 6
 Ted Rio Ore
 Clorister Inn
 Pat Moran (4)
 Ramsey Lewis Tric
 Loree Alexandria
 Conrad Hilton
 "Big Top"
 Glenn & Coleen
 Menchassay
 Lupescos

LOS ANGELES

Ciro's
 Amin Bros. (2)
 Bonaires (4)
 Gen Gallan Ore

Coconut Grove
 Bob Toshy
 Mennettes
 F. Martin Ore

San Remo Fest

Continued from page 2

dorsing, in an attempt to remain on the sidelines of the inevitable controversy). This pressure has brought the payola to this country.

According to reports, several efforts have been made in recent months to "influence" members of the jury accepting songs for San Remo, with "offers" taking the form of cars, radio sets, etc. Still according to local talk, none of these efforts have had any effect on this year's jury, which has by now whittled down the 941 songs entered by some 300 Italian songsmiths to a mere 50. On the contrary, it's said here that at least one promising tune by a w.k. author was flunked out when an attempt to influence the jury was discovered.

Current total of 50 songs will be sliced some more until the total of 20 finalists is reached in time for the fest. At the event itself, public and listeners will combine to choose a winner, runner-up, etc. The grapevine has it that this year's crop is none too strong, that only about 10 songs are really outstanding (in the eyes of the selection group), and that thefts from past hits were numerous among those already eliminated. Anyway, with much at stake for both writers and publishers, the eyes of the Italian music world are on San Remo.

Happy Stellings

Continued from page 3

Street Journal, he called attention to the paper's recent statement that the picture industry "is teetering on a cliff—with no certainty that it will be saved." This view, Stellings stressed, "is not shared by the civic-minded working showmen who won and operate the nation's 19,000 theatres, nor by Eric Johnston, president of the Motion Picture Assn. of America, who recently stated at the TOA convention that 'Hollywood today is investing more money in feature production than ever before.'" Stellings cited the activities of 20th-Fox and United Artists to prove his point.

Xmas Cards

Continued from page 2

but personal greeting cards should be handwritten; Xmas is tabu, Christmas is correct; over 2% of the mailings wind up in the dead letter office and a like percentage have incorrect addresses and insufficient postage; also 7% of the mailings arrive after Christmas although by noon before the holiday all post offices are completely clean.

There is a "History of the Christmas Card" by G. Buday that has been a steady seller at \$11 a copy.

Radio Ad Coin

Continued from page 1

ent figure of more than 140,000,000 sets.

The report broke down this figure to 95,000,000 sets in homes, 35,000,000 in automobiles and over 10,000,000 in public places.

More than 3,100 radio stations are now on the air, report declared, plus 500 FM outlets in operation. In addition, there are 148 AM and 30 FM stations under construction and applications pending for 340 more AM and 37 more FM stations.

'Music Man'

Continued from page 2

for thought is the prospect of toll-vision. This baby of show business is strictly pre-natal as of now (but did you ever hear so much ya-ta-ta about an anticipated newcomer?)

It's regarded as a matter of old practicality that toll tv three years hence could be dream or nightmare come true. If the public buys it, it's impresarios, or so they think, will be in bonanza. Then what happens to the price of the mighty leggers?

According to the dialog heard over lunch, strange things may be happening.

JACK KEROUAC

Readings

15 Mins.

Village Vanguard, N. Y.

The literati have been an ancient accompaniment in the dine and drink centres of the world. Dr. Samuel Johnson was a fixture in the London coffee houses; Leon Trotsky plotted revolution and listened to the men of letters in New York's Cafe Royal on the lower eastside, and in the Village Vanguard, such literati as Maxwell Bodenheim, oral historian Jope Gould, Linc Gillespie, and many others wrote their odes during the depression of the '30s.

The present revival of the literary readings is in keeping with a trend started in the cellars of San Francisco, which has swept east.

Max Gordon, always with his ear attuned to the desires of the egg-head trade, which is the forte of this spot, has reinstituted the poetic readings with novelist Jack Kerouac ("On the Road") in the spotlight. Kerouac is a spokesman for the beat generation, a bit of nomenclature coinciding with the last generation of World War I. That breed of citizenry, however, produced some of the literary titans best exemplified by Ernest Hemingway and F. Scott Fitzgerald. Kerouac is one of the leaders of the new school which, according to his first reading at the Village Vanguard, is designed to give his viewers the shock treatment. His selection is from one of his forthcoming novels, "Desolation Angels," describing a visit to a burlesquerie in Seattle.

Kerouac, in this opus, said nothing that hasn't been said and thought of by generations before him. His description of the dancers and what he'd yearn to do in the privacy of the boudoir is raw, as artless as the adolescent mind that mulls these delights. As a reader, Kerouac leaves much to be desired. He rarely looked up from his stenographer's notebook on which his lines were longhanded. He muttered more frequently than not and seemed a stranger to the whole field of personal appearance. Of course, he's handicapped by the fact that he's not a pro in these matters, but also by the fact that his lines were designed for the printed page rather than the spoken word. A musical background might have given his material some immediacy for a niter.

At the second show, Steve Allen, who was in the audience, supplied accompanying pianistics and thus showed how the event could have been displayed in a more showmanly manner. Jose.

RONNIE DEAUVILLE

Songs

25 Mins.

Mocambo, Hollywood

Ronnie Deauville had been knocking at the door for a break as a singer for some years prior to an accident and resultant polio that apparently ended his career. Now, as result of a "This Is Your Life Show" that limned his feat, he may be on his way again.

The "Life" telecast provided the initial impetus (and the strength of it better than 50,000 copies of an Era disk album by Deauville have already been sold) and several bookings now have been arranged to follow the Mocambo. Public interest, of course, is strong—but the public, unfortunately, is fickle and Deauville will have to develop an act to retain any lasting appeal.

Right now it's a straight song stint delivered, of course, from a wheelchair. He has an easy personality and a pleasant baritone that adequately handles a repertoire of standards. But some patter and more emphasis on currently pop material is needed and he'll have to concentrate on developing a style that will give him enough impact to register with niter patrons after his initial outtings. Kap.

GITSON SISTERS (4)

Songs

12 Mins.

Odeon, Glasgow

Four Gitson Sisters, brightly garbed in blue dresses, are attractive stage act with easy-on-eye dance style as they chirp. Give out with pop tunes, not all easily distinguishable in vast auditorium and score with "Fire Down Below."

After announcement by one sister, they exit to take on accordions and offer "When The Saints Go Marching In." Segue with "Love Is Many-Splendored Thing," "Bye-Bye, Happiness" and a rousin' "Rockin' Trough the Rye." Okay turn for general run of vaudevies.

New Acts

DOROTHY KIRSTEN

Songs

22 Mins.

Tropicana Hotel, Las Vegas

Dorothy Kirsten's niter debut is cause for rejoicing. Her act has beauty in sound and sight, dignity, showmanship, and class. With appropriate fanfare, the Metropolitan and San Francisco Opera star steps onstage in a \$2,000 gown of gold gauze, with floor-length Russian sables around her shoulders. Opening number, "There's a First Time For Everything," is a reference to the lyric soprano's initial bistro appearance, and is followed by a tasteful balance of long and short-hand numbers including "Make Believe," "Summertime," "Smoke Gets In Your Eyes," an aria from "La Tosca," "I'm In Love With Vienna," and "One Fine Day" from "Madame Butterfly." Since act is only 22 minutes, she could easily add a couple of operatic songs.

Act, written by Earl Brent and staged by Jon Gregory, is enriched by imaginative choreography. Orchestration is by David Rose; gowns by Edith Head; furs by Fredrica of New York. Nat Brandwynne and the orch (18) do a superb job of backing. Duke.

JOHN BARRY SEVEN

Songs, Instrumental

10 Mins.

Odeon, Glasgow

Led by John Barry, tall young musician garbed in striking helio jacket, this group of rhythmic musicians seem set for a big future. They give out in modern style, and have strong appeal to younger customers.

Act includes "Every Which Way," vocalized by Barry, and "Rock-a-Billy Boogie" and "That'll Be The Day." Group also score with their recently-waxed "Three Little Fishes." For the record, Barry is son of leading English cinema exhib Jack X. Prendergast. Okay for vaude and video, and of promise for the disk market. Gord.

CAREL ELSKAMP

Songs, Guitar

30 Mins.

Hotel Huis Marina, Frankfurt

Dutch singer Carel Elskamp is a tri-lingualist whose pleasant voice easily winds its way through Dutch folk songs, popular German ballads, and American songs of all types.

He sings about a little Dutch boy who doesn't dig jazz, slips into an imitation of Louis Armstrong, whistles a few bars, and tosses off a top German song hit in his pleasant voice. Besides the latest rock 'n' roll, in all three lingo, he sings offbeat American folk songs.

Accompanying himself on the guitar, he's a natural for club and television work. Being proficient in English, he would be a good spot for a Stateside television bid. Haze.

AGVA's \$20,000

Continued from page 45

ing of the national board give Jones a maximum hour's time to state his case before that body.

Bright's responsibility on the libel award was \$25,000, of which \$10,000 was in general damages and \$15,000 in punitive damages. Jack Irving, predecessor to Bright as national administrative secretary, was hit with \$10,000 general damages and \$35,000 punitive damages. The union's payment to Jones doesn't settle the claim against Irving.

Actually, according to the ruling handed down in the U.S. Federal Jones, AGVA itself, as well as members of the national board and the Associated Actors and Artists of America, were dismissed as defendants in the case. Ruling was based on a precedent established which declared that unions aren't responsible for libelous articles written in their journals unless the organization approve the contents intended for publication. Since there was no vote taken on the publication of the libelous articles I AGVA News, union's house organ, only Bright and Irving, whose bylines appeared on the articles were considered liable.

A group of dissident members had been trying to block the payoff to Jones, through the Legal Aid Society. However, settlement was too swift for action. Continuation is being the of the legal aspects of the settlement, and a future course of action is still to be decided.

'CENTER' A DIRTY WORD AT B.O.

CBS Rejected 'Music Man'

Bloomgarden Had Same Hard Time Financing Smash as With 'Look Homeward, Angel'

The indicated smash success of "The Music Man" has brought more than the normal crop of wrong-guess grief by people who refused to invest in the show. The fact that producer Kermit Bloomgarden had an unusually tough time financing the musical indicates the number of turn-downs he got.

Chief among the morning-after head-shakers after the hit opening and solid rave reviews for "Music Man" last week were executives of CBS, which nixed a chance to provide the entire \$300,000 financing in return for 40% of the profits, the record album rights and first-refusal of the tele rights. The refusal followed a special audition for the network brass, including program officials. CBS found it "corny."

At a capacity gross of over \$70,000 a week (including standees), "Music Man" is expected to net about \$20,000 a week, which will enable it to recoup its production cost in about 14 weeks. On that basis, CBS would have gotten back its \$300,000 stake by about mid-March and thereafter gotten \$8,000 a week profit.

Ironically, Bloomgarden's success with "Music Man" after having unusual trouble financing it represents a quick repeat. He had similar difficulty getting the capital for "Look Homeward, Angel," a straight-play version of the late Thomas Wolfe's novel. It is also a b.o. smash and appears likely to be the biggest dramatic money-maker the producer ever had, even topping "Death of a Salesman" in that category.

Toledo to Repeat Bard Season in Zoo Theatre; Antioch College Ducks

Toledo, Dec. 23. Shakespeare - Under - The - Stars will play the Zoo Amphitheatre here next summer for the third consecutive year. A deficit of \$34,714 on last season's operation is being covered by 80% of the pledges obtained in a guarantee drive last spring. New pledges for the 1958 season will be solicited.

Productions next summer will not be shared with Antioch College at Yellow Springs, O., as in the previous two seasons. Antioch, which has had the Shakespeare-Under-The-Stars Festival as a summer fixture since 1952, will suspend the annual project next summer, but will resume it in 1959 as part of an expanded program of theatre, music and art.

Arthur Lithgow, who resigned last September as managing director of the Antioch festival and associate professor of English at the college, is continuing as manager of the local operation. He plans an eight-week season next summer instead of the usual 10 weeks. He's also working on a reduction in the budget from \$77,045 last summer to \$55,000 for the upcoming semester. That includes a proposal for a reduction of about 10% in payroll and about 50% in operating expenses.

Lithgow attributes last summer's large deficit mostly to the poor turnout for the musical presentations offered in addition to the Shakespearean productions.

New O'Casey Play For Ireland Next Spring

Dublin, Dec. 17. A new comedy by Sean O'Casey, "The Drums of Father Ned," has been set for production at the International Theatre Festival here next Spring. Play covers the period in Ireland from 1920 to the present time.

Another new play set for the fest is the stage version of James Joyce's "Ulysses," which has been adapted by actor Alan McClelland.

Legit Angels Fair Game For Magazine Promoters

Backing a legit show apparently leaves an investor open to all kinds of propositions. Getting bids from various producers to participate in the financing of shows is expected but now the angels are being hit with a pitch to put up coin for a "shot" magazine in the field of music, art or crime.

Going after the theatrical investors are Fred W. McDarragh and Edward Widmayer, who identify themselves as "two ambitious young men who want to enter the magazine publishing business." The backers' share of any profits would be 10% and McDarragh and Widmayer claim they could "guarantee" return of the initial investment when the magazines are delivered to the distributor.

Theatre Loses A Superb Craftsman: John Van Druten

John van Druten, who died last Thursday (19), was a playwright with a remarkable adaptable talent. Over a 30-year period he continued to turn out plays that successfully met the changing technical requirements and economic conditions of the Broadway and London theatre. As a writer, he was always a modernist, and as a person he was a mystic who despite international acclaim and established position, remained modest, gentle and rather shy.

Van Druten, who was 56, died in his sleep at his ranch at Thermal, a hamlet near Indio, Cal. He had been under treatment for a heart ailment, following an attack and several weeks' hospitalization in

(Continued on page 54)

PUBLIC AS SEEN FROM THE CAGE

By A. SAMUEL ADLER

(The writer of the following article has been a treasurer in the Shubert organization in Boston for several years, working in the boxoffice of the Opera House, Majestic, Wilbur, and Plymouth Theatres. Recently he has been treasurer in Boston for the motion pictures "The Ten Commandments" and "Rain-Tree County." He is now treasurer of the roadshow film "The Bridge on the River Kwai" at the Garry.)

For 11 hours a day six days a week in the major cities of the U.S.A. a rare animal is kept in a very small badly-lit cage surrounded by hostile, suspicious, prodding, goading, demanding and sometime ill-mannered people of all ages and sexes who eagerly push money at him constantly through a little half-moon opening in the cage, hurl identical questions at him, and occasionally feed him a cigar as a reward for good behavior.

He is much-visited by an assortment of politicians, ticket-agents, princes, governors, friends, relatives, racketeers, famous, infamous, pompous, plain, lame, blind, deaf, rich, poor, people of all kinds; because this rare animal hoards a treasure of colored numbered cards which he does out when he hears the magic word "center."

The people who feed this creature in a cage have a strange similarity: they all speak the same language and want the same colored numbered card—one that has the magic word "center" printed on it and the letter "D" or "E."

And sometimes the animal snarls. Consider the case of the box-office man: He usually works 12 hours a day. His job is to sell tickets quickly and efficiently. He knows his job. When a show is a hit, he is harassed by three telephones continually ringing; by an assortment of details which he

(Continued on page 52)

Propose New Actors' Agent Code Giving Exclusivity, 10% Commish

Set 'Pajama Game' For Tour of South Africa

Johannesburg, Dec. 17. A legit production of "Pajama Game" will be presented in South Africa by African Consolidated Theatres, the theatre-operating subsidiary of 20th-Fox. The musical is scheduled to open at Her Majesty's Theatre here Dec. 23. The local run will be followed by booking in Durban and Capetown.

Fred Herbert, on leave as production stage manager for the Broadway presentation of "New Girl in Town," will direct the tuner. Earlier this year, Herbert staged the musical for an Australian tour. The principals in the South African presentation, Jack Goode, Marguerite Shaw, Jack Waldron and Che' Graham, have all appeared in the show in the U.S., either on Broadway or on tour.

Wesson to Take Rap by Council To Membership

Gene Wesson, who was called down recently by Actors Equity for unsubstantiated public accusations against Ethel Merman, plans to appeal to the union membership to reverse the decision. He has requested a place on the agenda of the membership meeting Jan. 3 to argue his case.

The Equity council, after at least two hearings on charges brought by Miss Merman, issued a public apology to the star on Wesson's behalf, and ordered him not to repeat his accusations that she had been responsible for his discharge from the cast of her musical starrer, "Happy Hunting," since closed. An arbitration proceeding (Continued on page 52)

The Actors Equity council has endorsed a drastic overhauling of the union's rules governing talent agents in legit. Discussion at a meeting of the Equity membership is necessary, however, before any variation in the existing regulations can be made.

The revised rules, recommended by Equity's agency committee and unanimously accepted by the council, involve a two-way stretch for exclusivity pacts and a commission boost, which most agents have been campaigning for. But, at the same time the agents' obligations to their clients increase and become more specific.

A rundown of the proposed changes was sent out last week to the members of the union for their perusal prior to a discussion of the revisions at Equity's second quarterly membership meeting next Jan. 3. A hot controversy over the new formula is figured likely, since there is an element in the union that's against altering the agency rules, which haven't undergone a major change in about 30 years.

Under the existing regulations, there is no written standard by which Equity franchises to agents are granted or denied. The new rules would permit the free issuance of franchises except in cases where an application by an agent or an investigation of an agent disclosed unqualifying factors.

In applying for an Equity franchise, an agent would be required to have, among other supporting (Continued on page 52)

Theatre Parties Invade London Over Squawks Of the Ticket Brokers

London, Dec. 23. The Broadway practice of selling out legit performances to theatre parties is being adopted here. It's particularly evident in the flock of charitable organizations buying out individual performances of the upcoming local presentation of "My Fair Lady."

The musical, opening April 30 at the 2,217-seat Drury Lane Theatre, already has set parties for 11 different performances through June 12. As on Broadway, the peddling of tickets to charitable organizations is spawning broker beefs, since the practice naturally reduces the number of ducats available to them and also puts the theatre party sponsors on a competitive footing.

Peter Cadbury, head of Keith Prowse, the top British ticket agency, is among those taking a dim view of the theatre party spread here. He says, "We all want to help charity, but not at the expense of the theatre. Too much of it could make it impossible for ordinary people to see the show at ordinary prices."

Cadbury's reference to "ordinary prices" relates to the upped cost of a theatre party ticket, with the difference between the regular b. o. price and the amount charged going to the sponsoring charity.

Coward Coasts in 'Nude,' To Split with 'Laughter'

The Broadway production of Noel Coward's "Nude With Violin," with the author continuing as star, will move to the Coast for a six-week run following the Feb. 8 windup of its scheduled 12-week stand at the Belasco Theatre, N.Y. It will be the author-actor's first legit appearance on the Coast.

The comedy will be presented on a split-week basis with another Coward play, "Present Laughter," in which the author-actor and "Nude" cast will also appear. A four-week run at the Curran, San Francisco, is scheduled to start Feb. 14, to be followed by a two-week stand at the Hartford, Los Angeles, beginning March 17.

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Legit Bits

Legit producer Walter Starcke, last represented on Broadway with John van Druten's "I Am a Camera" and "Evie Got Sixpence" (in partnership with Gertrude Macy), is vacationing at Key West, Fla.

Maggie Worth has taken over as one of the housemaids in the touring company of "My Fair Lady," now in Chi. succeeding Lynn Barret, who returned to New York.

John Effrat and Joe Keating have been set as production stage manager and stage manager, respectively, for "Cloud Seven."

Herman Kogan, drama critic of the Chicago Sun-Times, is in New York for a looksee at the Broadway shows.

Ronald Radd succeeded Stanley Holloway last week in the Broadway production of "My Fair Lady."

"As You Like It" will be the next cuffo-admission presentation of the N.Y. Shakespeare Festival at the Heckscher Theatre for five weeks beginning Jan. 21. The current Festival offering, "Richard III," ends its run at the Heckscher next Saturday (28).

The scheduled three-day booking of the touring production of "Auntie Mame" at the Lafayette Theatre, Buffalo, next Feb. 10-12, has been cancelled with the show's producers distributing the action to "extended runs elsewhere."

Shelly Secunda has succeeded Ivan Davis as pressagent for the Coconut Grove (Fla.) Playhouse with the latter taking over as company manager for the stock operation. Incidentally, the delayed post-Broadway tour of Leonard Sillman's production of "Mask and Gown," starring T. C. Jones, got underway at the Playhouse last Monday (23).

Boston's "Little Church Around the Corner," the Church of the Good Shepherd, attended for many years by legit performers playing that city, was razed by fire early this month. A fund-raising campaign is currently underway to rebuild the site at a cost of approximately \$80,000.

Roger Dettmer, drama critic of the Chicago American, is in town to o.o. the Broadway legit scene for two weeks.

John Walrath, drama critic of the Rochester (N. Y.) Democrat Chronicle, will be in New York for a Jan. 6-10 looksee at the Broadway shows.

Alfred Bester has bowed out as adaptor of the book for the musical version of "Destry Rides Again," which David Merrick plans presenting on Broadway next season, with songs by Harold Rome. His successor hasn't been set.

Patricia Jess, who costarred with Denholm Elliott in the recent Broadway production of "Monique," planned to England last week to star in "No Field of Amaranth," a new play by Agatha Christie due to start rehearsal Jan. 21 for a Feb. 24 opening in the provinces.

The reading group sponsored by Peggy Wood will appear Jan. 8 at the Rye (N. Y.) Women's Club in "Angel Street," which they performed last Nov. 12 at the Brooklyn Academy of Music. Dick Moore, editor of Equity, the official monthly publication of Actors Equity, is director of the production, which features Stanley Tackney, Katharine Balfour, Suzanne Eden, Robert Dane and Katha Cale.

The Broadway Chapel Players' production of "Tobias and the Angels," which has been running on Sundays only at the Broadway Congregational Church, N. Y., will begin a regular run Dec. 27 at Theatre East, N. Y., under the production auspices of G. Donald and Mary K. Walden.

A Broadway production of "Man in the Dog Suit," costarring Hume Cronyn and his wife, Jessica Tandy, is contemplated for next season by Robert Whitehead, for Producer Theatre.

John Larsen will star "Portofino," which will host Helen Gallagher, Georges Guetary and Robert Strauss.

Harold Auten, former vice president of the J. Arthur Rank film organization, will function as administrative director of the Bushkill (Pa.) Academy of Performing Arts, which opens next Feb. 3 on a resort site owned by him. The academy's physical setup includes a 23-building campus and a 500-seat theatre.

David Merrick and Joseph Kipness have deferred the opening of their Broadway presentation of "La Plume de ma Tante" from March to next fall.

The Broadway schedule originally announced for Shepard Traube's presentation of the Cornelia Otis Skinner-Fred Keating show, "Fun and Magic," now has been altered. The offering will now be presented the evening of Dec. 28 at the Shubert Theatre, N. Y., and then from Dec.

'SGTS.' BIG \$30,700, DET.; \$132,700 IN 4 WEEKS

Detroit, Dec. 23. Two local legit theatres are lighted this week, while the third house, the Cass, is dark. A strong advance is in for "Most Happy Fella," opening tonight (Mon.) for a three-week engagement at the Riviera. "Long Day's Journey into Night" starts tonight for a fortnight's stay at the Shubert.

Upcoming are "Waltz of the Toreadors," starring Melvyn Douglas and Paulette Goddard, at the Shubert for two weeks beginning Jan. 13, and "Much Ado About Nothing," starring Katharine Hepburn and Alfred Drake, at the Riviera for a fortnight starting Jan. 14. The 1,482-seat Cass has nothing in sight.

Estimate for Last Week
No Time for Sergeants, Shubert (C) 4th wk (\$4.95-\$4.40; 2,050; \$42,000). Lively \$30,700; previous week, \$33,300; left town Saturday (21) with a four-week total of \$132,700.

Shirley \$22,300, Fonda \$19,400, D.C.

Washington, Dec. 23. The pre-Christmas blues sounded discouraging boxoffice notes last week at both Washington legions. Business slipped somewhat at both "Miss Isabel" and "Two for the Seesaw," exited town.

Shubert and National Theatres are both currently dark. National opens next Monday (30) with "Middle of the Night," starring Edward G. Robinson, for a three-week stand. The Shubert relights Jan. 13 with a fortnight tryout of "Maybe Tuesday."

Estimates for Last Week
Miss Isabel, National, (D) 2d wk (\$5.50-\$4.95; 1,667; \$38,000) (Shirley Booth). Tryout dipped to \$22,300 on subscription; previous week, \$25,500; left Saturday (21) for New York.

Two for the Seesaw, Shubert (C) 3d wk (\$4.95-\$4.40; 1,550; \$41,000) (Garry Fonda). Tryout skidded slightly to \$19,400; previous week, \$19,800; left to continue pre-Broadway tour.

ROBINSON'S 'NIGHT' 27G IN SOLO WEEK, BALTO

Baltimore, Dec. 23. The general pre-Christmas slump didn't hurt the touring "Middle of the Night" which made a very nice showing here last week. Show, starring Edward G. Robinson, opened nicely and did even better at the finish with the help of two excellent notices (Pantell, Evening Sun; Clark, News-Post) and one near-excellent (Gardner, Morn. Sun); without subscription. House is lighted again this week with "No Time for Sergeants."

Estimates for Last Week
Middle of the Night, Ford's (D) (single week) (\$4.98; 1,819; \$47,490) (Edward G. Robinson). Good \$27,000.

Canadian Players Blah 11G for Toronto Week

Toronto, Dec. 23. Despite good reviews but with pre-Christmas denting attendance, the Canadian Players in Shaw's "Man and Superman" and alternating Shakespeare's "Othello" did disappointing big here last week, with Wednesday (19) and Saturday (21) "Othello" matinees very bad. The Shaw play leads in popularity on the week.

Estimate for Last Week
Canadian Players, Royal Alexandra (Rep.) (single week) (\$3.25; 1,525; \$31,500). Poor \$11,000.

ilm Publici

Glendon Allvine

has written some vivid recollections on the

William Fox Saga

another Editorial Feature in the upcoming

52d Anniversary Number

of

VARIETY

Pre-Xmas Not So Merry on B'way; 'Music' \$46,600 (6), Coward \$22,400 'Romanoff' \$30,200, Compulsion' 28G

Broadway continued its pre-Christmas recession last week, as business sagged for all but the smash shows. A b.o. comeback is anticipated for this frame, beginning with Christmas Eve (Tues.).

The lineup of sellout or virtual capacity entries included "Auntie Mame," "Dark at the Top of the Stairs," "Jamaica," "Look Home-ward, Angel," "My Fair Lady," "Time Remembered," "West Side Story" and the Stanzas' sole newcomer, "Music Man."

Two shows, "Long Day's Journey Into Night" and "Tunnel of Love," took layoffs last week. The former resumed Monday night (23) at its longtime berth, the Helen Hayes Theatre, and the latter reopens Thursday (26) at National Theatre, having vacated the Royale Theatre, where it ran for 43 weeks.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (54th wk; 425 p) (\$6.90; 1,214; \$46,500) (Rosalind Russell). Previous week, \$48,100; last week, almost \$23,800 for four performances. Monday-Wednesday (16-18). Laid off remainder of the week and reopens Thursday (26).

Bells Are Ringing, Shubert (MC) (56th wk; 444 p) (\$8.05; 1,453; \$58,101) (Judy Holiday). Previous week, \$56,200; last week, nearly \$53,200.

Cave Dwellers, Bijou (C) (9th wk; 73 p) (\$5.75-\$6.25; 611; \$21,525) (Barry Jones, Eugene Leonovitch, Wayne Morris). Previous week, unquoted, was around \$12,600; last week, over \$10,000.

Compulsion, Ambassador (D) (9th wk; 69 p) (\$5.75-\$6.90; 1,155; \$36,200) (Roddy McDowell, Dean Stockwell). Previous week, \$30,000; last week, around \$28,000.

Country Wife, Adelphi (C) (4th wk; 29 p) (\$4.60-\$5.75; 1,434; \$40,000) (Julie Harris, Laurence Harvey, Pamela Brown). Previous week, \$11,700; last week, over \$9,000. Moved to the Henry Miller's Theatre Monday (23), where it can remain until Jan. 25, having to vacate the house at that time to make way for the Jan. 27 moveover of "Rope Dancers" from the Cort Theatre.

Dark at the Top of the Stairs, Music Box (D) (3d wk; 20 p) (\$5.75-\$6.90; 1,010; \$33,000). Previous week, \$33,300; last week, over \$35,500 with parties.

Fair Game, Longacre (C) (7th wk; 57 p) (\$5.75-\$6.90; 1,101; \$32,000) (Sam Levene). Previous week, \$22,500; last week, over \$18,000.

Jamaica, Imperial (MC) (8th wk; 60 p) (\$8.35; 1,427; \$63,000) (Lena Horne, Ricardo Montalban). Previous week, \$63,700; last week, same.

L'il Abner, St. James (MC) (6th wk; 50 p) (\$5.05; 1,015; \$53,100). Previous week, \$39,600; last week, over \$34,600.

Look Back in Anger, Lyceum (D) (12th wk; 95 p) (\$5.75; 995; \$26,400) (Mary Ure, Kenneth Haigh). Previous week, \$24,000; last week, almost \$20,000.

Look Homeward Angel, Barrymore (D) (4th wk; 28 p) (\$6.90; 1,076; \$40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, \$40,000; last week, nearly \$41,000, with parties.

Musical Man, Majestic (MC) (1st wk; 4 p) (\$8.05; 1,626; \$69,989). Opened last Thursday (19) to unanimously favorable reviews (Astton, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClean, Journal-American; Watts, Post); almost \$46,600 for first four performances and two previews.

My Fair Lady, Hellinger (MC) (93d wk; 739 p) (\$8.05; 1,551; \$67,696) (Edward Mulhare, Julie Andrews). As always, over \$68,700.

New Girl in Town, 46th St. (MD) (32d wk; 255 p) (\$8.60-\$9.20; 1,297; \$59,085) (Gwen Verdon, Thelma Ritter). Previous week, \$45,400; last week, over \$33,800.

Nude With Violin, Belasco (C) (6th wk; 44 p) (\$5.75-\$6.90; 1,037; \$33,000) (Noel Coward). Previous

week, \$26,600; last week, almost \$22,400.

Romanoff and Juliet, Plymouth (C) (11th wk; 84 p) (\$5.75-\$6.25; 1,062; \$36,625) (Peter Ustinov). Previous week, \$33,800; last week, over \$30,200.

Rope Dancers, Cort (D) (5th wk; 37 p) (\$5.75-\$6.90; 1,155; \$31,000) (Siobhan McKenna, Art Carney). Previous week, \$18,000; last week, nearly \$14,600. Moves Jan. 27 to the Henry Miller's Theatre to make way for the Jan. 30 opening of "Sunrise at Campobello."

Time Remembered, Morosco (C) (6th wk; 47 p) (\$9.90; \$46; \$43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, \$42,000; last week, nearly \$42,100, with parties.

Visit to a Small Planet, Booth (C) (46th wk; 364 p) (\$5.75-\$6.90; 766; \$27,300) (Cyril Ritchard). Previous week, \$12,700; last week, under \$11,000. Exits Jan. 11, lays off three weeks, then tours. "Two for the Seesaw" opens at the house Jan. 16.

West Side Story, Winter Garden (MD) (13th wk; 100 p) (\$7.50; 1,404; \$60,467). Previous week, \$59,460; last week, over \$58,500, with parties.

Miscellaneous
Makropoulos Secret, Phoenix (D) (3d wk; 24 p) (\$4.60; 1,150; \$29,392) (Eileen Herlie). Previous week, \$7,700; last week, over \$7,500.

Opening This Week
Miss Isabel, Royale (D) (\$5.75-\$6.90; 1,050; \$35,000) (Shirley Booth). Leonard Sillman & John Roberts presentation of a play by Michael Plant and Denis Webb; production financed at \$80,000, cost about \$78,000 to bring in, after breaking about even 'out-of-town; can break even at around \$18,500 gross and net about \$10,000 at capacity opens Thursday (26).

'Lady' 73G Agam, 'Diary' \$11,000, Chi

Chicago, Dec. 23. Rainy weather last week damped hopes for a late rally for "Diary of Anne Frank" in its next-to-last stanza here. "My Fair Lady" went clean again for the third straight week. Tuner sold out to theatre parties for three nights. "Diary" departs next Saturday (28) to resume tour, and will be succeeded Jan. 6 at the Erlanger by the touring "Long Day's Journey Into Night."

Estimates for Last Week
Diary of Anne Frank, Erlanger (D) (9th wk) (\$5; 1,333; \$35,495) (Joseph Schildkraut). Sad \$11,000; previous week, \$14,421; leaves Saturday (28) to continue tour.

My Fair Lady, (Shubert) (MC) (7th wk) (\$7; 2,100; \$72,979) (Brian Aherne, Anne Rogers). Again capacity \$72,979; previous week, same.

'Toreadors' Mild \$9,200, 5 Performances, L'ville

Louisville, Dec. 23. "Waltz of the Toreadors," co-starring Melvyn Douglas and Paulette Goddard, grossed a slow \$9,200 in five performances last Monday-Thursday (16-19) at the Memorial Auditorium here.

The production will be off until Thursday (26), when it goes into the Amerloan Theatre, St. Louis.

'Center' a Dirty Word at B.O.

Continued from page 49

must handle for the company-manager of the production, messages, deliveries for the cast, bills, IOU's, vouchers; by mail-orders to be filled which are always accumulating; by legitimate ticket-agencies constantly clamoring to buy choice seats; and most important, by the endless flow of people at the window demanding personal attention.

Burdens

He must count and rack tickets. In one season he can be responsible for \$2,000,000, for all cash, for all shortages, and for all errors. He must endorse mail-order checks and make bank deposits. There are b.o. statements to be made for each performance. As collection agent there are tax accounts to keep for the Federal government which extracts its 10% from the collecting energy of the b.o. man with no provision for shortages or bookkeeping errors.

There are charge accounts that need attention. And though all the pressure which is a normal part of a tremendous working day and which is never complained about, there is the continual pressure from the patron at the window who ceaselessly wheedles, coaxes, threatens, lies, provokes the b.o. man and prods him with the only word of English they think he understands: "center."

To the b.o. man the word "center" is a dirty word and no adult, sensitive, self-respecting patron buying tickets ought to use it.

This hard-working human being has no home life; he's never at home at night; eats no regular dinners or suppers; when busy, a sandwich and coffee suffices, the final occupational hazard occurs when he dies at his job of a heart-attack, gets ulcers, or takes to drink; yet, when he suffers every abuse from a buying public of which a great percentage is snide, cheating, disrespectful and deceitful, he is expected to smile all the while.

Alone to Face Public

B.o. men are not information booths set up for the convenience of patrons or servants to their whims. They are the only realists in show-business who actually face the buying public. They are dealing in cash and figures. They are not psychiatrists trained to handle problems. They must sell tickets quickly and accurately, first come first served. They can only sell what they have.

To begin with, long before public sale of tickets, there is a priority list which is filled: it includes choice seats for the producers—it's their privilege; choice seats for the company-manager—he needs them for members of the cast; choice seats for the house manager—it's his right and a courtesy; choice seats for the critics—they demand it; choice seats for the angels—they demand it; blocks of seats for theatre parties, benefits,

organizations—they deliver large checks to the producers sometimes even before a show is cast in order to guarantee themselves choice locations; and finally some seats for the licensed brokers, the backbone of advance sales, who invest cash on the line and if they guess wrong on a show can end up "eating" a quantity of unsold tickets.

Perhaps the b.o. man pre-empt's a few tickets for his own use, for a brother, or sister, or for the physician who is trying to keep him alive. Then mail-orders are filled. The buying public at the window gets the remaining seats, generally the last several rows of the orchestra and most of the balconies.

There are only three ways to get choice seats:

(A) marry someone in show-business; (B) open an account with a ticket-agency; (C) send in an early mailorder.

The sensible regular theatre-goer in these groups is never a problem to a b.o. man. He never ties up a window. It is the casual patron who attends two shows a year who constitutes the distress for the b.o. man. This casual patron decides at the last moment to attend the theatre and then is chagrined to discover only single seats available and goes away convinced that the ticket-business is a racket.

Idiot Boasts

Then there is the idiot foolish enough to pay some exorbitant price for a ticket from a speculator. He compounds a felony and is engaging in a black market situation morally reprehensible. This type buyer is a little crazy. It is generally conceded that many blabbermouth men-about-town get some satisfaction from saying they have spent fifty dollars for a pair of choice seats to a show. Actually thousands of mail-orders are processed by legitimate theatres daily and reasonable requests for tickets to any long-run show with several alternate dates listed get filled with good seats.

It is a sad fact that when it comes to tickets, the buying public is stupid. Producers refuse to admit this because the buying public pays the bills. The talent, energy, and occasional genius which are combined to produce living theatre for the delight of the participating audience deserve that the audience approach with reverence. Because an audience pays for its seats, some divine right is imputed to them to be bad-tempered and nasty at the ticket window, to consider b.o. men servants of the public, to arrive tardy with three martinis in the belly, to seat themselves noisily with the air: "amuse me if you can! make me applaud if you dare!" Actors for the most part are exceptional, talented, but vain people who would actually act for nothing just to head applause and to receive adulation. Some producers attempt to weave an aura of art or mystery around a great number of plays which they know are mediocre and pretend they are interested in selling artistic shows to artistic people when all they're flatly interested in is the b.o. gross.

The buying public, eager to be pleased, senses all this and is both resentful and envious. Sometimes the public attends a bad show. And since the public never gets to speak to the producer, the playwright, the actor, the dancer, or the song-writer, the b.o. man becomes the catalyst, the approachable symbol of all the previous bad shows the patron has paid his money to see, of all the bad memories and experiences the patron has had both in and out of the theatre, of all the frustrations the patron has in his private life, and so, approaches the ticket-window as if it's a store where you can shop, with anger, with tension, with hostility, with distress, with fear, with pain, with malice, and after the endless similar questions asks "what have you got?" in a tone of voice which im-

Enter 3d Generation

Toronto, Dec. 23.

A third-generation member of a noted stage family will make his acting debut this summer at the Stratford (Ont.) Shakespeare Festival. The newcomer is Dirk Campbell, nine-year-old son of actor-director Douglas Campbell and actress Ann Casson, and grandson of British stars Lewis Casson and Sybil Thorneike. The youngster will play the role of the Prince of Sicilia in "Winter Tale," with his father as stager and leading actor.

plies you-can't-hoodwink-me-I'm-going - to - stay - till - I - get-what-I-want and leaves temporarily assuaged, clutching two tickets with the magic word "center"; this for a while heals all wounds.

Any great show that has been successful is an accidental combination of talent and ability and ego; and God deserves all the credit for the accident, not the writer, the producer, the director, or the stars, or the man who has spent days counting and racking tickets which he sells to the public and which makes it possible for a great number of people to simultaneously experience for 2½ hours the remarkable emotional synthesis of music, dance and speech that is our modern American theatre today.

The b.o. man, contrary to public belief, does not hate people, is not rich, and does not hold tickets in his shoe which he sells to the highest bidder. At Xmas, from his friends, he gets 20 bottles of whiskey and two boxes of cigars and since he has a bad stomach he mustn't drink or smoke. When his butcher gives him some free meats he will extract the equivalent in tickets. If he permits someone to buy him a dinner in between shows, he will be asked a favor.

B.o. men know as much about the theatre, except the history of it, as anybody does—which includes all the newspaper critics, press-agents, manager, and producers. Their only talent, though, is to sell tickets quickly, to separate the \$5 bills from the \$10 bills, protect the money, and be responsible for all cash shortages. In return they are paid a salary and meet the most famous people in the world. Their punishment: they never get to see an entire play.

Move up to the window! The tickets you buy will most often be the entry to an entertaining rewarding enjoyable amusing informative exhilarating evening in the living theatre—of which America has the best. The b.o. man is proud to be part of this living theatre, and proud of his greatest delight—an empty ticket-rack—a sellout house.

Be kind to him, he's potent, this ogre behind the cage. But he's human. When you step up to buy your tickets don't ask needless questions which consume time: give your date and quantity and price. Take the first tickets he gives you. They're the best he has remaining. And enjoy yourself even if they're not D-101 and D-102. The magic word is not "center" but the phrase "the best available." The treasure the boxoffice man guards is for you.

Touring Shows

(Dec. 23-Jan. 5)

Auntie Mame (2d Co.) (Constance Bennett)—Shubert, Boston (28-4).
Body Beautiful (tryout) — Erlanger, Philly (26-4).
Canadian Players—Kohler (Wis.) Aud. (3).
Cat on a Hot Tin Roof (Victor Jory)—Royal Alexandra, Toronto (26-4).
Diary of Anne Frank (Joseph Schildkraut)—Edwards, Chi (25-28); Lyceum, Mpls. (30-4).
Happiest Millionaire (Walter Pidgeon)—Curtain, S.F. (23-4).
Long Day's Journey Into Night (2d Co.)—Gay, Baiter, Annew McMaster—Shubert, Det. (23-4).
Maybe Tuesday (tryout)—Walnut, Philly (28-4).
Middle of the Night (Edward G. Robinson)—Laying off this week; National, Wash. (30-4).
Most Happy Fella—Riviera, Det. (23-4).
Much Ado About Nothing (tryout)—Locust, Philly (30-4).
My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (23-4).
No Time for Sergeants (N.Y. Co.)—Playhouse, Wilmington (25-28); Ford's, Balto. (30-4).
No Time for Sergeants (2d Co.)—Hanna, Clevel. (25-4).
Separate Tables (Eric Portman, Geraldine Page)—Hartford, L.A. (26-4).
Suite in Three Movements (tryout) (Gladys Bellamy)—Shubert, New Haven (26-28).
Colonial, Boston (30-4).
Tuesdays in Morristown (Noonan, William Bishop)—Alcazar, S.F. (23-4).
Two For the Sweets (tryout) (Henry Fonda)—Ford's, Balto. (26-4). (Reviewed in VARIETY, Dec. 11, '57).
Waltz of the Toreadors (Melvyn Douglas, Paulette Goddard)—American, St. L. (26-4).
Winesburg, Ohio (tryout) (Dorothy McGuire, James Whitmore, Leon Ames)—Shubert, New Haven (4).

Rules for Legit Talent Agents

The following is a resume of Actors Equity regulations; and proposed changes, covering types of agency contracts and commissions for talent agents in legit. Under the suggested new rules no agent would be permitted to submit an actor for employment or represent himself as the agent of an actor unless he had signed one of the new contracts with the actor. The revisions listed below, plus other new agency regulations, detailed in a separate story elsewhere in this issue, have been endorsed by the Equity council and will be discussed at the union's second quarterly membership meet next Jan. 3 in the Grand Ballroom of the Hotel Sheraton-Astor, N.Y.

Existing Franchise No. 1:

(Employment Agent)

An agent may submit an actor by list or telephone for employment. If the actor gets the job he pays 5% of his salary to the agent up to a maximum of 10 weeks.

Proposed Franchise No. 1:

(Employment Agent by Written Authorization)

Mass submission of actors by an agent would be eliminated and an agent would not be permitted to collect commissions from an actor if the payment of such commissions brings the actor's salary below the minimum required by the union. The agent would also be required to accompany the actor to at least the first audition, which would be set for a specific time. The agent would also have to negotiate the contract.

Existing Franchise No. 2:

(Special Employment Representative)

The salary obtained for an actor by an agent must be at least \$50 higher than the applicable minimum. The agent must negotiate the contract and must sign a specific agreement with the actor for the production involved. The agent can collect 5% of the actor's salary for the duration of his employment in the production.

Proposed Franchise No. 2:

(Special Management Contract)

An agent would be required to accompany his client to the theatre for auditions, personally negotiate his contract and obtain for the actor a salary at least \$100 over the applicable minimum, either in New York or on the road. The agent would also collect 5% of the actor's salary up to \$200 and 10% of the salary over \$200. If the agent fails to fulfill all duties, he may only collect 5% of the actor's salary for 10 weeks.

Existing Franchise No. 3:

(Personal Representative)

An agent may collect a straight 10% of all salary if the actor is guaranteed at least 20 weeks employment per year. The only out the actor has under this contract is if the agent fails to comply with the terms of the pact.

Proposed Franchise No. 3:

(Exclusive Management Contract)

The commission rates, as in the proposed franchise No. 2, calls for 5% of the actor's salary up to \$200 and 10% of the salary over that amount. The agent would not only have to handle negotiations for the actor and act as his personal representative, but also read scripts, seek out employment for the actor and give the actor general business advice relating to his career. The first contract under this franchise would be limited to one year and at the end of that period could be extended for three years, with appropriate escape clauses.

An actor could cancel his contract if he received no appropriate employment offer for three months. An actor earning less than \$500 weekly under this contract would have the right to appeal to the Equity council, which would have the power to determine if an actor had just grounds for termination of his contract with the agent, even though employed at the time. (It's also understood that to obtain an exclusive management contract an agent will have to submit recommendations from five Equity members in good standing whose average income is over \$500 weekly.)

A basic rule in the proposed revised regulations eliminates payment of a commission by an actor when it reduces his weekly salary below the required Equity minimum. Also, if the actor's salary is not at least \$100 higher than the Equity minimum, the agent can only collect 5% for a maximum of 10 weeks regardless of the type of contract he has with an actor.

Wesson-Equity

Continued from page 49

subsequently turned down Wesson's breach-of-contract claim against the show's management, on the ground that he had refused to obey instructions to allow his hair to grow back to its natural color, after he had dyed it gray for a purported screen test.

Following the adverse decisions by the Equity council and the arbitrator, Wesson reportedly attempted to discuss the case with Miss Merman. The singer-comedienne was in a restaurant at the time, lunching with her mother during a break in rehearsals for appearance the Perry Como television show.

The actor is said to have approached the star's table and asked if she would give him five minutes to confer with her. Miss Merman reportedly refused and turned away, and Wesson left. The entire incident apparently took only a moment, and did not attract the attention of other restaurant patrons.

have the authority to fine agents up to \$5,000 for such offenses as collecting commissions in excess of those permitted by the regulations; claims to be a representative of an actor with authority to do so; violating any of the service requirements guaranteed actors by the agency contract and franchise, and willfully advising actors not to comply with Equity's rules and regulations, etc.

Another stipulation in the new rules is that an agent with an interest of more than 10% in a legit production may not represent an actor in that production without disclosing his interest to the actor and Equity. Then, if an arbitration tribunal finds that the agent's interest in the production is detrimental to the interest of Equity members, it can require that the agent surrender either his franchise or his excess interest in the production, whichever he chooses. The types of agency contracts and commission rates currently in effect, plus the proposed changes are detailed in a separate story elsewhere in this issue.

Johnny Brascia has been set as lead male dancer in "Oh Captain."

New Agent's Code

Continued from page 49

documents, five letters of recommendation from Equity members in good standing, stating they would like to have the applicant represent them in legit. Agents okayed by Equity would have to follow a rigid set of rules in order to keep their franchise.

An arbitration procedure, chaired by an impartial arbitrator, would also be set up to deal with specific violations of the rules. The arbitration tribunal would not only have the power to suspend or revoke franchises, but would also

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SCULLY'S SCRAPBOOK

Palm Springs, Dec. 23.

"Oh," I said, "you can shank in that sport too, eh?"
All agreed it was time to go home.

Broadway

Hill & Range taking over the penthouse floor of the Brill Building.

Coca-Cola which left Dr. Eric after 31 years. McCann-Erickson is the most-remembered-to-move big ad account at year's end.

No biopic on Leo Lindy but his widow, Clara, and Albert Abend, their nephew, may okay a biography of the late famed restaurateur.

Legit-screenplay Julian Cafrey to the Coast for a vidpix series which will keep her anchored there for several months. RCA's Frank M. Folsom to the Coast for the Jan. 5 christening of the new *Hernando* (Beverly Hills Hotel) Courtwrights' son of which he is godfather.

Non-subscription "Aida" with Leonard Warren and Zinka Milanov at Met Opera will open up lots of tickets for opera lovers otherwise frustrated by paucity in tickets.

Renata Cellini of New Orleans Opera will audition for singers Jan. 20-25 at Carnegie Recital Hall. Applicants must be under 28. Winners get AGMA minimum contract via Ford Foundation grant.

Nicholas Kedreff, son of the early century vocalist who gave his name to the concert series, has reactivated a Kedreff Vocal Quartet, in the Russian choral tradition. Expects to tour in 1959 via Cosmetto office.

Jo Ranson's daughter, Mrs. Scott (Justine) Schachter (her husband is audio engineer on the Steve Allen TV) still in Mid-Island Hospital, Bethpage, L.I., following an auto crack up when she was rammed into him on the Belt Parkway.

NBC's Manie Sacks back into Albert Einstein Memorial Hospital, Philadelphia, to recuperate from the aftermath of the pneumonia attack which had bedded him. Medicos thought he should have convalesced longer in Florida than he did.

Grand ballroom of New York's Waldorf-Astoria Hotel went nearly S.R.O. last week as the Salvation Army Assn. at a luncheon-meeting presented its annual citation to Cecil B. DeMille for his adherence to religious and ethical values, particularly as manifest in "Ten Commandments."

American Ballet Theatre is in quest of male dancers of solo qualification. Liana Chas will view applicants at company's school, 316 W. 57, on Dec. 20 at 2:30 p.m. Dancers are wanted for Jerome Robbins' "Fancy Free" and "Interplay" in particular. Company tours Europe this spring.

Former music-comedy star Gertrude Vanderbilt now in the personal management field, with a limited number of new people. Among them is Mitchell May 3d, Juilliard School of Music graduate, who has sung in summer stock. N.Y. Supreme Court Justice May is his grandfather and May Jr., his father, is a show biz insurance specialist.

The Louis Schoncelts (Renee Carroll), owners of the Mackey ticket agency, think so highly of "The Music Man" that they have created their own Shubert Alley version of a legit Oscar—the billing is "Meredit Willson's 'The Music Man.'" No author ever got their kudos. "We even had to break an 'i,'" says Miss Carroll, "to create the apostrophe."

Las Vegas

By Forrest Duke
(Dudley 2-6100)

Gene Austin back in town, giving pals copies of his new disk album. Al Jahns, Thunderbird orch leader, and his wife Harriet seriously injured in auto smashup, are in Southern Nevada Memorial hosp.

Mr. and Mrs. George Ludwigen in town from New Jersey visiting daughter Debra Hayes, now starring with "Her Madmen" in the Dunes lounge.

Damita Jo, doing a single in the Herkie Styles show at Sans Souci, returns to hubby Steve Gibson and his Redcaps as featured chirper when that group opens at Deauville Club in Miami Beach.

Lee Mortimer of the NY Mirror doing the Strip with tax commissioners Robbins Cahill and Bill Gallagher, and Sheriff Lt. Bill O'Reilly. Mortimer's not here on "confidential" biz — just passing through on his way to a Honolulu vacation.

Vienna

By Emil V. Maass
(Grosse Schaffgasse 14;
Tel. 356156)

Opening day for next Salzburg festivals will be July 26.

Andre Mertens winding up preparations for "Vienna on Parade" tour.

A Film Seminary added to the

Vienna Academy of Music under direction of Prof. Walter Kolm-Veltes.

Wol. Ferrari's opera, "Il Campiello," produced by Graz, (Styria) opera house under the direction of his son Federico.

With the putting into service of the Pyramidokogel tv station in Carinthia, this Austria province now has excellent service.

Donau Film shooting "Bellboy of Palace Hotel" with Thomas Engel directing. It stars Erika Remberg and Rudolf Prack.

Chorus group under Gerhard Trach (Vienna Singing Boys) leaving for U.S. and Canadian tour. Will appear in N. Y. Town Hall Christmas Eve.

Samuel Barber's opera, "Vanessa," will have its European premiere in August next year in the Salzburg Festival House, Dimitri Mitropoulos will conduct.

Palm Springs

By A. P. Scully
(Tel. FAirview 4-1828)

Alan Ladd now has no hardware partner.

Kirk Douglas and menage in after year abroad.

Harry James and Betty Grable tried the Ocotillo Lodge.

Harry Giese, CBS weather prophet, came for some sun. Rains joined him.

Joan Davis will try comeback as first gal to fly to the moon, on film of course.

Banks were selling five-pound box of money, toy weight, for \$25 plus a buck for packing.

Bobby Sargeant was held over when Lucille Norman followed Eartha Kitt in Starlite Room.

Jack Dempsey still clowning around for photos to help his quarter interest in Howard Manor.

"10 Commandments" opposish is "Minsky's Follies" at the Chi Chi; the Cecil B. DeMille classic seemingly feels it plenty.

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 4944)

William Holden was in for gala preem benefit of "Bridge Over the River Kwai" (Col).

Olivia De Havilland back from a U.S. film stint in "The Proud Rebel," to see her family.

Eddie Constantine, after scoring in lighthearted gangster pic, intends to go in for more serious pix. Yank case, Charles Fawcett in for some supporting roles in French pic. Ditto American starlet Helen Portello.

Rex Harrison and Kay Kendall through to a Swiss vacation before coming back to do a pic here for Metro, "The Reluctant Debutante."

Owen McLean, casting director for George Stevens' forthcoming "The Story of Anne Frank" through out a Continental search for an unknown.

Jean-Louis Barrault-Madeleine Renaud Co. hit Japan for their first time next October. They have been invited by a leading Jap newspaper, Yomiuri-Shimbun.

Lido nitery and the Folies-Bergere are both now preparing special roadshows for the U.S. The Folies has a possible N. Y. date, and later touring.

Irwi Shaw's novel, "Lucy Crown," adapted into play form by Jean-Pierre Aumont, will star Madeleine Robinson, when it is produced late this season, not Martine Carol as previously announced.

Juliette Greco and Mel Ferrer to co-star in two 20th-Fox pix to be produced by Darryl Zanuck. One is "First Love," based on a play by Marcel Pagnol; and "Roots of Heaven," based on a novel by Romain Gary.

Boston

By Guy Livingston
(344 Little Bldg.; Hancock 6-8386)

Stewart Rose at Bilnstrub's for Xmas week.

Bill Kenny opens at Bilnstrub's Monday.

Maurice Harris, Universal flack, transferred to Cleveland.

"Bridge on River Kwai" gets benefit New England preem at the Gay Thursday (26).

Mervyn LeRoy camera-crew shot Boston Xmas shopping scenes for "Home Before Dark."

Helen Gallagher at the Bradford Carousell room where regular acts have been resumed after a long calypso format.

Joe Schneider, Steuben's owner, off for Cuba. On his return, brother Max takes off for Hollywood and visit with Jerry Lewis.

Marblehead's Harry Wilkinson, ex-film columnist, cataloging his collection of 35,000 pre-Pearl Harbor stills, for arrival of "Home Before Dark" camera crews and Ray Milland.

London

(Covent Garden 0135/6/7)

Mrs. Stein, MCA topper, in with Jules Stein.

Michael Sloan in from N.Y. to set up a London production of "Top Banana."

Visitors to London last week included Don Sharpe from N.Y. and Francis W. Iku of UA's Paris office.

Peter Saunders bought London and American rights to Sylvia Raymon's new play, "Justice in Heaven."

Frederick S. Gronich, rep in Germany of Motion Picture Export Assn., Christmassing in London with his wife and family.

Sandu Scott, who recently filled several cabaret, tv and film dates here, returned to N.Y. to spend Christmas with her family.

Laslo Benedek here to direct the new Rank picture, "Anna," which Sydney Box is producing at Pine-wood with Leslie Caron in the lead.

Maggie Smith, currently appearing in "Share My Lettuce," who is one of 11 artists put under joint Ealing-Metro contract, makes her film debut in Michael Balcon's "Nowhere to Go."

Sir Arthur Jarratt hosted a farewell dinner to departmental chiefs at British Lion on leaving his post as managing director to become honorary prexy of the Kinematograph Renters Society.

George Elrick, a member of the Variety Club crew who will be in America from Jan. 21 until April 15, is to undertake liaison work in connection with the upcoming International Convention in London.

Miami Beach

By Lary Solloway
(1755 Calais Dr.; Union 5-5389)

T. C. Jones and Co., current at the Coconut Grove Playhouse.

Bob Cummings will open the season for Palm Beach Playhouse on Feb. 3, in Ronald Alexander's "Holiday For Lovers."

DuPont Tarleton's outside aluminum finish—a special job—held up with official opening now skedded for February.

Si Bartlett at the Americana before heading to Everglades City and visit with director "Dick Ray," shooting "Across The Everglades" there.

Perry Como bought a place in exclusive Jupiter Island near Palm Beach, where his family will stay for the winter while he commutes between shows.

Jazz combos making it big in the smaller spots, with Buddy Rich at the Dream, Louie and Gene Krupa at the Golden Gate, Louis Prima and Keely Smith toppers at the Eden Roc.

Barcelona

By Joaquina C. Vidal-Gomis
(Angh, 43—Tel. 30-89-20)

Rene Clair, French film director arrived, still by train, like 50 years ago.

Lili Murati in legit "I'm Not Jealous" at the Barcelona theatre. Support includes Paco Munoz and Pedro Porcel.

Showing at the Windsor is "Cafe del Liceo," local story by legit author Jaime de Armas, who also wrote "Eve Without Apple."

Podreca Marionettes at the Romea theatre for a week, sold out first night and is a hit. Vittorio Podreca's group was last in Barcelona about 30 years ago.

At Rigat nitery Angelo and Liana Pileinelli, illusionists, Marimba King, Pedro Calonge and Moro Landis. Revue, with 10 showgirls, is making with a variety.

At the Comedia Theatre is Robert Anderson's "Tea and Sympathy" in Spanish version by V. Fernandez Asis. Leads are Pastora Pena and Carlos Lemos. Plot of the play has given place to controversy here, too.

At the Calderon Jose Munoz Roman's repertory of musical shows with star Lidia Calderon currently has "The Diabolicals," a new parody of the French shocker, film "Diabolique." Music by mae-stros Rosillo and Mroaleda.

Rome

By Robert F. Hawkins

Rossano Brazzi expected back here for the holidays, arriving in Naples by boat after finishing his "South Pacific" stint in the U.S.

"His Name Was Bolivar" is final title for Dino DeLaurentis' previously announced "Simon Bolivar," rolling in South America next year.

Irving Rapper off to Sicily to study locations for proposed Cinemiracle opus for Warners, "The Miracle." Pic would roll in Italy next spring.

Anna Magnani plans three pix during next year, two Yank productions and one Italian. One of Statesiders would be "Orpheus

Descending," from the Tennessee Williams play.

Yves Montand and wife Simone Signoret here for preem of his latest pic, "La Grande Strada Azzurra," Maleno Malenotti production in which French thesp co-stars with Alida Valli.

Peggy Ashcroft and Mildred Dunnock will join Audrey Hepburn and Peter Finch in "The Nun's Story," under direction of Fred Zinnemann. Pic starts in Africa Jan. 20. It is a WB release.

"Seven Hills of Rome," Metro-Titanus production, is running up heavy totals in its key-city debut. Looks headed for a \$150,000 gross in the keys. Metro releases the Mario Lanza starrer in the U.S.

Pittsburgh

Singing Kossol Sisters, inked for return booking at Ankara Jan. 6.

Copa has Dick Haymes coming in for his first nitery stint locally, week of Jan. 20.

Steve Gaynor, New Nixon's singing emcee, moved his family here from New Jersey.

Tarriers had to cancel out of Twin Coaches on account of illness; Lane Brothers went in.

John Montague in town ahead of "Waltz of Toreadors" and Gertrude Bromberg beating drums for "No Time for Sergeants."

Phil Richards continues with George Arnold ice show at El Cortez Hotel in Vegas and goes to Statler in L. A. with him in February.

John van Druten

Continued from page 49

New York a year ago. He was not known to have any near relatives, and only the ranch manager, the foreman, members of the latter's family and a few others attended funeral services last Saturday (21) in India, a small and inaccessible town about 140 miles from Los Angeles.

The playwright had recently been working on the dramatization of a courtroom novel, "The Anatomy of Murder," by Robert Traver, said to be the pseudonym of a Michigan Supreme Court judge. He sent an outline of the adaptation early last week to Edward Specter, who was planning a Broadway production under the aegis of Theatre 200.

Screen rights to the story are held by Ray Stark, a tv packager.

Van Druten, who was born in London in 1901, was interested in the stage from early childhood, but studied law and was a practising attorney, also lecturing on English law and legal history. Meanwhile, he was writing plays and, with the success of "Young Woodley," first on Broadway in 1925 and then in London in 1927, he gave up the law and devoted full time to the theatre.

He was a prolific but not facile writer, and for the next 30 years was usually represented by at least one production a season in New York or London. His notable plays, of which were major hits, included "After All," "There's Always Juliet," "The Third Side," "Flowers of the Forest," "Old Acquaintance," "The Damask Cheek," "The Voice of the Turtle," "I Remember Mama" (adapted from the Lathryn Forbes novel, "Mama's Bank Account"), "The Druid Circle," "Bell, Book and Candle" and "I Am a Camera" (a dramatization of Christopher Isherwood's "Berlin Stories"). The latter won the N.Y. Drama Critics Circle award as the best play of the 1951-52 season.

Most of Van Druten's plays were light comedies, frequently with a serious undertone, but a outright serious work, an untitled symbolic fantasy completed last spring, was of such an experimental nature that the author had doubts of its commercial possibilities and considered offering it for off-Broadway production. It has not been produced, however.

Van Druten wrote several books, including "The Way to the Present," an autobiography; "Playwright at Work," an explanation of his creative theories; and habits. "The Vicarious Years," a novel, and "The Widening Circle," outlining his philosophy and spiritual development. The author also wrote a number of television and film scripts, including a screen original for Hecht-Lancaster, for which he went to court a year ago to collect payment.

After the death in 1941 of Auril Lee, who had staged most of his plays up to that time, Van Druten became his own director. He also subsequently staged other shows, notably the Rodgers-Harmerstein musical, "The King and I." In 1951, he was elected to the National Institute of Arts & Letters.

Hollywood

Fred W. Kline to Europe on business.

Elizabeth Taylor recuperating from an appendectomy.

Coleen Gray elected prexy of the local WAIF chapter.

Miko Taka will ride the Union Oil float in the Rose Parade.

Henry Wilcoxon and Joan Woodbury observed their 19th wedding anni.

Barry Fitzgerald hospitalized in Santa Barbara; preliminary diagnosis is a stroke.

Nat Cohen, head of Anglo Amalgamated Film Distributors, in from London for talks on product.

Art director Gabriel Scognamiglio will work on prelin design of an amusement park in Caracas, Venezuela.

"Voices of Christmas," caroling group founded 11 years ago by Sonny Burke, making the Xmas rounds again.

Phil Benjamin, who exited the Universal talent department a few weeks ago after 22 years as assistant casting director, opened his own talent agency.

Minneapolis

By Les Rees
(2123 Fremont Ave. so.; FR 7-2609)

"Miss Po Po," exotic dancer Virginia Blair, into Augie's club.

Songstress Jana Mason into Hotel Radisson Flame Room.

Violinist Yehudi Menuhin appeared with Minneapolis Symphony.

"You Can't Take It With You" recorded by Edyth Bush Little Theatre.

Legit Lyceum Theatre holding week of Feb. 24 open for "Long Journey Into Night."

Mimi Benzell and minstrel Richard Dyer Bennett on St. Paul Women's Institute program.

Localite Dorothy Lewis and troupe of four skaters touring department store circuit with ice show.

Minnesota U. Theatre's current season to include three Strindberg plays, "The Thunderstorm," "Charles XII" and "Dance of Death."

Northwest Variety club's locally produced "Front Page," with newspaper people in leading roles, underwritten by about \$6,000 for charity fund.

Roxanne, erstwhile of television and now Mrs. Tom Toddy of Minneapolis, member of panel that'll select from contestants "Miss Outdoors" for the local annual Northwest Boat, Sports and Travel Show at Auditorium April 4-13.

Philadelphia

By Jerry Gaghan

Joe Carlin, 61 of the boxoffice family, named manager of the Erling Theatre.

Nanette Schaeffer, principal cellist with Germantown Symphony, off to Canada to join the Ottawa Philharmonic.

Violinist Isaac Stern signed to appear as soloist with Philadelphia Orchestra on the "American" days at Kimmel's World's Fair next July.

Dempster McIntosh, former head of Philco International Corp., appointed by President Eisenhower to direct the \$300,000,000 loan fund in the International Co-operation Administration.

Comedy team of Al Fisher and Lou Marks forced to postpone opening at Sciolia's (16). Duo held up in New York with work on forthcoming picture, "Have Guitar, Will Travel."

Chicago

Andy Griffith stopped off last week to plug newest film, "Onion Head."

Mary Roth, former pressagent in Herb Kraus stable, opening his own flackery this month.

Leo Zabelin back in town after advancing "Around World in 80 Days" in western locations.

Ward Bond and Robert Horton, "Wagon Train" principals, due here next week to rep sponsor Edsel at Auto Show.

Dan Sorokin now doing his all-night WCFL deejay chore from Music City, new around-clock recording shop next to Chicago Theatre.

Carol Richards here for a week, subbing for Jeri Deane on ABN's "Breakfast Club" while latter vacations at her California home. Doree Crews subs next week.

Sun-Times gossipier Irv Kupcinet touring the Pacific with Bob Hope troupe. Column is suspended during his absence, and he's spelled on the WBMM-TV nighttime by Mal Bellair.

George Lea, who authored "Somewhere There's Music," jazz novel recently released by Lippincott, now managing Hyde Park Theatre vice Rose Durn who quit the Schoenstadt Theatre chain.

OBITUARIES

JOHN VAN DRUTEN

John van Druten, 67, playwright, screen writer and stage director, died Dec. 19 at Thermal, near Indio, Calif., apparently of a heart ailment. Details in Legit.

WILL MORRISSEY

Will Morrissey, 72, actor, songwriter, author of sketches and producer of Broadway shows, died Dec. 16 in Santa Barbara, Calif. Details on page 1.

JAMES HART

James Hart, 53, died Dec. 18, 1957, at Idlewild Airport where he was about to depart for Texas with his wife and longtime writing partner, Elizabeth Hart. Pair had been prominent during World War II for their radio scripts and leadership in the propaganda of the Red Cross via Washington HQ. It was not generally known among his writing confreres that Hart began life in Wall St. as a portfolio man for big brokerage houses before the literary bug bit him. Joining the CBS Division of Program Writing after the war he won trade kudos for his special 90-minute radio version of "Richard III" under which the Old Vic company acted for the 1946 revival of the Columbia Workshop, then produced by Robert J. Landry. Hart was one of four CBS script editors who were set up as pro-

IN MEMORY OF

HENRY KURTZMAN

—Wife and Children

gram producers under a plan worked out by the late Douglas Coulter, William S. Paley and Landry. As such Hart was in charge of a CBS radio series of newspaper-each-day called "Small Town Editor."

Hart was prominent in the old Radio Writers Guild, now merged with the Writers Guild of America, splintered from the Authors League. During the RWG-CBS negotiations of 1947, Hart, though an editor, went under RWG status in relation to the network.

In recent years he had been freelancing.

O. L. OZ

O. L. Oz, 65, former vaudeville performer and agent, died Dec. 7 at St. Clare's Hospital, N. Y., of circulatory system complications which had afflicted him for past couple of years. Practically nobody in show business would know that he was born Oswald Buhre, of Portuguese ancestry and crashed vaude via Bart McHugh, yesteryear agent in Philadelphia.

Oz had an enormous acquaintance among trouper, partly because his act with his wife, Polly & Oz, usually was a closer or next-to-shut turn which used the rest of the talent on the bill. Oz liked it that way. He was standard for years in a vehicle written by Billy K. Wells, one of the powerhouse gagsmiths of the era.

The Ozes were the victims of a fluke which wiped out their life savings. Money had been entrusted to a Wall Street relative who invested honestly but married his nurse and died suddenly and the performers never could prove the money was theirs, having nothing in writing.

In his ageing phase Oz, at various times was with Max Rickard, Phil Morris and Pauline Cook. His wife survives.

ERIC COATES

Eric Coates 71, English composer and conductor, died Dec. 21 in Chichester, England, after a brief illness.

Coates began his career as a leading viola player in the Queen's Hall Orchestra, a position he held for several years. His first orchestral work was "Miniature Suite," in 1911. He became a fulltime composer 11 years later. He occasionally appeared at concerts and music festivals as guest conductor and took part in music festivals in many parts of the world, including Sweden, Denmark, France and the U.S.

His best known orchestral work was "London Suite." The "Knightsbridge March" from that became one of his most popular pieces. During World War II, "Sleepy Lagoon," which he had clefted in 1930, became a top pop tune in Britain and the U.S.

Wife and son survive.

KATHERINE O'NEIL

Katherine, (Cackles) O'Neil, 43,

featured as a specialty dancer in Earl Carroll's "Sketch Book of 1929" and Ziegfeld's "Hot Cha," died December 17 in New York.

Her career began at 13 she was auditioned by Harry Carroll who was playing her hometown of Shreveport. This led to a booking on the Keith-Albee circuit including the Palace in New York. She worked as a dancer for the late Nils T. Granlund at his Hollywood cabaret in N.Y. for six years. During this period she doubled as dancer in the "29 Sketchbook" and later worked in "Hot Cha." Following a tour of South America, she returned to New York to dance in various night clubs until her retirement in 1943.

Husband, daughter and mother survive.

WALTER PAGE

Walter Page, 57, jazz bass player, died Dec. 21 in New York.

Page started as a tuba and saxophone player but switched to string bass in 1926. He later led a band called the Blue Devils which was taken over by the late Bennie Moten. When Moten died in 1935 his pianist, Count Basie took over. When the band came to New York, Page was its leader. Page and Basie were together off and on for many years. Recently he had been playing recording and tv engagements. He was scheduled to go to Europe early next year with a group headed by trumpeter Buck Clayton.

Wife, two daughters and son survive.

ARTHUR N. GREEN

Arthur N. Green, 69, pianist and composer of pop music died Dec. 9 in Northwood, N.J.

Born in London; Green came to the U.S. before he was 20 years old and played both vaudeville and niteries. At one time he was the accompanist for Vernon & Irene Castle. His songs include "Buenos Aires" and "The Royal Arab." On occasion he wrote and played under the name of Happy Green.

His wife, former singer Doris La Fell, a daughter, two brothers and two sisters survive.

DAVID LEDNER

David Ledner, 57, character actor, died of a heart attack Dec. 17 while working at Paramount as a stand-in for Henry Hull in "The Buccaneer." Formerly a stage manager in New York, he came to Hollywood in 1941 as an actor-dancer. He had been in semi-retirement in recent years due to a heart condition.

Brother, Sam Ledner, stage manager at the Tropicana, Las Vegas, survives.

WENARD KOUGH

Wenard Kough, 53, theatre manager and a former councilman in Windber, Pa., near Pittsburgh, died Dec. 8. He had owned and operated the Windber Opera House since the death of his father in 1955; it had been opened by the elder Kough more than half a century ago.

His wife, daughter and son survive.

GIL DOUD

Gil Doud, 43, radio-tv and screen writer, died in Hollywood Dec. 17 after a short illness. His film credits included "Thunder Bay," "Saskatchewan" and "To Hell and Back." On radio, he wrote such series as "Sam Spade," "Voyage of the Scarlet Queen" and "Johnny Dollar."

His wife and two sons survive.

GEORGE AIRHART

George (Pat) Airhart, 26, publicity man for RCA-Victor records in Pittsburgh, working out of Hamburg Bros., local distributors, was killed Dec. 9 in the crash of a private plane returning to Pitt from Florida after the Pitt-Miami football game.

His wife and a daughter survive.

AL GREEN

Al Green 58, personal manager of Laverne Baker and singer Jackie Wilson and others, died Dec. 18 in New York after a brief illness. Prior to going in for personal management, Green was operator of the Flame Room, Detroit.

MORRIS PAYLOFF

Morris Payloff, 81, owner of one of the first nickelodeons in the Pittsburgh district, died Dec. 5 in that city. He also produced variety shows in the early days of films.

His wife survives.

John Humphrey, 84, entertainer for 67 years, died in Buffalo last week. He held the first life mem-

bership in the American Guild of Variety Artists.

Admiral John Dale Price, 65, Naval aviation pioneer and a technical adviser on many Hollywood films, died Dec. 18 at San Diego Naval Hospital.

Alfred (Mike) George, 45, trumpet player who led a dance band in Bowling Green, O., for many years, died Dec. 12 of a heart ailment in that city.

Wife, 32, of Hays Fernald, former Manchester, N.H., radio announcer, died Dec. 10 in Sacramento, Cal.

Joseph Jean Sarli, 50, musician and band director, died on Dec. 18 in San Antonio. His wife, two sons and a sister survive.

Albert Hislop, 80, one of the organizers of the Mafne, New Hampshire Theatre Co., died Dec. 17 in Portsmouth, N.H.

Ray Bennett, 62, veteran character actor, died in Hollywood Dec. 17 of heart attack. A sister survives.

Arthur J. Turcotte, 77, longtime Newmarket, N.H., exhibitor, died there Dec. 14 after a long illness.

Jim Piersall

Continued from page 1

Out"—made into a film by Paramount, with Anthony Perkins featured—was regularly employed by Cain Mayonnaise Co., for store dates and public relations work, from Oct. 15 to Feb. 15. Also paid for endorsements of the product. Piersall makes approximately 120 appearances for the company annually. He's modern version of two-day, often working one supermarket in the morning and another in the afternoon.

Piersall noted for his recovery from a mental breakdown, is rated a highly effective ballyhoost by the Cain organization's Arthur Kehew, vice-president, who was with him in Colonie.

Clark Quinlan, the player's manager, also was along, pointed out that his friendly personality "makes a hit with all types, including women." The last-named are important in food merchandising, Kehew added.

The athlete's store appearances are anchored on sales, a full-sized autograph picture being given only with the purchase of a minimum 25c jar. For those who do not buy—occasionally this requirement is waived—a picture card, with a message from Piersall, is distributed. Some 600 photos were handed out by Quinlan during a three-hour period in Colonie.

TV 'Eggheads'

Continued from page 1

Air, "Youth Wants to Know," etc., and who has close association with high Administrative circles. Working with Granik, along with tv writer Eric Tunick, serving as script coordinator, in masterminding the project, will be the Research Corp., one of the most important fountainheads of scientific research in the country.

Latter is a private organization set up jointly by top industrial, Government and educational establishments to perform highly technical service in the field of fundamental research. Sitting on its board of directors are such eminent figures as Lewis Strauss, chairman of the Atomic Energy Commission; James R. Killiam, scientific adviser to President Eisenhower; Dr. Thomas Chilton of the DuPont Co.; Dr. Charles F. Keatinger; Dr. John R. Dunning, Dean of the School of Engineering at Columbia U.; Dr. John A. Hutchesson, of Westinghouse Electric; Dr. Lawrence Haffstad, of General Motors Research Center, etc.

Top TV Scribes

Specifically, the blueprint calls for a one-a-month series of tv network specs recurring only the finest talents available for the dramatizations. Among those being enlisted: Paddy Chayefsky; Reginald Rose, Rod Serling, David Shaw, Arthur Hailey, Robert Alan Aurthur, Max Ehrlich, David Davidson, Gore Vidal, Halsted Welles, Frank Gilroy, Tad Mosel, etc. Stars of the first magnitude will be contracted for the individual dramas. Sponsorship of the shows would not be offered to any one industrial organization for sales pur-

poses; rather, a number of the larger companies will be asked to underwrite the shows on a rotating basis, the commercial time to be used to illustrate the career opportunities these companies offer.

Series would probably be done on film, with discussions already being initiated with Metro TV for utilization of their Coast facilities.

Enthusiastic response of the Research Corp. has already been expressed in a letter to the board membership by exec. director J. W. Barker, who in placing the facilities of the corporation at Granik's disposal, informed the directorate: "For some time the engineers and scientists have felt the dire necessity for a method of bringing to the consciousness of the American public the need for more and more scientific and engineering research; to say nothing of a way of enticing a reasonable share of the country's outstanding young men and women to those scientific pursuits as their profession. This has been a difficult propaganda job; one which our Government, as well as private industry, has tried to encourage.

"One method which I am certain will have important ramifications is the medium of television. Mr. Granik hopes to accomplish this important task through the use of a dramatic series which, the Research Corp. feels, might serve the problem very well.

"Research Corp. will give its full cooperation to this worthwhile project. But this should not be just 'our' project. It is most properly a cooperative endeavor of all scientists and engineers. The Research Corp. will screen all ideas; will work closely with writers, researchers and production personnel in order to supervise technical accuracy.

While Granik has a proprietary interest in the project, it's being blueprinted on a "national emergency" basis, with his own proceeds going into scientific and/or engineering channels.

Havana Cafes

Continued from page 2

managed at the Latin Quarter, N.Y., as well as Miami Beach cafes and will make a big stab at getting talent with no previous local exposures. The Nacional, similarly, is trying to get names new to the area, or headlines of such proportions that they can attract despite a previous stand in Miami Beach. However, there aren't too many of those around.

The Tropicana, which depends on terrific influx of traffic when the boats come in, can afford, perhaps, to take a headliner direct from Florida, but its situation is regarded as being unique.

However, many feel that the talent situation will result in the formation of its own pattern. After the flush of top talent connected with the openings, they'll most likely find out where it's more feasible to install named shows or continue with names.

Meanwhile, the Havana hotel ops would like to get first crack at the acts who also goes well in Miami Beach. Since the price scale in both resorts is on the same level, they're demanding the first-runs.

Serge Obolensky

Continued from page 2

Commodore already takes care of itself for convention business. With the three-play operation of the Grand Central zone hostelry (Commodore) and the two Times Square hospices (Astor and Manhattan) Col. Obolensky has a flexible operational potential.

Also on his horizons is a revival of a yesteryear Gotham glamor event, the Beaux Arts balls, with the Astor as the focal point, natural theatrical hub.

Rose Barsony

Continued from page 1

to being UFA's foremost musical personality. In 1933, however, when the Nazis took over, she was forced to leave the country because of her Jewish faith.

Miss Barsony went first to England where she appeared in "Ball at the Savoy," then to Vienna and finally back to her native Budapest where she spent (hidden) the war period. After the war, she went to Italy to settle down in Milan.

Studio Czar

Continued from page 1

Wasserman of MCA and Charles K. Feldman, who've parlayed agenting into a packaging bulleseye vis the rise of the independents.

Explanation for the exec shortage, in part, roots in the changing industry pattern where individuals capable of turning out grossers find it more profitable to go indie via three or four films a year than run a big studio and inherit all the production (and tax) headaches.

But that isn't the whole story. In the olden days, when the title "studio czar" still had tangible meaning, the big lites were under the thumb of one man. It isn't in the nature of man to encourage competition, and the Zanucks and Louis B. Mayers didn't worry much about the years ahead when they'd step out. There are only remnants of this state-of-affairs today, at Columbia for instance, where Harry Cohn brooks no interference in the operation of the studio, and at Warner Bros.

Added to these factors is the question of responsibility. There was a time when a studio head could make costly mistakes (such as Zanuck did with his \$4,000,000 "Wilson") and get away with it. The margin of profits was sufficient to cushion the shock of such losses. Today, the topdog at the studio carries a tremendous load. He produces fewer pictures but must come up with a higher ratio of b.o. hits. It's a nerve-wracking assignment and, even, considering the participation incentive, not a worthwhile one to men who know they live longer by being their own boss.

MARRIAGES

Theodora Barron to Silvano Brellini, Great Yarmouth, Eng., Dec. 4. He's an animal trainer in circus and vaude.

Elizabeth Ann Ayrey to Julius Gasparre, Jr., Baltimore, Dec. 21. Bride's the daughter of Ray Ayrey, of Sw. Theatres in P.ittsburgh.

Lillian Lanese to Col. John Paul Stapp, El Paso, Tex., Dec. 23. Bride is a former star of the Ballet Russe de Monte Carlo.

Nanci Pankey to Carl Atkins, San Antonio, Dec. 21. He's associated with the Little Theatre and the Theatre Guild in that city.

Dorothee Elisabeth Hering to Theodore R. Kupferman, New York, Dec. 22. He's v.p. and general counsel of Cinerama Productions Corp.

Barbara Hughes to Jack Linkletter, Dec. 21, South Pasadena, Cal. He's son of television's Art Linkletter and himself, a part-time emcee.

Peggy O'Hara to Richard Weede, New York, Dec. 20. Both are in the cast of "Most Happy Fella," which began touring Monday (23).

BIRTHS

Mr. and Mrs. Jackie Cooper, daughter, Hollywood, Dec. 15. Father is the actor.

Mr. and Mrs. Norman Lear, daughter, Hollywood, Dec. 13. Father is scripter on the Tennessee Ernie show.

Mr. and Mrs. Charles Chobanian, daughter, Pittsburgh, Dec. 7. Mother is Norma King, band singer.

Mr. and Mrs. Joe Negri, daughter, Pittsburgh, Dec. 8. Father's a bandleader.

Mr. and Mrs. Ed Grennan, daughter, Chicago, Dec. 19. Father is a WAIT delay in that city.

Mr. and Mrs. Clint Youle, son, Chicago, Dec. 18. Father is weatherman at Chi NBC-TV plant.

Mr. and Mrs. John Carr, Hollywood, Dec. 18. Father is a screenwriter.

Mr. and Mrs. Sam Gallu, son, Hollywood, Dec. 19. Father is producer of the ABC-TV telefilm series "Navy Log."

Mr. and Mrs. Gerald Hamilton, daughter, Vancouver, Dec. 14. Mother is Matasha Sobinova, former Ballet Russe member.

Mr. and Mrs. Paul Summerville, son, Wallington, Eng., recently. Father is leader of Canadian singing act, Three Deuces.

Mr. and Mrs. Leonard Stern, son, Dec. 19, N.Y. Father is head writer of the Steve Allen tv show; mother is legit-film-tv actress Gloria Stroock; grandparents are James E. Stroock, president of Brooks Costume Co., and designer Bianca Stroock.

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